

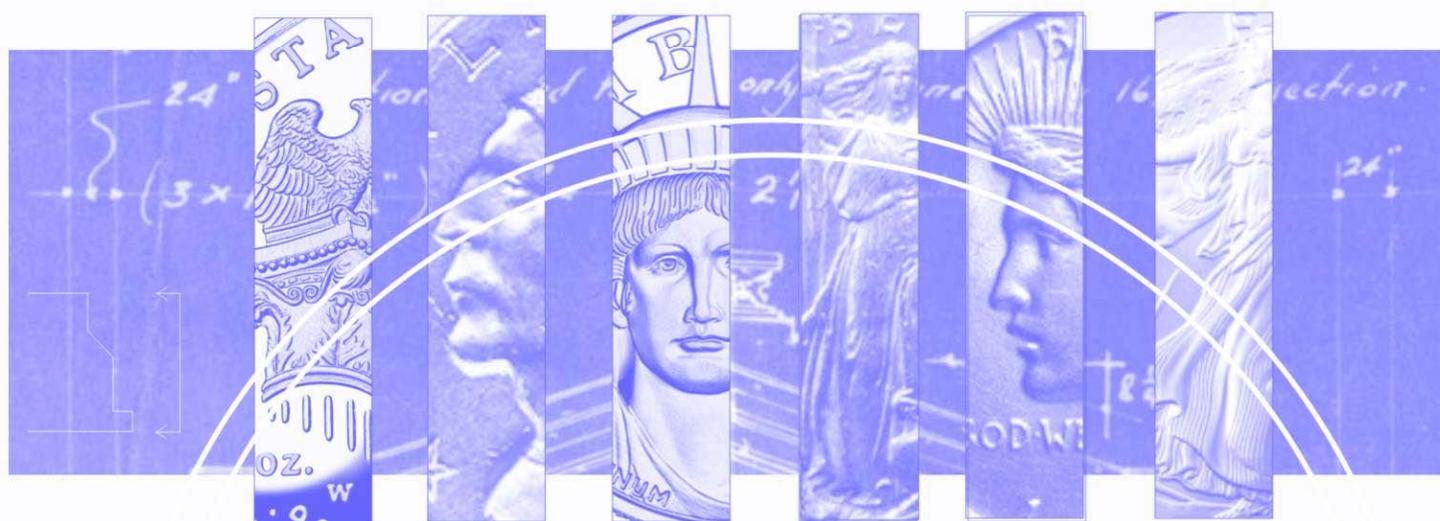
CCAC

Citizens Coinage Advisory Committee

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A Blueprint for Advancing Artistic Creativity and Excellence in United States Coins and Medals



*Analysis and recommendations
to the Secretary of the Treasury of the United States of America*

Prepared by the CCAC Subcommittee on Design Excellence
Gary Marks, Chairman

United States Mint

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The Subcommittee on Coin Design Excellence of the Citizens Coinage Advisory Committee (CCAC) introduced the contents of this document to the full CCAC at its public meeting, held at United States Mint Headquarters, Washington, DC, on January 19, 2011. Upon the unanimous vote of the members present at this meeting, the CCAC adopted the document and approved its transmittal to the Secretary of the Treasury.

1. Introduction and Scope

The designs on United States coins and medals are more than simple illustrations on small metal discs; they are expressions of the values, aspirations, and shared heritage of our Nation. They serve as illustrations to the world of the essence and the story of America. Therefore, the designs on United States coins and medals necessarily must be of a quality and must reflect the inspiration appropriate and befitting of the ideals of our great Nation.

The Citizens Coinage Advisory Committee (CCAC), acting in its statutory role to advise the Secretary of the Treasury on any theme or design proposals relating to circulating coinage, bullion coinage, congressional gold medals and national and other medals in accordance with section 5135 of title 31, United States Code, recently completed a study of the structure and procedures of the United States Mint as they relate to artistic design. The goal of our study was to provide recommendations that would advance the quality of designs on United States coins and medals by creating an environment that nurtures artistic creativity and excellence.

The impetus for this report and recommendations was the vision articulated by United States Mint Director Edmund C. Moy. On September 19, 2007, Director Moy delivered the opening address at the biennial International Art Medal Federation (FIDEM) Congress held in Colorado Springs. Speaking before delegates representing 32 countries, Director Moy announced his vision “to spark a neo-renaissance for coin design and achieve a new level of design excellence.” Shortly thereafter he included the advancement of artistic excellence as a part of the formal mission statement of the United States Mint.

On March 20, 2008, Director Moy conducted a Symposium for the Artistic Infusion Program artists in Philadelphia. His charge to the artists attending that conference was to “recreate the neo-Renaissance in coin design.” He said, “I want to surpass the golden age of coin design which began at the start of the 20th Century. If the 20th century continues to be called the Golden Age, I want the 21st century to be known as the “Platinum Age” of coinage.”

By June 30, 2009, the Office of the Director, United States Mint, produced a white paper, “Aspiring to Artistic Excellence,” which articulates and defines the meaning of artistic excellence at the United States Mint. The introduction of the white paper noted, “The United States Mint has achieved some great success with certain coin and medal design, but overall, there is still much room for improvement.”

By the summer of 2010, the need to review the practices and procedures of the United States Mint as they relate to coin and medal design had become abundantly clear. On May 28, 2010, the United States Commission of Fine Arts (CFA) issued a letter to Director Moy, confirming Moy’s observation that there is “much room for improvement.” The CFA letter comments that the quality of designs is “embarrassingly low, both in the often amateurish character of the artwork and in the generally poor compositions” Members of the CCAC have repeatedly made similar observations.

On July 27, 2010, the CCAC approved a new scoring system for evaluation of designs which requires a minimum 50 percent score before any design may be considered for a recommendation. Since implementing the new scoring system, the CCAC has reviewed 128 designs. Only 18 of those designs earned scores from the Committee that were high enough to

exceed the 50 percent threshold and, thus, be considered worthy to be recommended for placement on United States coins and medals. These results, coupled with the observations of Director Moy, the CFA, and the CCAC, are alarming and serve as a clear indication that swift action is needed to reform the artistic structure and processes within the United States Mint.

On June 28, 2010, CCAC Chairman Gary Marks formed the Subcommittee on Coin Design Excellence (Subcommittee). Membership on the Subcommittee comprised CCAC Chair Gary Marks, and CCAC members Heidi Wastweet, Rodger W. Burdette, Donald Scarinci, and Mitch Sanders. The purpose of the Subcommittee was “to develop a comprehensive set of recommendations addressing design quality to the Secretary of the Treasury regarding *all future theme and design proposals* relating to circulating coinage, bullion coinage, commemorative coinage, congressional gold medals and national and other medals produced by the Secretary of the Treasury in accordance with section 5111 of title 31, United States Code.”

Chairman Marks stated that formation of the Subcommittee was in response to several factors, including Director Moy’s recognition that improvement in design quality is needed and Director Moy’s corresponding call for artistic excellence, the observations of the CFA expressing concern for the poor quality of designs, and the CCAC’s paralleling concerns for the lack of artistic quality evident in United States Mint coin and medal designs.

In addition to creating the Subcommittee, Chairman Marks appointed Heidi Wastweet, the member of the CCAC appointed by virtue of her experience in the medallic arts or sculpture, to work with other Committee members to develop a visual definition of design excellence. Chairman Marks commented that once the Committee adopted the visual definition that it would be used “to provide a visual example for Subcommittee members and others in the work to ignite the (design) renaissance. Simply stating verbally a desire or even a plan for a design renaissance is not enough. The Subcommittee will be armed with a visual definition and will, therefore, be ready to show anyone interested to know just what the CCAC means when it collectively calls for a design renaissance.”

Heidi Wastweet presented the visual definition of design excellence to at the CCAC meeting of June 28, 2010, and it is incorporated and made a part of this report as Appendix F.

1.1 Document Overview

The purpose of this document is to present results of the CCAC’s examination and recommendations for improvement in the artistic structure and processes within the United States Mint. This document also includes appropriate background information to facilitate the readers’ understanding of the subject.

1.2 Scope and Limitations

The Subcommittee’s review of the United States Mint was limited to the design process. The Subcommittee interviewed United States Mint personnel and examined the current procedure for coin and medal design from the time legislation is received at the United States Mint to the time a design reaches the CCAC and the CFA for review.

1.3 Nonattribution

The Subcommittee, as appointed by Chairman Marks, operated as a deliberative body and, in all consultations with the United States Mint employees it interviewed, the Subcommittee maintained strict confidentiality necessary to encourage honest and frank discussions of, and candid expressions of opinions on, United States Mint policies and processes related to coin and medal design. All persons cooperating with the Subcommittee were assured by the Subcommittee and legal counsel to the United States Mint that they would have complete anonymity and confidentiality of the information they provided as part of the Subcommittee's examination. Confidentiality includes all notes, draft and pre-decisional documents developed by or for the CCAC Subcommittee.

Therefore, information in this report is a summary of comments, data, proposals, suggestions and other materials provided by participants in the examination. Only the final version of the Subcommittee's findings are released for public distribution.

1.4 Document Organization

This document includes the following sections which describe the approach used to develop it and supplemental information.

Section 1	Introduction and Scope	Describes the background, purpose, scope, and organization of this document
Section 2	Investigation Charter and Plan	Describes the authority for the assessment, schedule and staff resources
Section 3	Investigation Findings	Describes the findings
Section 4	Recommendations	Describes the recommendations
Section 5	Conclusion	Summarizes document

2. Investigation Charter and Plan

This review was initiated on June 28, 2010, by Chairman Marks pursuant to the authority of the Citizens Coinage Advisory Committee (CCAC) which was created by an act of Congress in 2003. The purpose of the CCAC is to advise the Secretary of the Treasury on any theme or design proposals relating to circulating coinage, bullion coinage, Congressional Gold Medals, and national and other medals. The CCAC also advises the Secretary of the Treasury with regard to the events, persons, or places to be commemorated by the issuance of commemorative coins in each of the five calendar years succeeding the year in which a commemorative coin designation is made.

In creating the Subcommittee, Chairman Marks stated that it was his intent that the Subcommittee would “pursue a dialogue with Director Moy and members of the United States Mint’s administrative, production, and art staffs, and other pertinent parties and experts as may be identified.”

The Subcommittee was provided access to and received the cooperation of United States Mint sculptor-engravers, senior staff of the Sales and Marketing Department, the Legislative Liaison, the Director of the United States Mint and other individuals as requested by the Subcommittee.

As promised by Chairman Marks, the Subcommittee has delivered its findings and recommendations to the CCAC for discussion and review at its meeting of October 26, 2010.

2.1 Objectives of Investigation

There are three main objectives of this investigation: (1) examine current design processes and staffing; (2) determine deficiencies in processes; and (3) propose recommendations for action designed to resolve the indicated process deficiencies.

2.2 Investigation Approach

2.2.1 Refine Task

The Subcommittee conducted initial investigation into the factors that members of the CCAC believed produced a coin or medal of superior artistic merit. Examples of these factors were presented to the CCAC during its public meeting of June 28, 2010, held in Colorado Springs, Colorado. See Appendix F for the complete report.

2.2.2 Review Systems and Procedures

The Subcommittee obtained and reviewed documents and operational procedures. Portions of these materials are included in the assessment report.

2.2.3 Conduct Interviews

The Subcommittee interviewed sculptor-engravers, senior managers and senior executives at the United States Mint. These employees are directly involved in coin and medal design and approval processes. Certain employees were also involved in providing legal and legislative

advice, art creation, marketing, sales, production, engraving, stakeholder outreach, and administrative management functions. Interviews were conducted at both the United States Mint at Philadelphia and United States Mint Headquarters in Washington, DC. Eighteen interviews were completed. Coordination of interviews was performed by Clifford Northup, who is the designated Liaison between CCAC and the United States Mint.

Interviewees were allotted between 30 and 60 minutes with the Subcommittee during normal business hours. The Subcommittee asked a series of questions concerning working conditions, creativity, coin and medal design processes and interactions among departments within the United States Mint. The Subcommittee also encouraged interviewees to discuss issues that they felt were affecting their work and to offer suggestions for improvement. The Subcommittee refrained from asking leading questions, proposing solutions or endorsing any idea presented to it.

