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UNITED STATES OF AMERICA

DEPARTMENT OF THE TREASURY

CITIZENS COINAGE ADVISORY COMMITTEE

801 Ninth Street, N.W.

Washington, D.C. 20220

PUBLIC MEETING

Monday, May 19, 2014

12:07 p.m.

Omni Hotel at Independence Park

401 Chestnut Street

Private Dining Room, Level R

Philadelphia, Pennsylvania 19106

Reported by: _____,

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Members Present:

ERIK JANSEN

MICHAEL A. ROSS

DONALD SCARINCI

HEIDI WASTWEET

MIKE MORAN

GARY B. MARKS, Chairperson

MICHAEL BUGEJA, Ph.D.

JEANNE STEVENS-SOLLMAN

ROBERT HOGE

THOMAS J. URAM

MARY N. LANNIN

Also Present:

STEVE ANTONUCCI, U.S. Mint

CAROL BORNEMAN, Cumberland Gap National Park*

DEBBIE BRADLEY, Numismatic News*

AUTUMN H. COOK, Harpers Ferry National Park*

KATHY DILLABER, 9/11 Pentagon liaison

MAUREEN DRDAK, Artistic Infusion Program

DON EVERHART, U.S. Mint

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PAUL A. GILKES, Coin World*

MICHELLE KLING, March of Dimes

LAURIE LAYCHAK, 9/11 Pentagon liaison

PAUL LITTLE LIGHT, Crow Tribe

MIKE LUSTATER (ph), Coin News*

KRISTY LYSIK, March of Dimes

LAURIE MARKS

FRANK MORRIS, Artistic Infusion Program

VALERIE NAYLOR, Theodore Roosevelt National Park*

CAROLE O'HARE, 9/11 Pennsylvania liaison*

AMANDA PATRICK, Shawnee National Forest*

LES PETERS, Coin Update*

APRIL STAFFORD, U.S. Mint

TIM STONE, Fort Moultrie National Park*

MEGAN SULLIVAN, U.S. Mint

GREG WEINMAN, U.S. Mint

PATRICK G. WHITE, 9/11 Pennsylvania liaison*

*Appears via telephone.

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P R O C E E D I N G S

CHAIRPERSON MARKS: Calling this May 19th, 2014 meeting of the Citizens Coinage Advisory Committee to order. Thank everyone for being here today.

It's my understanding that we may have a couple of guests from the Artistic Infusion Program in the audience. And I am going to put you on the spot just to have you introduce yourself so that we know you are here in the room.

MS. DRDAK: Maureen Drdak, a visual artist, Fulbright fellow. And I've been very pleased to be selected to come on board at design of the Mint. So I am here as an observer.

CHAIRPERSON MARKS: Welcome.

MS. DRDAK: Thank you.

CHAIRPERSON MARKS: Welcome.

MR. MORRIS: My name is Frank Morris. I'm just delighted at the occasion to attend my first CCAC meeting.

CHAIRPERSON MARKS: Great. We are so

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pleased to have both of you here. Is there anyone else? I don't want to miss anyone.

MS. STAFFORD: Not at the moment. There may be some joining us as the meeting progresses.

CHAIRPERSON MARKS: Okay. And I'm also pleased to have members of the engraving staff from the Mint here also. So welcome to you also.

UNIDENTIFIED SPEAKER: Mr. Chairman?

CHAIRPERSON MARKS: Yes?

UNIDENTIFIED SPEAKER: We should swear in Mary.

CHAIRPERSON MARKS: Yes. We're about to get there. We're about to get there. So at this point, I'll ask Mary Lannin, our newest member, to come forward for swearing in.

UNIDENTIFIED SPEAKER: This is one of my favorite parts of this job, is welcoming new members of the Citizens Coinage Advisory Committee to the Committee.

(Ms. Lannin was sworn.)

UNIDENTIFIED SPEAKER: Congratulations

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and welcome.

(Applause.)

UNIDENTIFIED SPEAKER: Ladies and gentlemen.

MS. LANNIN: Thanks. I can hardly wait to be active in this and to know all of you better. And I think you all have my passion for coinage. So it will worth this. Thank you.

UNIDENTIFIED SPEAKER: Welcome. And we're glad you're here.

MS. LANNIN: Thank you very much.

(Applause.)

CHAIRPERSON MARKS: Thank you, David. Thank you, Mary, for your willingness to serve.

MS. LANNIN: I'll be back.

CHAIRPERSON MARKS: Okay. Before I go any further, I will be remiss if I don't introduce the one person in this room that I consider the most important to me. Sorry to all the rest of you, but that is my gorgeous wife, Laurie, here in the blue. She has been gracious enough to agree

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to come along on this trip with me. So I just wanted to recognize her and welcome her to this meeting, too. Stay for as much as you wish.

MS. MARKS: As I can stand.

CHAIRPERSON MARKS: This is her first time in Philly. So she gets a chance to leave the meeting early and go do something on her own if she wishes.

DISCUSSION OF LETTER AND MINUTES/PREVIOUS

CHAIRPERSON MARKS: Anyway, with that, you know, the minutes and the letter were not something that Mary was subject to. So I am going to go ahead and look at the minutes and the letters from the two previous meetings; actually, three depending on how you look at it.

You should have received from me last week minutes for the March 10th, March 11th, and April 8th meetings. And along with that came letters of recommendation to the Secretary of the Treasury for recommendations we made at the meeting of March 10th and March 11th.

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There is no letter at this current time for our meeting on April 8th as that meeting was primarily -- well, actually, there were two issues we discussed there, but the focus of that meeting was our recommendation concerning the reverse of the silver American eagle coin. And, as the members are aware, that is a process that is still working itself out. We have turned that over to the Mint with a request that they make some site alterations to the design that we will likely recommend. And that will be coming back to us later, I'm guessing later this year. And at that point when we make a recommendation, there would be a letter that would be associated with that.

So if there is any discussion about the minutes or the letters, I would entertain those at this time.

(No audible response.)

CHAIRPERSON MARKS: Okay. Hearing none, then I will ask for approval of the minutes and the letters all as one motion if that is to the

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liking of the Committee.

MR. JANSEN: I hereby move to the accept the minutes from the March 10-11 and April 8th CCAC meeting as well as the letters to the Secretary of the Treasury from the 10th and 11th of March.

CHAIRPERSON MARKS: Okay. Is there a --

MR. HOGE: Second.

CHAIRPERSON MARKS: Robert seconded that. It's been moved and seconded to approve all of the minutes noted and associated letters. All of those in