2.2.4 Perform Initial Analysis

Following conclusion of all interviews, the Subcommittee assembled and correlated inputs from all sources available to it. The data were analyzed to determine its applicability to coin and medal design. Qualifying data were reviewed for process gaps and omissions, as well as work distribution and accumulated work load that might affect design quality.

The Subcommittee also determined if additional interviews were necessary, and scheduled these interviews as needed.

2.2.5 Identify Further Data Collection and Analysis

The Subcommittee prepared a draft preliminary outline of its investigation for internal Subcommittee use. This draft was revised and expanded to incorporate additional data analysis. During this step, the Subcommittee examined both business processes and individual roles and responsibilities as they relate to design quality.

2.2.6 Prepare and Report Final Recommendations

A preliminary report of the Subcommittee and recommendations was prepared and delivered to the full CCAC on October 26, 2010. CCAC members reviewed the document and provided comments which were incorporated into this report. The Committee deliberated over and approved the contents of this report at its Wednesday, January 19, 2011 meeting in Washington, D.C.

2.3 Administrative Investigation Schedule and Staff

The subcommittee began its work within two weeks of June 28, 2010, and completed its work on October 1 and 2, 2010. The remaining time between the Subcommittee's work session and the full meeting of the CCAC on October 26, 2010, was spent drafting the preliminary report.

2.3.1 Subcommittee Staffing

The Subcommittee is chaired by Gary Marks, Chairman of the CCAC. Members of the Subcommittee included Heidi Wastweet, Mitchell Sanders, Donald Scarinci, and Roger W. Burdette. Liaison assistance was provided by Cliff Northup, and legal guidance was provided by United States Mint Senior Counsel Greg Weinman and Chief Counsel Daniel Shaver.

2.4 Risks

Certain factors may affect the outcome of the Subcommittee’s investigation. These include inaccurate or misleading information that the Subcommittee might receive through individuals interviewed; the short time allotted for the completion of this project; the voluntary and part-time nature of the project team; and lack of information about other department issues and objectives of the United States Mint that might affect the design process.

3. Investigation Findings

This section summarizes the findings of the Subcommittee as reported to the full CCAC. Names, titles and other identifying information for individuals have been aggregated to preserve confidentiality. In addition, quotations are compilations of actual remarks from multiple participants and do not characterize the words of any individual.

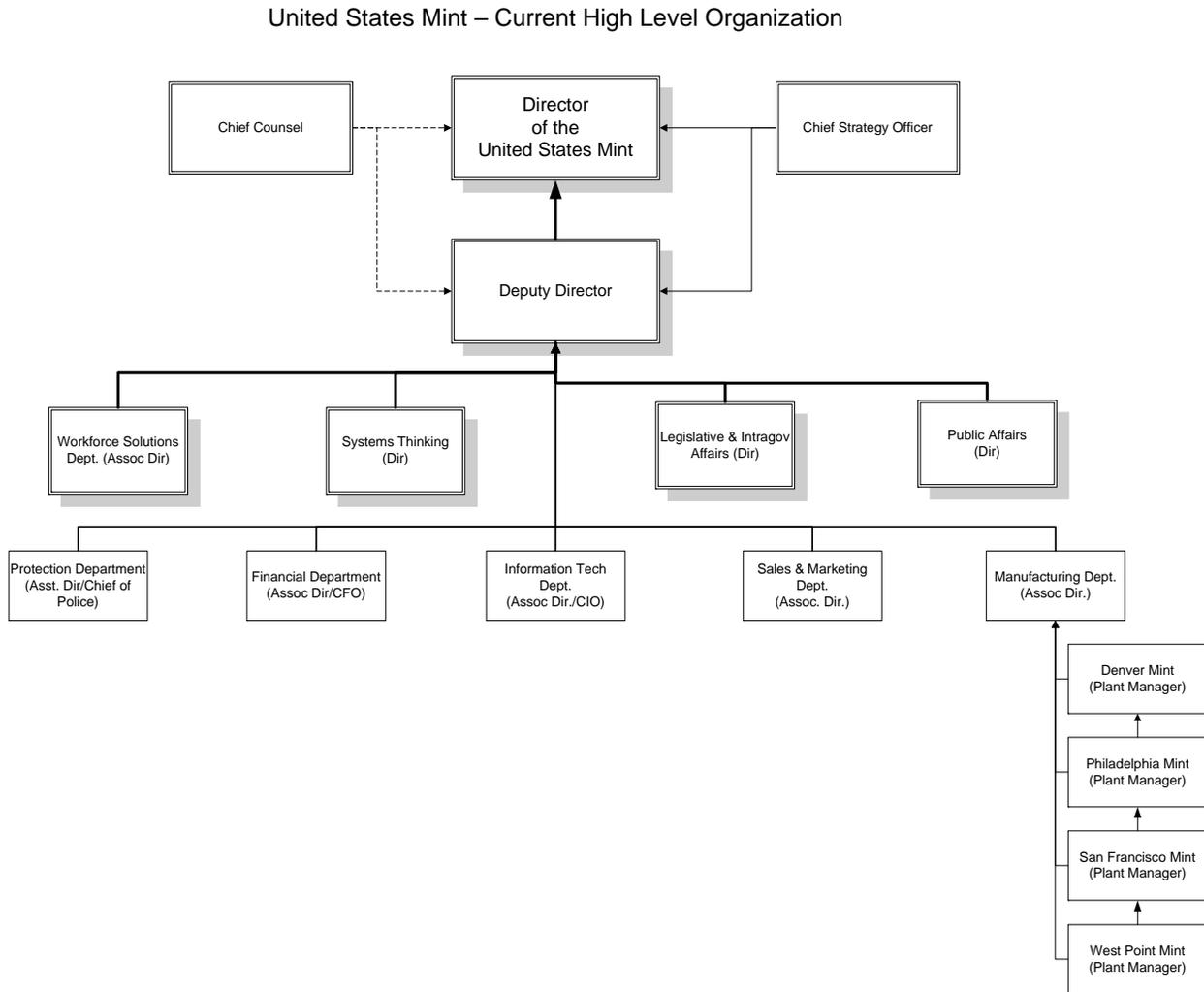
3.1 Legacy Coin and Medal Design and Review Process

The legacy process resulted from indirect effects of legislation, decisions of previous management, and the need to respond to internal and external stakeholders while meeting very demanding production schedules.

3.1.1 Current Organization

The present organization of the United States Mint places most coin and medal design functions under the United States Mint Sales and Marketing Department (SAM). Artists contracted under the Artistic Infusion Program (AIP) work at the direction of the SAM, and United States Mint sculptor-engravers work under direction of the Chief Engraver and the Manufacturing Division, with extensive functional direction provided by SAM. The United States Mint Director is not involved in the design and artistic processes until designs are ready for review by the CCAC and the CFA.

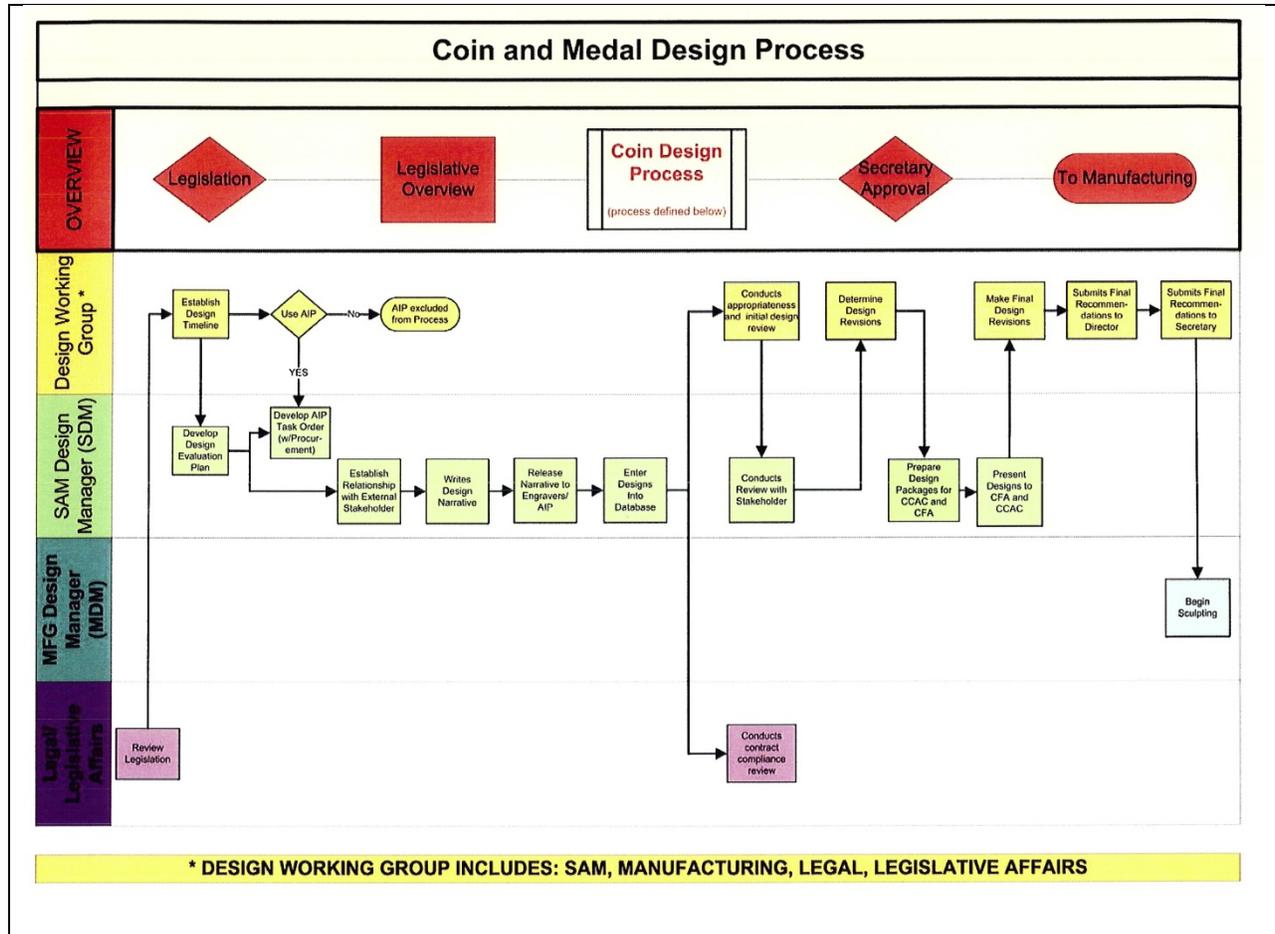
Figure 1. Current high-level organization of the United States Mint.



3.1.2 Current Design Process

The current design process is controlled by SAM, either directly or through the Design Working Group (DWG). Collection of source materials, preparation of narratives, review of preliminary designs, style of design drawings, presentation of recommendations to the Director, and presentation of designs to the CCAC and CFA are all heavily controlled and managed by SAM staff and managers. Only one member of the DWG has professional artistic training and that person is not within the SAM area of responsibility and is not a regular participant in DWG proceedings.

Figure 2. Current coin and medal design process by area of responsibility.



The United States Mint sculptor-engravers and AIP artists are given strict guidelines for the appearance of their designs (e.g., the boldness of lines, the treatment of the shading aspects of designs), which results in a “sameness” of design.

Design ideas prepared by affinity groups and sponsors of commemorative programs are routinely rejected without review or comment. However, it is common for verbal contributions received by sponsors to have a significant effect on design narratives and initial design selection.

Coin and medal design concepts prepared by SAM include a narrative of the concept and a limited set of visual materials for use by the artists. Artists are strongly discouraged from using resources beyond those provided. In fact, the United States Mint sculptor-designers are provided pictures and told to restrict their designs to these pictures. Artists involved in these processes refer to the practice of near tracing of photographs to produce coin designs as “trace and bake.”

The DWG often provides commentary and recommendations relating to the artistic designs presented. For example, legal staff has commonly offered design criticisms beyond strictly legal issues.

CFA and CCAC are asked to review designs after most of the critical decisions have been made by SAM and the DWG. Coming very late in the process, the insights of art, history and other specialists who populate the review panels have little impact on final designs presented to the Director and ultimately the Secretary of the Treasury.

3.1.3 Problems Associated with Legacy Processes

The most striking problem with the legacy process is the absence of any trained artistic management. The United States Mint employees who have the most involvement in providing direction to the artists and who pre-screen the designs that are provided to the CCAC and the CFA, and which ultimately become the designs on United States coins and medals, have no training, either formal or informal, for such tasks.

Information about the overall design process obtained through interviews with key United States Mint staff indicates that the design process is driven by the manufacturing schedule. SAM has assumed the leadership role in the DWG and its focus is scheduling, with design aspects taking a lesser priority.

A priority of the DWG appears to have been to standardize the quality and character of line drawings that get forwarded to the CFA and the CCAC. Considerable time and effort have been spent by United States Mint artists and United States Mint staff to make each drawing indistinguishable in order to mask the identity of the artist producing it and to provide the CFA and the CCAC with drawings that do not create a preference for a design based upon the quality of the line drawing presented. The effort to achieve this result had become an end in itself and a disincentive to the artists to express their individual creativity.

United States Mint artists work in small cubicles with no natural light. They work a set work schedule, just like every other United States Mint employee. They are seldom permitted to leave the building to conduct site inspections that might support their design assignments. Further, they work without the props and photographic aids that AIP artists may use, although both sets of artists are often competing on the same design projects.

United States Mint artists receive no opportunity for professional training and art education at national and international seminars or workshops. They are not encouraged to travel to art exhibits, coin shows or international exhibits of medallic art.

United States Mint artists are not afforded access to their subjects directly or encouraged to sculpt from life. Nor are artists permitted to do their own research on the subject matter presented to them. In some cases, artists have been admonished for making telephone calls to ask questions about their subject because they did not make the request through the DWG.

United States Mint artists are provided with photographs and references that have been preselected by members of the DWG on each project. Any deviation from these materials must be approved in advance. This rigidity has resulted in the practice known as “trace and bake,” referred to earlier in this report.

4. Recommendations for Coin and Medal Design Improvement

The Subcommittee has divided its recommendations into three categories: (1) Recommendations for Process Improvement; (2) Recommendations for Organizational Improvement; and (3) Recommendations for Sculptor-Engravers and AIP Improvement.

Although each set of recommendations is described within its own subsection, it is important to recognize that improvement in the design quality of United States Mint products depends on coordinated implementation of all the CCAC’s recommendations.

4.1 Processes

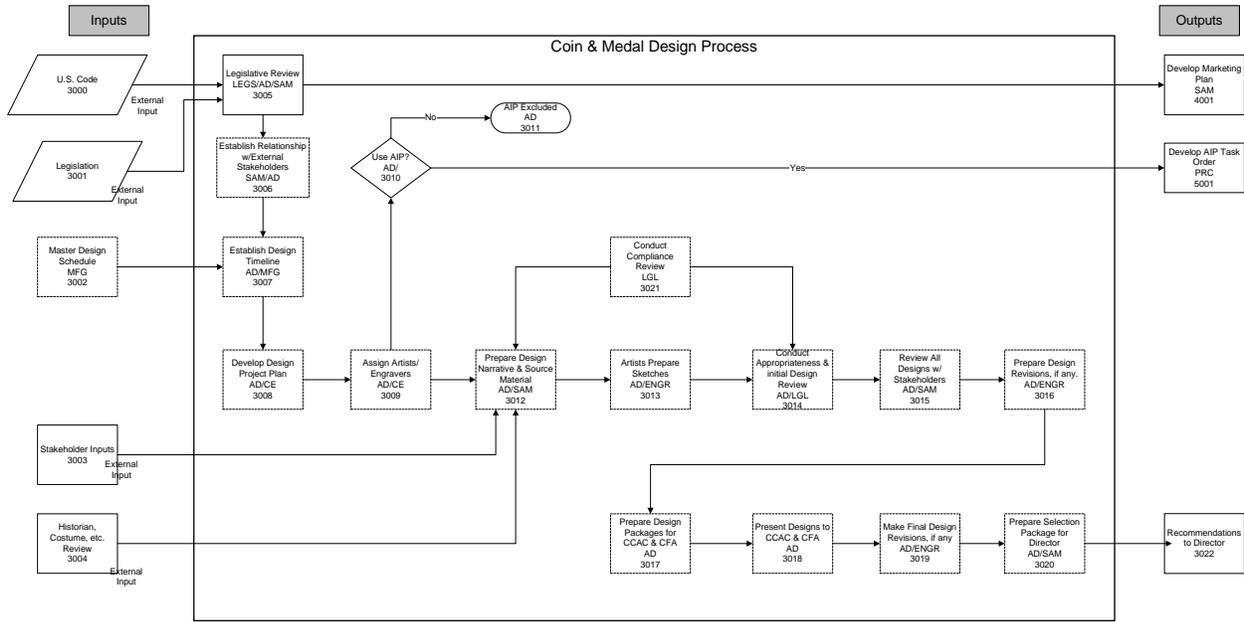
Recommendations for Process Improvement

The CCAC generally recommends modifications to the coin and medal design process based on implementation of a separate bureau division with the responsibility of coin and medal design (this report will refer to the recommended division as the Coin and Medal Design Division (CMDD) for brevity), led by a senior manager (this report will refer to the recommended senior manager as the Art Director for brevity) who reports directly to the United States Mint Director.

Specific recommended changes are as follows:

- Revision of roles and responsibilities to support the CMDD.
- Change in the roles of stakeholders so that their comments and ideas can be considered earlier in the process,
- Refocusing the role of SAM to eliminate involvement in the design aspects of coins and medals and to concentrate on marketing plans and product sales.
- More frequent and productive communication among Assistant Division Chiefs (ADCs) and the CMDD Chief, and Manufacturing and SAM Divisions.
- Earlier involvement of the CFA and CCAC in reviewing design narratives and concepts.
- Offering a wider range of source materials for the artists to use and encouragement of independent research.
- Presentation of a larger number of annotated designs to the CFA, CCAC and United States Mint Director for review.

Figure 3. Revised coin and medal design process utilizing updated organization.



Although the overall process is little changed from that presently used, the modification of roles and responsibilities places control of designs under managers with extensive experience in art and design management.

4.2 Recommendations for Organizational Improvement at the United States Mint

The CCAC recommends:

- Creation of a Coin and Medal Design Division (CMDD) led by an Art Director who reports directly to the Director of the United States Mint.

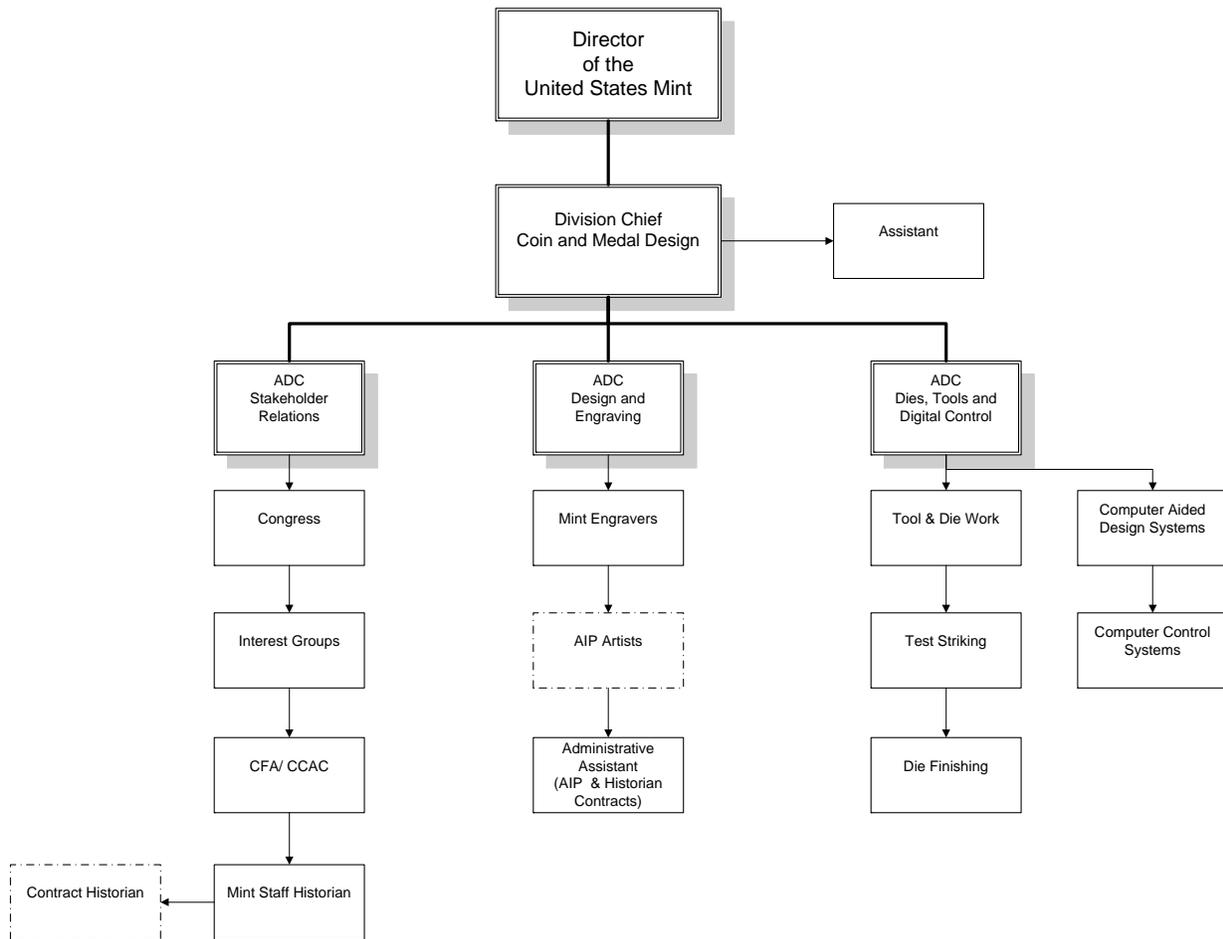
The Division Chief should be a senior management level employee and have extensive leadership qualifications in art, artist management and stakeholder interaction. The CMDD will manage creative aspects of stakeholder engagement, the design process including sculptor-engravers and AIP artists, and initial tool and die work. The following diagram shows the CMDD as envisioned by the CCAC.

Division Chief for Coin and Medal Design – This position might also be described as “Director of Art for Coin and Medal Design,” or “Art Director”; however the actual title would be at the discretion of the United States Mint Director. The candidate for this position must possess strong leadership skills with outstanding credentials in art, design and management of creative talent. The candidate must be fluent in the language and concepts of medallion design and production.

Additional criteria for the selection of this individual should include the following: (1) at least four years prior experience as an art director with a proven track record of success; (2) educational background in art history, fine arts, sculpture or related fields; (3) at least four years prior experience in human resource and project management.

Figure 4. Proposed new Coin and Medal Design Division reporting to the Director of the Mint.

Proposed Organization for Coin and Medal Design



The ideal candidate for this position must have the ability to simplify concepts and complex processes and present these to a wide audience of stakeholders. This person will advise the Director of the United States Mint, the CCAC, the CFA and others on coinage and medal design, and will occasionally be called upon to prepare informative materials for the United States Congress and make presentations to Congressional staffs and, occasionally, committees and individual members. Therefore, it will be crucial that the incumbent possess excellent communication skills and the ability to interact with people of various levels of knowledge about art and who have different views about coin and medal design.

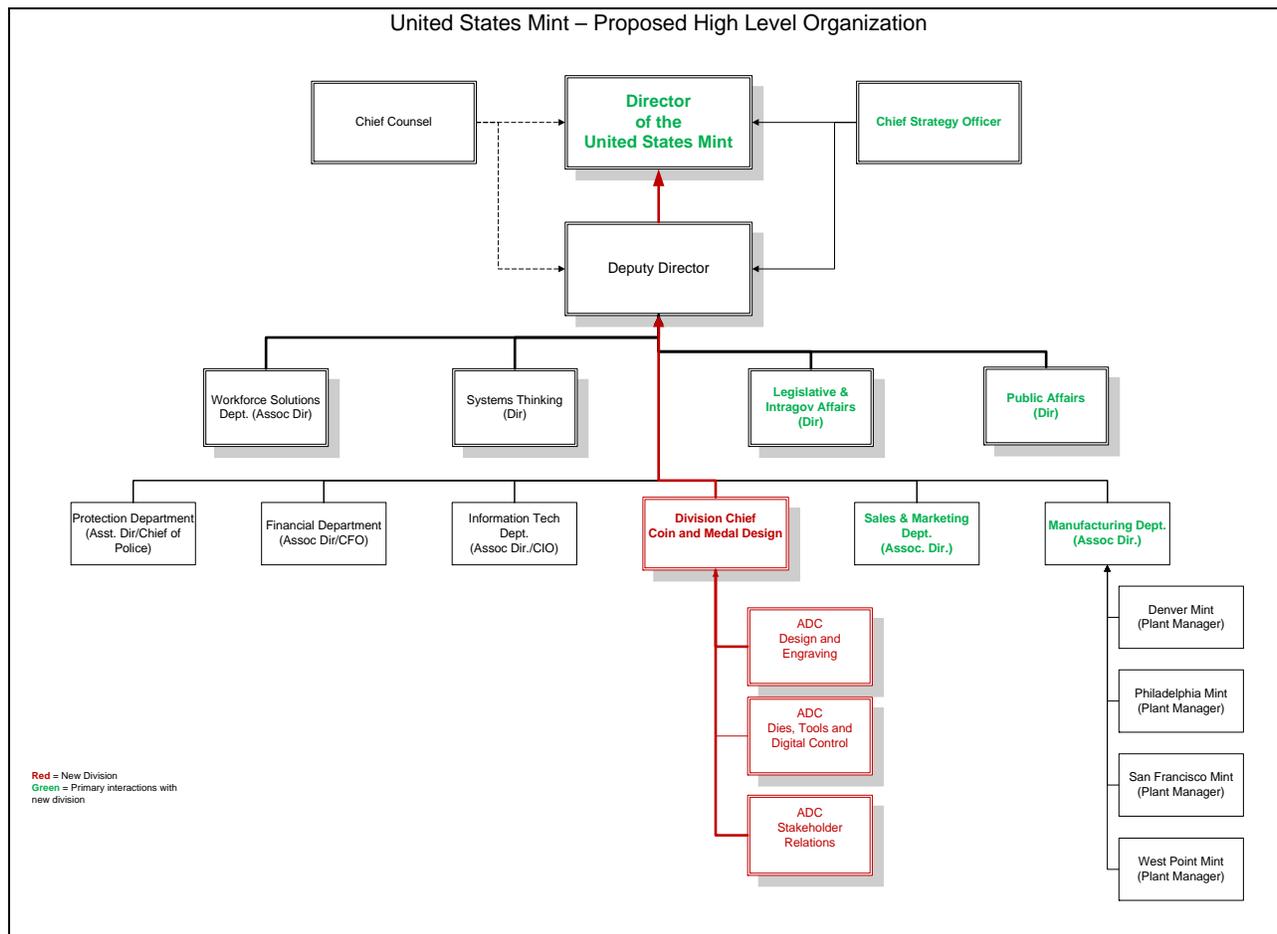
This person will also guide the research, content and coordination of design concept materials and present to stakeholders. This position ensures coordination and timely communications between Stakeholder Relations, Design and Engraving, and Dies, Tools and Digital Control managers. This position also ensures coordination with SAM, Manufacturing Department, and all others as needed to ensure on-time delivery of coins and medals of the highest artistic and technical quality.

Specific job functions for this position shall include the following:

1. Support the processes of the CFA and the CCAC
2. Manage stakeholder art aspects.
3. Verify the historical accuracy of designs where necessary.
4. Resolve, with the Office of Chief Counsel, legal issues involving each design.
5. Manage and direct the AIP and the United States Mint artists.
6. Manage tool and die processes.
7. Participate as a member of the Timetable Task Force (TTF)

The “Division Chief for Coin and Medal Design” or “Art Director” should have an assistant to help with organization and related tasks. This assistant must also have art and artist management experience, preferably complementing those of the Division Chief. This assistant will also act as Contracting Officers’ Technical Representative (COTR) for AIP and historian contracts. Under one possible model for this new division, there would be three Assistant Division Chiefs: Stakeholder Relations (SR), Design and Engraving (DE), and Dies, Tools and Digital Control (DTDC).

Figure 5. Recommended integration of Coin and Medal Design Division within United States Mint organization.



Stakeholder Relations – This should be moved from its current position in SAM to the new Division. Basic responsibilities and work products would remain the same; however, the emphasis will shift to providing input to the artists, rather than managing their work.

This position will manage and coordinate performance and process schedules with the Manufacturing Division (the Master Design Schedule) and among SR, DE and DTDC. These positions will also coordinate, engage with, and collect and disseminate information and comments from external stakeholders including the Congress and individual members, subject matter interest groups, the Commission of Fine Arts, the Citizens Coinage Advisory Committee, members of the public and others external to the United States Mint. Additionally, SR will coordinate, collect and disseminate inputs from internal and contracted resources including the Office of the Historian. To supplement the United States Mint's Historian, one or more contract historians could be made available to consult on specific issues and historical matters relating to individual projects.

Design and Engraving – This position will also be known as the “Chief Engraver of the United States Mint,” or its equivalent. This position will mentor and engage all engravers and artists – both government employees and contractors in the AIP. The DE will act as both the leader of creative artists, and as a technical resource to all the artists for the mechanics of engraving, sculpting, design adaptation to mechanical requirements and overall quality control. It is important that the Chief Engraver be utilized as top designer and sculptor not be overburdened with management tasks.

This person will advise the Art Director in assigning artists to projects, tasks and activities consistent with their skills and experience, and which will encourage the best possible creative designs within limitations of law.

This position will also supervise direct administration of AIP, Historian and other contracts and Task Orders relating to coin and medal design. (The role of Contracting Officers Technical Representative – COTR – should be performed by the Assistant to the Division Chief.)

Dies, Tools and Digital Control – This position will manage the post-design approval tool, die, testing and finishing work. The position will also coordinate Computer Aided Design systems and computer controlled tools as appropriate to production of dies, collars and other materials necessary for use by the Manufacturing Division. This position must have strong technical and engineering skills, and be able to communicate technical issues accurately. The position must also be able to translate complex concepts and possible solutions relating to dies and design, to artists, engravers and others so that mutually satisfactory solutions can be achieved.

Contract personnel—The Art Director must have sufficient budgetary support to allow for independent contracts with historians. Contract historians can supplement the United States Mint's in-house Historian and work as needed and as directed by the Art Director on a project-by-project basis.

In addition, the Art Director should have the freedom to contract with a specific artist even if that artist is not a part of the AIP. This would allow opportunities for some of America's greatest sculptors to participate in coin and medal designs for which their talent is well identified. For example, a Rosa Parks coin or medal could be designed by Eugene Daub, the same artist who created her statue for the Hall of Statuary in the United States Capitol.

4.3 Recommendations for United States Mint Sculptor-Engravers and AIP

All artists who work for the United States Mint, whether staff or AIP, should be encouraged to use symbolism, allegory and abstraction, rather than always rely on a realistic depiction of the subject matter.

The white paper, *Aspiring to Artistic Excellence* said, “While realism in depiction should be applauded when appropriate, literalism and realism should not constitute the sole motivations or criteria whereby the craft is ultimately judged.” However, the white paper did not go far enough to encourage the use of abstraction or insist upon reducing designs to their simplest and most important elements.

Artists must always consider the size of the palette. A one-cent or dime coin cannot host a complex design or an image with more than a single highlighted element. Small coins need simple designs without being simplistic.

Members of both the CFA and the CCAC have articulated that coins exist in space as three dimensional objects. They are hand-held sculptures, not hand-held canvases. Accordingly the skill sets of a sculptor are critical to achieving artistic excellence.

With this in mind, the current call to artists should be rewritten to emphasize and elevate the importance of the creative qualities of the applicants. There must be a showing of originality and innovation and not only competence in technical draftsmanship.

In addition, the call to artists should be simplified so that more artists will be likely to apply. The current application is overly complex. The complexity has a chilling effect on busy artists and discourages them from applying. The result is a self-limiting pool of candidates from which to select AIP artists.

Summary of High Level Recommendations for Sculptor-Engravers

The CCAC recommends improvement in the following four categories directly affecting United States Mint sculptor-engravers. Implementation of these improvements, and the detailed recommendations presented below, would be expected to bring substantial long-term improvement to the quality and creative depth of the United States Mint’s coin and medal products. These advancements will also advance the United States Mint’s image as a world leader in medallic art and design. The United States Mint should—

1. Make every effort to provide work areas comparable with those enjoyed by private artists.
2. Provide a wide variety of source materials and information to stimulate creative expression of design concepts.
3. Recognize and publicize United States Mint sculptor-engravers.
4. Encourage instructional and continuing education opportunities.

Artist Overview

Artists create art to communicate ideas, thoughts, or feelings. They use a variety of methods—painting, sculpting, or illustration—and an assortment of materials, including oils, watercolors,

acrylics, pastels, pencils, pen and ink, plaster, clay and computers. Artists' works may be realistic, stylized, or abstract and may depict objects, concepts, people, nature, or events.¹

Fine artists typically display their work in museums, commercial art galleries, corporate collections, and private homes. Some of their artwork may be commissioned (done on request from clients), but most is sold by the artist or through private art galleries or dealers. The gallery and the artist predetermine how much each will earn from the sale. Only the most successful fine artists are able to support themselves solely through the sale of their works. Most fine artists have at least one other job to support their art careers. Some work in museums or art galleries as fine-arts directors or as curators, planning and setting up art exhibits. A few artists work as art critics for newspapers or magazines or as consultants to foundations or institutional collectors. Other artists teach art classes or conduct workshops in schools or in their own studios. Some artists also hold full-time or part-time jobs unrelated to art and pursue fine art as a hobby or second career.²

Designers who work on a contract, or job, basis frequently adjust their workday to suit their clients' schedules, meeting with them during evening or weekend hours when necessary. Designers may transact business in their own offices or studios or in clients' homes or offices, or they may travel to other locations, such as showrooms, design centers, clients' exhibit sites, and manufacturing facilities. Designers who are paid by the assignment are under pressure to please clients and to find new ones to maintain a constant income. All designers face frustration at times when their designs are rejected or when they cannot be as creative as they wish. With the increased use of computers in the workplace and the advent of Internet websites, more designers conduct business, research design alternatives, and purchase supplies electronically than ever before.³

Usually, fine artists specialize in one or two art forms, such as painting, illustrating, sketching, sculpting, printmaking, and restoring. Painters, illustrators, cartoonists, and sketch artists work with two-dimensional art forms, using shading, perspective, and color to produce realistic scenes or abstractions.⁴

Art directors develop design concepts and review material that is to appear in periodicals, newspapers, and other printed or digital media. They control the overall visual direction of a project in fields such as advertising and publishing. They decide how best to present a concept visually, so that it is organized, eye catching, and appealing. Art directors decide which photographs or artwork to use and oversee the design, layout, and production of material to be produced. They may direct workers engaged in artwork, design, layout, and copywriting.⁵

Sculptors design three-dimensional artworks, either by molding and joining materials such as clay, glass, wire, plastic, fabric, or metal, or by cutting and carving forms from a block of plaster, wood, or stone. Some sculptors combine various materials to create mixed-media installations. Some incorporate light, sound, and motion into their works.⁶

¹ U. S. Bureau of Labor Statistics (BLS), <http://www.bls.gov/ooh/ocos092.htm>. "Artists and Related Workers." p.1. The BLS Occupational Information Network (O*NET) provides information on a wide range of occupational characteristics.

² BLS, op.cit., p1.

³ http://www.art-schools.us/working_conditions.htm

⁴ BLS, op.cit., p1.

⁵ BLS, op.cit., p1.

⁶ BLS, op.cit., p2.

Illustrators usually create pictures for books, magazines, and other publications and for commercial products such as textiles, wrapping paper, stationery, greeting cards, and calendars. Increasingly, illustrators are working in digital format—for example, creating scenery or objects for a video game. This has created new opportunities for illustrators to work with animators and in broadcast media.⁷

Current Working Conditions for Sculptor-Engravers⁸

Sculptor-engravers employed by the United States Mint work on site at the United States Mint at Philadelphia. Artistic Infusion Program (AIP) artists work in their own studios and only occasionally visit the Philadelphia facility. AIP artists are individual contractors and establish their own working conditions. They are responsible for safety and maintenance of their work place and can make alterations at-will.

United States Mint sculptor-engravers are required to work on-site during the business day. The United States Mint supplies working spaces, necessary materials, computers and supplies. Observations of the work spaces indicate that most sculptor-engravers are assigned to standard cubicles approximately eight feet by ten feet (eighty square feet). Cubicles are arranged along walls and in clusters similar to other government office areas. There is no common space where the sculptor-engravers can meet, exchange ideas, receive instruction on artistic or technical matters, or relieve the stress associated with their work. Lighting is provided by standard interior fluorescent ceiling mounted lamps. These are supplemented by desk lamps of various types including high intensity halogen required for detailed die engraving work. There is no outside light and no external sight lines. Ventilation seems adequate for general office tasks but anecdotal information suggests that poor air circulation is a common problem.

Within most cubicles the artists have a computer, one or two large LCD monitors, a digitizing tablet, note and sketch pads, one or more desk lamps including high intensity halogen, a telephone, drawings, small models, design sculpture, photos of design subjects and other items required by the sculptor-engravers on a routine basis.

Industry Standards for Artist Working Spaces

There is no single standard defining work spaces for government employed sculptor-engravers, however, the Bureau of Labor Statistics states that in commercial buildings:

Studio surroundings usually are well lighted and ventilated; however, fine artists may be exposed to fumes from glue, paint, ink, and other materials and to dust or other residue from filings, splattered paint, or spilled cleaners and other fluids. Artists who sit at drafting tables or who use computers for extended periods may experience back pain, eyestrain, or fatigue.⁹

A visit to one of this country's top software companies, such as Google or Microsoft, shows how these innovative companies are providing environments that promote creativity with common spaces, natural light and relaxed interiors.

⁷ BLS, op.cit., p1.

⁸ The CCAC Subcommittee examined work spaces and interviewed sculptor-engravers on July 26, 2010. Some members of the Subcommittee, accompanied by the Plant Manager and/or Chief Engraver, had also visited the work spaces on previous occasions and noted working conditions.

⁹ BLS, op.cit., p2.

Recommendations for United States Mint Sculptor-Engraver Working Conditions

The United States Mint should make every effort to provide work areas comparable with those enjoyed by private artists. Features should include:

- Individual work spaces large enough to accommodate multiple computer screens, design source materials and working draft materials.
- Frequent breaks from computer work to avoid fatigue, eyestrain and stress. A “break” is not necessarily non-working time, but is used by most artists to shift to a different media, collect source material, collaborate with others, or make manual sketches of designs and details.
- Expanses of natural light (but without compromising quality of computer screen images), and task lighting appropriate to design and die work.
- Compliance with Occupational Health and Safety Administration (OSHA) requirements.
- Common area where artists can meet for collaboration and instruction, and where subjects for modeling can be placed.
- Common area for display of concepts, models, completed projects and other items of interest and creative inspiration to all. The area also should be suitable for guest instructors and lecturers.
- Common work area where sculptor-engravers and AIP artists can collaborate and where AIP artists can work on a short-term basis.

Office cubicles are the standard for government employees in the GS levels held by the United States Mint’s sculptor-engravers. However, a confined, crowded arrangement, as observed in the United States Mint at Philadelphia, can be destructive to creativity and flexibility required for artistic expression on our coins and medals.

Design Source Materials

The United States Mint’s sculptor-engravers rarely work off-site and generally do not visit historic sites or locations relating to design projects. They are commonly required to depend only on design narratives and visual materials prepared by the Sales and Marketing Department. The use of materials from other sources is strongly discouraged.

However, to be effective, artists require a wide variety of source materials and information to do their work. Creativity is an individual trait and cannot be forced into a standard mold without stifling artistic expression.

Recommendations for Design Source Materials

United States Mint and AIP artists should be—

- Given standard packets of narrative, visual and conceptual materials.
- Encouraged to conduct individual investigations relating to the design project.
- Provided individual and group opportunities for artistic growth and diversity including classes, exhibitions and participation in open competitions.

4.3.1 Sculptor-Engraver Recognition

United States Mint sculptor-engravers enjoy consistent pay and benefits that non-employee artists must generate from sales of their work. Anecdotal information, however, indicates compensation of Bureau of Engraving and Printing (BEP) engravers exceeds that of United

States Mint sculptor-engravers. This should be examined by an independent organization to ensure that compensation for similar work is comparable.

Aside from monetary and benefit compensation, a very important factor in overall job satisfaction for an artist is recognition. At present, when a new design is introduced to the public, emphasis is placed on the sponsoring organization or a specific coin/medal program, such as the America the Beautiful Quarters[®] Program. In nearly all instances, the creative persons behind successful designs are ignored or mentioned only as a peripheral element.

Recommendations for Sculptor-Engraver Recognition

In the absence of such recognition, the United States Mint is not capitalizing on an important aspect of its coins and medals. This minimizes creative design and inspiration, and marginalizes the artist's talent. It is recommended that the United States Mint—

- Include the names of all artists involved with a design in media releases discussing the new design.
- Issue artist-oriented media releases and photos for use in specialty publications and on-line media.
- Establish one or more public galleries displaying the works of United States Mint sculptor-engravers. This should not be limited to official designs, but should include a variety of creative work products from the artists. An initial gallery could be established at the United States Mint at Philadelphia and included in the visitor tour. A second gallery could be installed at the United States Mint at Denver, also as part of public tours.
- Reward successful designers with spot awards or other government-approved recognition, and that such recognition be issued during peer-attended meetings.
- Independently examine compensation in comparison to BEP engravers.

Improved artist recognition can be implemented immediately and at minimal expense using existing materials and images.

Continuing Education and Creative Participation

Anecdotal information suggests United States Mint sculptor-engravers currently have minimal opportunities to instruct one another, receive instruction from outside sources, or participate in exhibitions and competitions with peers. This isolation is not new to the United States Mint, but has existed for much of past two centuries. It is unclear why these learning activities have been denied to artists, when similar opportunities are available to technical staff.

Recommendations for Continuing Education and Creative Participation

The United States Mint should promote its sculptor-engravers' talents within the artistic community. United States Mint artists could be made available for public presentations, art school instruction and dissemination of computer and traditional design techniques.

- Connect with art institutions and museums to share inspirational resources.
- Encourage and sponsor direct participation in national and international competitions. For a nominal cost, the United States Mint can host a FIDEM Congress in Philadelphia and expose United States Mint artists to current trends in medallic art around the world.
- Promote master classes and cultural exchange with artists outside the United States Mint including AIP artists, and sculptors/engravers from other countries. Some of these classes

already exist and are taught by some of America’s leading medallic artists like Mashiko and Jeannie Stevens Sollman.

- Encourage United States Mint artists to speak and demonstrate their work at universities, art museums and institutions, including Brookgreen Gardens in South Carolina and the Forest Lawn Museum in California to mention only two.
- Connect with art schools to promote the next generation of United States Mint designers/engravers.

5. Summary and Conclusions

A summary of these recommendations follows:

RECOMMENDATION #1:

That all responsibility for artistic design be removed from the United States Mint Sales and Marketing Department and that the Design Working Group be abolished. We recommend, instead, that the position of Art Director be created and that an interdisciplinary group (we will refer to it as the Timetable Task Force (TTF) for brevity) be established to coordinate and streamline the artistic and manufacturing schedules.

By default, the Sales and Marketing Department has assumed the dominant role in guiding the designs of coins and medals. The Design Working Group (DWG) was originally created to coordinate manufacturing timetables and to interface with stakeholder groups. With one exception, none of the members of the DWG has any training or background in art (the notable exception being the Chief Engraver, who plays a limited role in the DWG). Nevertheless, the DWG has assumed the role of directing and coordinating the Artistic Infusion Program¹⁰ (AIP) artists, as well as the in-house United States Mint Sculptor-Engravers.

An Art Director, with formal training in art history, fine arts, sculpture or related fields and at least four years’ prior experience as an art director should be hired to manage and direct AIP and United States Mint artists; manage the artistic aspects of all stakeholders, including the CFA and the CCAC; and be responsible for ensuring that proposed designs not only meet the highest standards of artistic excellence, but also comply with the historical, legal and technical requirements of the coin or medal program for which the proposed designs were produced. It is important that the Art Director report directly to the United States Mint Director.

The DWG should be abolished. Instead, a TTF—chaired by the Art Director, and comprising representatives from the Office of Chief Counsel, the Sales and Marketing Department, and the Manufacturing Department—should perform the scheduling function and advise the Art Director on historical, legal and technical matters. In no event should the artistic merits of a proposed design be discussed or considered by the TTF.

RECOMMENDATION #2:

That the status of the United States Mint Sculptor-Engravers be elevated, that their creativity be encouraged and utilized in design projects and that the current call for Artistic Infusion Program request for proposals (RFP) be substantially revised to elevate

¹⁰ The Artistic Infusion Program comprises artists who are independent contractors, recruited and selected by the United States Mint, to supplement the design development functions of United States Mint Sculptor-Engravers.

the creative qualities of originality and innovation to the same level of importance expressed in the current RFP for the basic competency requirements of technical draftsmanship.

A product of the current default design process is a practice described by United States Mint artists as “trace and bake.” “Trace and bake” is a process employed for certain coin design projects in which artists are directed to use existing source materials—historical photos and artwork—for portraiture and other subject matter and to simply reproduce such materials in a near-copied form to produce designs for current use. The practice of “trace and bake” must end. Instead, artists should be encouraged to pursue original interpretive designs. They should use symbolism, allegory and abstraction, rather than rely primarily on realistic or literal depictions of design themes. Artists should always consider the size of the palette and simplify designs whenever possible.

Coins and medals should be recognized as three-dimensional pieces of hand-held sculpture, and artists should be encouraged to design both the obverse and reverse whenever possible. Thinking of the two sides of a coin or medal as a complete vision would encourage a full sculptural expression of a design rather than a two-dimensional picture on a disc of metal. Including the use of the edge of a coin or medal as a third surface, where such use would support the design quality of the obverse and reverse, should also be encouraged.

Given the goal of creating brilliant works of art through United States coins and medals, the treatment and status of the artists involved in the creative process must be accorded focused and sustained attention. The artists who design our Nation’s coins and medals should be highlighted in marketing materials. Resources should be allocated for artists to sculpt from life and on site; to encourage them to perform independent research on assigned tasks; to provide more suitable work space for them; and to allow flexible hours to encourage creativity.

Opportunities for professional training and art education at national and international seminars and workshops should be provided. Additionally, the United States Mint should sponsor attendance and participation for United States Mint artists at national and international exhibits of coin and medal art.

Coin and medal programs should be implemented before the end of 2011 that will provide immediate opportunities for artists to demonstrate and showcase the United States Mint’s advancements in the area of artistic creativity and excellence. In 2009, the United States Mint utilized modern technology to fulfill Augustus Saint-Gaudens’ vision of an ultra high relief coin that could not be realized in 1907 with his legendary Double Eagle liberty design. As a companion piece to the 2009 Saint-Gaudens Double Eagle, the United States Mint should endeavor to produce a coin with another ultra high relief design in 2011 utilizing a modern 21st century design of the traditional American Liberty theme. Additionally, candidate designs for the medal honoring Edmund C. Moy as the 38th Director of the United States Mint, which have been reviewed by the CCAC and the CFA, serve as important benchmark examples of design excellence. These designs utilize several modern design techniques and illustrate, in visual terms, the ideals of artistic creativity and design excellence. Finally, the opportunity for artists to experiment with creative and innovative designs—free from legislative and other limitations—should be created through the implementation of an annual art medal program. The art medal program would allow artists to utilize cutting edge advancements in design techniques and minting technology.

The current RFP (“call to artists”) for the Artist Infusion Program should be substantially revised. Greater emphasis should be placed on creative qualities, such as originality and innovation. This emphasis should be equal to the emphasis accorded to the basic competency requirements of technical draftsmanship appearing in the current RFP. AIP artists should be managed, coordinated and directed by the Art Director without the involvement of the Sales and Marketing Department.

The Art Director should also be provided the flexibility to commission specific artists who are outside of the AIP or the staff sculptor-engravers to produce designs for particular projects if the subject matter would be best served by doing so. In this way, the United States Mint would be able to reach out to and benefit from America’s finest sculptors in the production of coins and medals on subjects compatible with the work and style of specific sculptors-of-note.

RECOMMENDATION #3:

We recommend changes in the methodology for design review at the CFA and the CCAC and we recommend that the United States Mint contract with an outside historian for assistance with historical accuracy of designs.

The roles of the CFA and the CCAC should become more integral to the design and review process with input from both groups being sought before and after designs are created. Production timelines should be designed to recognize the role of these groups and to assure that adequate time is allotted to support artistic design processes. The CFA and the CCAC should review and contribute to the draft narratives before the Art Director assigns corresponding projects to the artists. This would allow artistic discussions and comments that might be informative for the artists in maximizing their creativity and in producing designs with the content and quality sought by the CFA and CCAC.

The CFA and the CCAC should have an opportunity to preview and comment on all preliminary coin and medal designs. Preliminary review of designs could aid in the efficiency of design review meetings and better utilize the talents and contributions of the members of these two groups.

The Art Director should work to provide the CFA and CCAC a quantity and variety of designs for each project that facilitates deliberative and evaluative comparisons in each group’s recommending processes. Ordinarily, not fewer than four different candidate designs of each proposed coin or medal—and, more routinely, several more than four candidate designs—should be submitted to the CFA or the CFA. Differences in lettering and changes in minor design elements should not be considered different designs.

Finally, additional historians specializing in U.S. history should be contracted to support the Art Director in initiating and selecting source images and to review all historical designs before they are submitted to the CFA and the CCAC. Use of contract historians would be in addition to support currently provided by the in-house United States Mint Historian and would provide reinforcement in the effort to assure historical accuracy in the designs on U.S. coins and medals.

The CCAC strongly supports Director Moy’s stated call to advance excellence in the designs on United States coins and medals. Fostering an environment conducive to artistic excellence is possible if the recommendations of this report are implemented. Changes within the organization of the United States Mint should be made. Every department within the United States Mint must share the Director’s vision and both financial resources and human resources must be dedicated to achieve the goal.

**Appendix A – Letter from the Commission on Fine
Arts to Director Moy, Dated May 28, 2010**

(See next page.)

U.S. COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

401 F STREET NW SUITE 312 WASHINGTON DC 20001-2728 202-504-2200 FAX 202-504-2195 WWW.CFA.GOV

28 May 2010

Dear Mr. Moy:

In its meeting of 20 May, the Commission of Fine Arts reviewed the design alternatives for two sets of commemorative coins proposed for issue in 2011, the first for the Medal of Honor and the second for the United States Army. Despite their repeatedly articulated concerns and efforts to advise the Mint in improving the artistic merit of submitted designs, the Commission members expressed their overall disappointment with the poor quality of the alternatives presented. In several instances, the Commission was unable to recommend any of the designs as artistically worthy of honoring the service and sacrifices of Americans in the armed forces.

The Commission members reiterated several recurring concerns from past reviews of the Mint's proposals. They commented that the quality of designs remains embarrassingly low, both in the often amateurish character of the artwork and in the generally poor compositions, where they noted the tendency to include an excess of design elements for these small sculptural objects. They emphasized that coins and medals should *distill* the subject to its *essence*, rather than present a confusing collage of multiple elements. The Commission also reiterated the importance of treating the obverse and reverse as a unified design, including the coordination of typefaces. In summary, they noted that the tradition of producing coins and medals has a proud history of many millennia; the U.S. Mint should approach the design process design as the creation of small pieces of sculpture to be held in the hand.

The Commission's specific recommendations for the individual coin designs were as follows:

Medal of Honor Commemorative Coin Program

Five-Dollar Gold Coin. For the obverse, the Commission recommended alternative #2, commenting that it is the simplest design; the Commission also cited alternative #3 as having some degree of simplicity and noted that the remaining alternatives were too cluttered. For the reverse, the Commission recommended alternative #1 as the least problematic, but suggested that the design be simplified to improve its legibility with a reduction of design elements. The Commission recommended that the typefaces of the obverse and reverse be coordinated to provide a greater degree of design unity to the coin.

One-Dollar Silver Coin. For the obverse, the Commission recommended alternative #3 for its simplicity. In alternative #2, the Commission members

noted the design motif of the neck ribbon, a distinguishing feature of the Medal of Honor, but questioned the legibility of the ribbons as depicted. For the reverse, the Commission members did not recommend any of the alternatives, commenting that the poor quality of the artwork did not merit selection; they identified alternative #2 as the most promising of the options for the relative strength of the composition.

United States Army Commemorative Coin Program

Five-Dollar Gold Coin. For the obverse, the Commission recommended alternative #1 with the suggestion to eliminate the rocky terrain beneath the figures and to adjust the text “Liberty” so that it is not rendered illegible by the other design elements. While acknowledging the demographic inclusivity of the five figures in other alternatives, the Commission members commented that the human figures with goggles that mask the eyes are disturbing as subjects for this honorific coin. For the reverse, the Commission recommended alternative #2 for its clear distinction between the emblem of the United States Army and the inscriptions proper to the coin.

One-Dollar Silver Coin. For the obverse, the Commission made no recommendation for any of the submitted alternatives. The Commission members questioned the legibility of the figures, the multiplicity of elements, and the jarring depiction of goggles on some of the soldiers. Acknowledging the appropriateness of depicting a world map in the background, they commented that an off-center placement of this circular element is discordant as a major design feature and recommended further study of the size or placement of the map if it is retained in design alternatives. The Commission members identified alternative #5 as the design with the most potential but noted the awkward placement of the text “In God We Trust” and the eccentric location of the globe background in the composition. For the reverse, the Commission recommended alternative #4 featuring the Great Seal of the United States, commenting that this design is the only option that properly balances the proposed depiction of human figures on the obverse.

Half-Dollar Clad Coin. The Commission did not recommend any of the submitted alternatives for the obverse, commenting that the multiplicity of design elements and pictorial complexity was excessive for an object at the size of a coin. Some members offered support for alternative #1 for its relative simplicity; others offered limited support for alternative #2 but noted the compositional problems of the central frame. With their general assessment of the proposed designs as artistically naïve, the Commission members concluded that simplified alternatives for the obverse should be developed. For the reverse, the Commission recommended alternative #2 as having the strongest composition among the options.

The Commission welcomes the opportunity to review new alternatives for designs that did not merit a recommendation, as well as to work further with the Mint in improving the process for developing designs for the nation's numismatic issue. As always, the staff is available to assist you.

Sincerely,

A handwritten signature in black ink, appearing to read 'T. Luebke', written in a cursive style.

Thomas E. Luebke, AIA
Secretary

Edmund C. Moy, Director
United States Mint
801 9th Street, NW, 8th Floor
Washington, DC 20220

cc: Kaarina Budow, U.S. Mint

Appendix B – Statement from Gary Marks, Chair, Citizens Coinage Advisory Committee on the Appointment of a Subcommittee on Coin Design Excellence

Delivered at the American Numismatic Association
Summer Seminar
Colorado Springs, Colorado
June 28, 2010

As we saw earlier this evening, the primary duty of the Citizens Coinage Advisory Committee is to advise “on any theme or design proposals relating to circulating coinage, bullion coinage, commemorative coinage, congressional gold medals and national and other medals produced by the Secretary of the Treasury in accordance with section 5111 of title 31, United States Code.”

In September of 2007, Director Moy addressed the FIDEM Art Medal World Congress held here in Colorado Springs with a stirring call “...to spark a neo-renaissance for coin design and achieve a new level of design excellence...”

He went on to remark that he hoped that “the world would reflect back 100 years from now and say that the beginning of the 20th century was great, but the 21st century was even better.”

I count myself as a strong supporter of the effort to bring about the neo-renaissance the Director has called for. For me simply attaining a state of “good” in coinage design is not good enough. Rather it is my aspiration that the United States of America would attain a level of excellence in coinage design that is simply unmatched in the world. Truly, it is that vision that anchors my motivation to serve on the CCAC. I know that many of my fellow members on the CCAC share the same or similar convictions and desire to see a true modern revival of excellence for the designs of our nation’s coinage.

However, as I review the collective comments and criticisms the members of our committee have made on many of the candidate designs received of late, it is clear to me that the neo-renaissance has yet to begin. Truly, our instincts have been confirmed by our counterparts, the Commission on Fine Arts, which recently expressed its desire to see improvements in the candidate designs it receives. Yet, the call of the Director could not be clearer...a neo-renaissance is to be ignited and a new dawn of cutting-edge world-class art is to be ushered in. The question, of course, must be asked. Nearly three years after the call for a neo-renaissance, why is it that so many of us feel that it has not happened?

Clearly, something must be done to ignite the renaissance. Therefore, I resolved that as the CCAC’s chairman that I would lead the committee forward on a course that would seek out and find the answer to this important question:

“What needs to occur to bring about a coin design renaissance for the coins and medals produced by the U.S. Mint?”

Let me be very clear. It is not my intent to “find blame” or to “point fingers”, but rather to identify what must happen going forward to bring about the positive change we desire. Truly if, as a committee, we decide we must assign blame, it is my personal opinion that we must be willing to bear some of it ourselves. As an independent advisory committee it is the job of the CCAC to provide the expert advice that will be needed to help ignite a neo-renaissance. Personally, I feel the committee can do better in providing that advice and in performing its statutory duty. But, whether you agree with me on that point or not, I hope committee members can all unite at this time with the common cause of exercising our independent authority to address the design issue.

Tonight, I am exercising my statutory authority as Chair of the CCAC to create and appoint a Subcommittee on Coin Design Excellence. It will be the assignment of this subcommittee to develop a comprehensive set of recommendations addressing design quality to the Secretary of the Treasury regarding *all future theme and design proposals* relating to circulating coinage, bullion coinage, commemorative coinage, congressional gold medals and national and other medals produced by the Secretary of the Treasury in accordance with section 5111 of title 31, United States Code. Once the subcommittee completes its work, it will report to the full committee where a decision will be made concerning the forwarding of such recommendations, as presented or as amended, to the Secretary.

In performing its work, it is my intent that the subcommittee will pursue a dialogue with Director Moy and members of the Mint’s administrative, production, and art staffs, and other pertinent parties and experts as may be identified. I will ask that the work of the subcommittee be completed by October 31, 2010.

I have asked four of my fellow committee members to serve with me on the subcommittee, and each has accepted the task. Therefore, I am appointing the following CCAC members to the Subcommittee on Coin Design Excellence:

- Mitch Sanders, due to his years of leadership as chairman of the CCAC and his established relationships with many of the Mint’s key personnel
- Donald Scarinci, due to his experience and knowledge as an authority in numismatics and art medals
- Roger Burdette, due to his authoritative knowledge of the history of the U.S. Mint and of the coin design renaissance of the early 1900s
- Heidi Wastweet, due to her accomplishments and in-depth knowledge in medallic art and the processes involved in producing medallic art; and, finally,
- I will serve alongside these very talented and able individuals on the subcommittee in my capacity as the CCAC Chair and as a CCAC member appointed as a representative of the public.

Additionally, I have asked Heidi Wastweet, and she has accepted, the task of developing, with input from the full CCAC, a visual definition of design excellence. As part of this effort, Heidi has asked and received examples from CCAC members of existing coin and medal designs from around the world that the members feel exemplify excellence in coin and medal design. Tonight, I have asked Heidi to present her resulting proposed visual definition of design excellence.

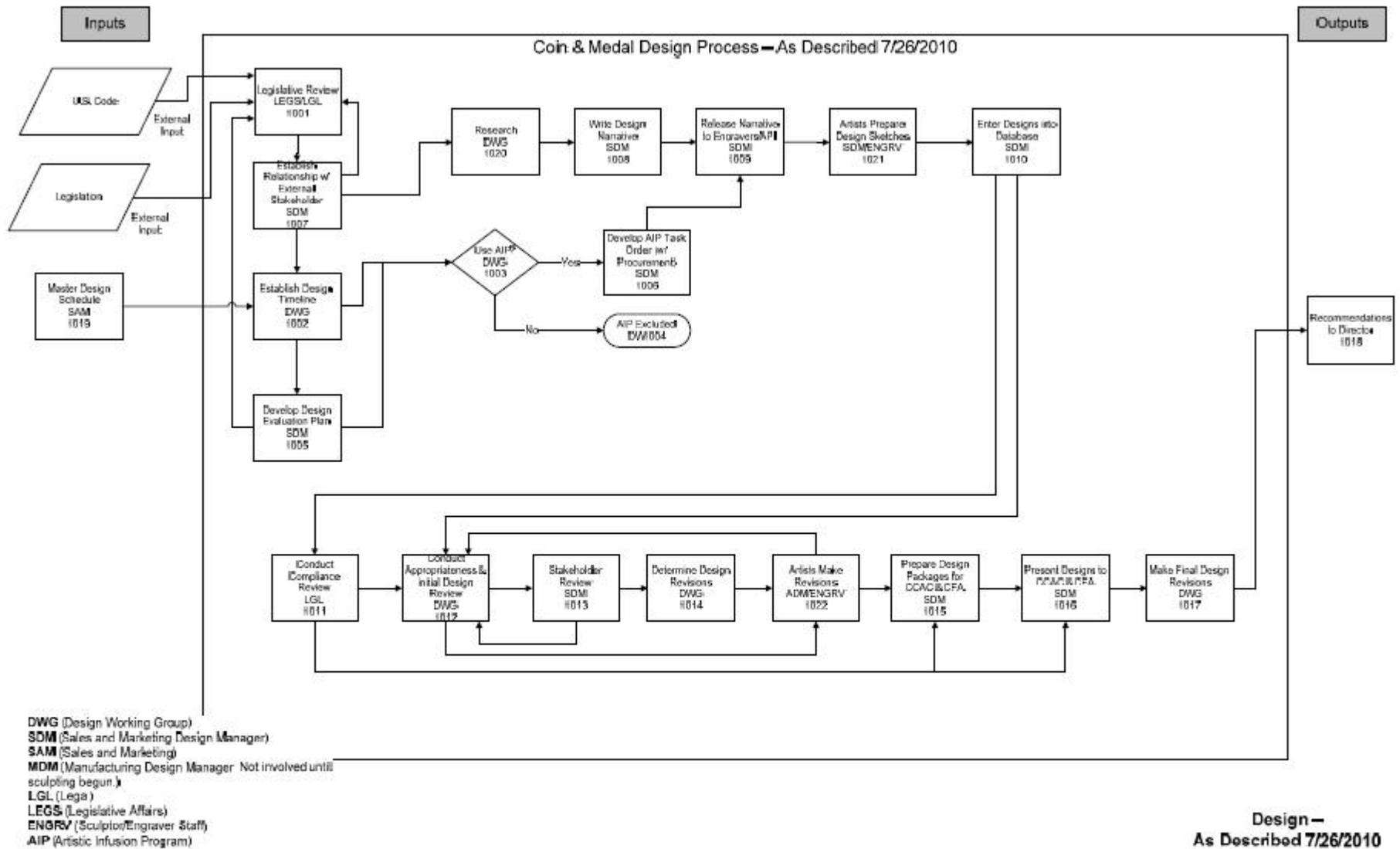
Once the committee has reviewed and adopted the definition, it will be used to provide a visual example for subcommittee members and others in the work to ignite the renaissance. Simply stating verbally a desire or even a plan for a design renaissance is not enough. The subcommittee

will be armed with a visual definition and will, therefore, be ready to show anyone interested to know just what the CCAC means when it collectively calls for a design renaissance.

I look forward to working with each of you as we continue to serve together on the CCAC and as we commit ourselves to the important task of developing proactive recommendations to advance coin and medal design excellence for our nation. Thank you.

Appendix C – Legacy Design Process

This section illustrates and describes the individual steps in the current (legacy) coin and medal design process. It also identifies the basic roles and interactions between decision makers within the process. (Continued on next page.)



U.S. Mint. Legacy Design Process v-01						
INPUTS	U.S. Code (external)					
	Legislation (external)					
	1019: Master Design Schedule (SAM)					
Legacy Design Process	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1001	Legislative Review	<p>Legislative Affairs contacts Congressional sponsors of signed bill. They are informed of the next steps in the coinage design and production process, and introduced to the US Mint liaison or point of contact.</p> <p>This also includes an introduction to SAM and the Chief Engraver to the project so they can begin scheduling artists and planning for work products.</p> <p>Identify external stakeholders and sponsoring organizations and points of contact.</p>		LEGS/LGL	SAM, ENGRV, Congress, Stakeholders, External Sponsors & Interest groups.

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1007	Establish Relationship w/External Stakeholder	<p>Initial engagement of the stakeholders and external sponsors with the US Mint. Program is explained, along with approximate timeline and expectations. Input is solicited for source material, areas of possible concern, and risk avoidance/mitigation.</p> <p>This also includes working with members of Congress and the White House liaison</p> <p>Design concepts prepared by the stakeholders cannot be accepted by the US Mint. This is due to possible copyright and attribution problems.</p>		SDM	
	1002	Establish Design Timeline		MSPROJECT or Master Schedule system	DWG	
	1003	Use AIP?	Selection of AIP vs Engraving Dept. artist is based on overall staff availability and skills needed for the project. The Chief Engraver participates in this process. If an AIP artist is selected to prepare designs, a Task Order will be written and delivered to the artist.	AIP Skills Database	DWG	AIP artists, ENGRV
	1004	AIP Excluded	No AIP artist contract issued.		DWG	

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1005	Develop Design Evaluation Plan	Interpretation of legislative intent. Includes input from Legal Dept, Legislative Affairs, Design working Group and Sales & Marketing.		SDM	
	1006	Develop AIP Task Order	If an AIP artist is selected Procurement will prepare, a Task Order and deliverer it to the artist.		SDM/Procurement	AIP artist
	1020	Research			DWG	
	1008	Write Design Narrative	This is the story of the theme or subject of the design. It is intended to be brief, and broadly worded so that the artists have maximum flexibility in interpreting the subject. Adoption of a design template might limit artistic options.		SDM	
	1009	Release Narrative to Engravers/API	The narrative and other source materials are given to the AIP artist and/or Engraving Dept artists who will be working on the project.		SDM	
	1021	Artists Prepare Design Sketches	AIP or Engraving Dept artists us the source materials to guide design concepts and sketches.	CAD System	SDM/ENG RV	
	1010	Enter Designs into Database	As preliminary sketches/designs are completed, they are entered into the project database for later reference.	Design database	SDM	

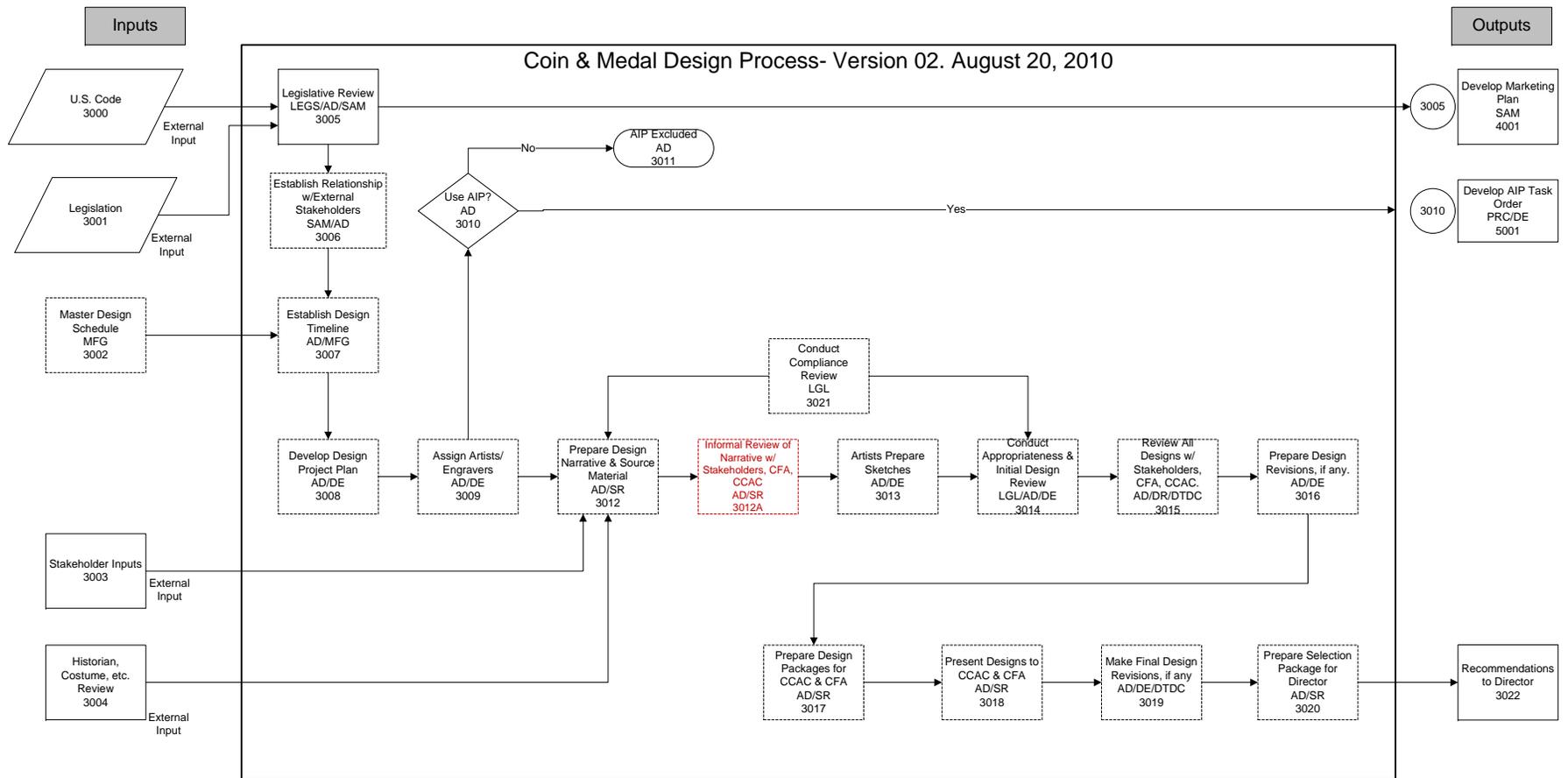
	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1011	Conduct Compliance Review	<p>Compliance review consists of three parts:</p> <ol style="list-style-type: none"> 1. The Legal Department examines source materials provided to the artists to ensure no copyright or inappropriate materials are included. 2. The Legal Department examines the work products of AIP artists to verify that they complied with the terms and conditions of the Task Order. This includes delivery schedule, quantity of required work products, conformance with quality requirements, and adherence to narrative and other source materials provided by US Mint staff. 3. The second review is a more general review of all designs. This is intended to ensure that restricted material, such as copyrighted images, were not used. Legal Dept. also indicates if any design, or part of a design, poses a potential legal risk. <p>There is very little that the Legal Dept. can say “No,” to.</p>		LGL	

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1012	Conduct Appropriateness & Initial Design Review	Candidate designs are reviewed for appropriateness of the designs to the subject. Obverse and reverse designs are reviewed separately. Designs are also examined to verify compliance with the design narrative and overall aesthetic and technical specifications provided to the artists. Unsuccessful designs are removed from further consideration.		DWG	
	1013	Stakeholder Review	US Mint staff meet with stakeholder and sponsoring organization representatives, and present designs from #1012. US Mint staff collect comments and suggestions. Stakeholders also review the designs for technical and cultural accuracy.		SDM	
	1014	Determine Design Revisions	A list of final design revisions is prepared from stakeholder comments.		DWG	
	1022	Artists Make Revisions	Artists whose designs were chosen in #1012, make changes to their designs based on input from #1014.	CAD System	SDM/ENG RV	
	1015	Prepare Design Packages for CCAC & CFA	Design review packages are prepared for the CCAC and CFA. These include single page images of each proposed design, a coin-size image of the design and a “contact sheet” showing all the designs on one page.		SDM	CCAC, CFA

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	1016	Present Designs to CCAC & CFA	Candidate designs are presented to the respective organizations, who then decide to recommend designs for use on circulating or commemorative coins or on a medal.		SDM	CCAC, CFA, public release
	1017	Make Final Design Revisions		CAD System	DWG	Director
OUTPUTS	1018: Recommendations to Director					

Appendix D – Recommended Design Process

This section illustrates and describes the individual steps in the recommended coin and medal design process. It also identifies the basic roles and interactions between decision makers within the process. (Continued on next page.)



AD (Art Director/Division Chief)
AIP (Artistic Infusion Program)
DE (Design and Engraving)
DTDC (Dies, Tools and Digital Control)
LEGS (Legislative Affairs)
LGL (Legal)
MDM (Manufacturing Design Manager. Not involved until sculpting begun.)
MFG (Manufacturing)
PRC (Procurement)
SAM (Sales and Marketing)
SR (Stakeholder Relations)

**Design Process –
Version 02**

U.S. Mint. Proposed Design Process						
INPUTS	3000: U.S. Code (external)					
	3001: Legislation (external)					
	3002: Master Design Schedule (MFG)					
	3003: Stakeholder Inputs (external)					
	3004: Historian, Costume, etc. Review (external)					
Proposed Design Process	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	3005	Legislative Review	<p>Legislative Affairs contacts Congressional sponsors of signed bill. They are informed of the next steps in the coinage design and production process, and introduced to the United States Mint liaison or point of contact.</p> <p>This also includes an introduction to SAM and the Chief Engraver to the project so they can begin scheduling artists and planning for work products.</p> <p>Identify external stakeholders and sponsoring organizations and points of contact.</p>		LEGS/AD/SAM	#4001 SAM Marketing Plan Development. ENGRV, Congress, Stakeholders, External Sponsors & Interest groups.

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	3006	Establish Relationship w/External Stakeholders	<p>Initial engagement of the stakeholders and external sponsors with the United States Mint. Program is explained, along with approximate timeline and expectations. Input is solicited for source material, areas of possible concern, and risk avoidance/mitigation.</p> <p>This also includes working with members of Congress and the White House liaison</p> <p>Design concepts prepared by the stakeholders cannot be accepted by the United States Mint. This is due to possible copyright and attribution problems.</p>		SAM/AD	
	3007	Establish Design Timeline		MSPProject or Master Schedule system	AD/MFG	
	3008	Develop Design Project Plan			AD/CE	
	3009	Assign Artists/Engravers	Selection of AIP vs Engraving Dept. artist is based on overall staff availability and skills needed for the project. The Chief Engraver participates in this process. If an AIP artist is selected to prepare designs, a Task Order will be written and delivered to the artist.	AIP Skills Database	AD/CE	
	3010	Use AIP?			AD	#5001 Procurement develops AIP Task Order.

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	3011	AIP Excluded	No AIP artist contract issued.		AD	
	3012	Prepare Design Narrative & Source Material	This is the story of the theme or subject of the design. It is intended to be brief, and broadly worded so that the artists have maximum flexibility in interpreting the subject. Adoption of a design template might limit artistic options.		AD/SAM	
	3013	Artists Prepare Sketches	AIP or Engraving Dep't artists use the source materials to guide design concepts and sketches.	CAD System	AD/ENGR	
	3014	Conduct Appropriateness & Initial Design Review	Candidate designs are reviewed for appropriateness of the designs to the subject. Obverse and reverse designs are reviewed separately. Designs are also examined to verify compliance with the design narrative and overall aesthetic and technical specifications provided to the artists. Unsuccessful designs are removed from further consideration.		AD/LGL	

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	3021	Conduct Compliance Review	<p>Compliance review consists of three parts:</p> <ol style="list-style-type: none"> 1. The Office of Chief Counsel examines source materials provided to the artists to ensure no copyright or inappropriate materials are included. 2. The Office of Chief Counsel examines the work products of AIP artists to verify that they complied with the terms and conditions of the Task Order. This includes delivery schedule, quantity of required work products, conformance with quality requirements, and adherence to narrative and other source materials provided by United States Mint staff. 3. The second review is a more general review of all designs. This is intended to ensure that restricted material, such as copyrighted images, were not used. Office of Chief Counsel also indicates if any design, or part of a design, poses a potential legal risk. 		LGL	
	3015	Review All Designs w/Stakeholders	<p>United States Mint staff meet with stakeholder and sponsoring organization representatives, and present designs from #1012. United States Mint staff collect comments and suggestions. Stakeholders also review the designs for technical and cultural accuracy.</p>		AD/SAM	
	3016	Prepare Design Revisions, if any.	<p>A list of final design revisions is prepared from stakeholder comments. Artists whose designs were preferred by stakeholder make changes to their work based on input from #3015.</p>		AD/ENGR	

	Box #	Box Title	High-Level Description	Systems	Responsible Area	Customers
	3017	Prepare Design Packages for CCAC & CFA	Design review packages are prepared for the CCAC and CFA. These include single page images of each proposed design, a coin-size image of the design and a “contact sheet” showing all the designs on one page.		AD	
	3018	Present Designs to CCAC & CFA	Candidate designs are presented to the respective organizations, who then decide to recommend designs for use on circulating or commemorative coins or on a medal.		AD	
	3019	Make Final Design Revisions, if any	A list of final design revisions is prepared from stakeholder comments.		AD/ENGR	
	3020	Prepare Selection Package for Director			AD/SAM	#3022 Director
OUTPUTS	3022: Recommendations to Director					
	4001: Develop Marketing Plan (SAM)					
	5001: Develop AIP Task Order (PRC)					

Appendix E – Coin and Medal Design Division – Descriptions of Leadership Positions

This section describes the key positions within the new Coin and Medal Design Division.
(Continued on next page.)

Coin and Medal Design Organization

Descriptions of Leadership Positions

Position Title	High-Level Position Description	Reports To	Coordinates With	Customers
Director of the United States Mint (DM)	Appointed by the President and confirmed by the Senate for a term of five years. Responsible for operations of the United States Mint in compliance with applicable laws and regulations.	Sec of Treasury, Deputy Treasury Sec	CMD (for design issues)	Public, Federal Reserve; Sec of Treasury
Division Chief – Coin and Medal Design. GS-15 (CMD)	This position may also be described as “Director of Art for Coin and Medal Design.” A strong leader with outstanding credentials in art, design and management of creative talent. Must be fluent in language and concepts of medallic art design and production. Must be able to simplify concepts and complex processes and present these to a wide audience of stakeholders. This person will advise the Director of the United States Mint and others on coinage and medal design, and will occasionally be called upon to prepare informative materials for the Congress and make presentations to Congressional staffs and, occasionally, committees and individual Members. This person will also guide the research, content and coordination of design concept materials and present to stakeholders. This position ensures coordination and timely communications between Stakeholder Relations, Design and Engraving, and Dies, Tools and Digital Control managers. This position also ensures coordination with Sales and Marketing Division, Manufacturing Division, and all others as needed to ensure on-time delivery of coins and medals of the highest artistic and technical quality.	Director of the Mint	SAM, LEGS, LGL, MFG., SR, DE, DTDC, Stakeholders	Public, Director

Position Title	High-Level Position Description	Reports To	Coordinates With	Customers
Assistant to Division Chief.	This person will be a direct assistant to the Division Chief – Coin and Medal Design. The purpose is to ensure that all necessary communication and coordination occur and to undertake such tasks as the Division Chief—Coin and Medal Design may deem necessary. This position will also be the Contracting Officers Technical Representative (COTR) for contracts relating directly to coin and medal design including AIP artists and contract Historian.	Division Chief – Coin and Medal Design.	As directed	Public, Division Chief – Coin and Medal Design.
ADC – Stakeholder Relations. (SR)	This position will manage and coordinate performance and process schedules with the Manufacturing Division (the Master Design Schedule) and between SR, DE and DTDC. This position will also coordinate, engage with collect and disseminate information and comments from external stakeholders including the Congress and individual Members, subject matter interest groups, the Commission of Fine Arts, the Citizens Coinage Advisory Committee, members of the public and others external to the United States Mint. Additionally, SR will coordinate, collect and disseminate inputs from internal and contracted resources including the Office of the Historian and a contracted specialist in American History.	Division Chief – Coin and Medal Design.	SAM, LEGS, LGL, MFG., DE, DTDC, Stakeholders	Public, DE, Stakeholders, Division Chief – Coin and Medal Design.

Position Title	High-Level Position Description	Reports To	Coordinates With	Customers
ADC – Design and Engraving. (DE)	<p>This position will also be known as the “Chief Engraver of the United States Mint.” This position will supervise and engage all engravers and artists—both government employees and contractors in the Artistic infusion Program. The DE will act as both the leader of creative artists, but as a technical resource to all the artists for the mechanics of engraving, sculpting, design adaptation to mechanical requirements and overall quality control</p> <p>This person will, in coordination with the Division Chief—Coin and Medal Design, assign artists to projects, tasks and activities consistent with their skills and experience, and which will encourage the best possible creative designs within limitations of law.</p> <p>This position will also supervise direct administration of AIP, Historian and other contracts and Task Orders relating to coin and medal design. (The role of Contracting Officers Technical Representative (COTR) will be performed by the Assistant to the Division Chief.)</p>	Division Chief – Coin and Medal Design.	SAM, LEGS, LGL, MFG., SR, DTDC, Stakeholders	Public, SR, Stakeholders, Division Chief – Coin and Medal Design.
ADC – Dies, Tools and Digital Controls. (DTDC)	This position will manage the post-design approval tool, die, testing and finishing work. The position will also coordinate Computer Aided Design systems and computer controlled tools as appropriate to production of dies, collars and other materials necessary for use by the Manufacturing Division. This position must have strong technical and engineering skills, and be able to communicate technical issues accurately. The position must also be able to translate complex concepts and possible solutions relating to dies and design, to artists, engravers and others so that mutually satisfactory solutions can be achieved.	Division Chief – Coin and Medal Design.	MFG. SR, DE	Manufacturing Division, Division Chief – Coin and Medal Design.

Position Title	High-Level Position Description	Reports To	Coordinates With	Customers
Contract Historian	<p>This will be one or more persons specially qualified in American History and culture. They will advise the Division Chief, Coin and Medal Design, SR, DE, and others on the historical accuracy of proposed source material, contribute independent comments regarding cultural and social issues relating to a design concept. These contract persons will supplement the United States Mint’s staff Office of the Historian by providing focused, in-depth information. Contracts will be administered by the DE Admin Asst.</p>	SR, DE, Division Chief – Coin and Medal Design.	SR, DE, Historian	SR, DE, Historian
Artistic Infusion Program	<p>The Artistic Infusion Program (AIP) was specifically designed to develop and train a pool of talented external artists ready to work with the United States Mint’s in-house staff of sculptor-engravers to create new coin and medal designs. United States Mint Sculptor-Engravers model the designs submitted by the AIP artists.</p> <p>These artists will be directed by the DE and Division Chief, Coin and Medal Design. Contracts will be administered by the DE Admin Asst.</p>	DE, Division Chief – Coin and Medal Design.	DE	Public, DE, Stakeholders, Division Chief – Coin and Medal Design.

**Appendix F – Visual definition of design excellence presented to the CCAC
on June 28, 2010 by Heidi Wastweet.**

CCAC

Citizens Coinage Advisory Committee

www.ccac.gov

2010

EXCELLENCE IN MEDAL AND COIN DESIGN

INTRODUCTION

This reference guide is meant to establish and communicate a benchmark for the CCAC in regards to what it feels constitutes excellence in coin and medal design. It is in no means a comprehensive collection and images are displayed in no particular order of importance. It is hoped that this collection will begin to provide inspiration to the US mint designers to become more innovative, creative and empower them to come to the forefront of world coin design.

HISTORIC US COINS AND MEDALS



CONTEMPORARY US COINS AND MEDALS



CONTEMPORARY FOREIGN COINS AND MEDALS



Lithuania



Finland



Lithuania



Czech Republic



Austria



Australia



Canada



CONTEMPORARY FOREIGN COINS AND MEDALS



Italy



Poland



Netherlands

Brazil

CONTEMPORARY FOREIGN COINS AND MEDALS



France



United Kingdom

China

CHARACTERISTICS OF DESIGN EXCELLENCE

- ✦ Use of texture and pattern
 - ✦ Meaningful negative space
 - ✦ Thoughtful relationship of negative to positive space
 - ✦ Stylization
 - ✦ Ethnical influences
 - ✦ Allegory and symbolism
 - ✦ Detail yes, crowding no
 - ✦ Use of perspective
 - ✦ Use of forced perspective
 - ✦ Minimal layers
 - ✦ Harmonious, restrained type styles
 - ✦ Clarity
 - ✦ Interwoven images, not busy collages
 - ✦ Contrast of texture and smooth
 - ✦ Fluidity
 - ✦ Subtlety
 - ✦ Relevancy of obv to rev
- 

Prepared by the CCAC Subcommittee on Design Excellence
Gary Marks, Chairman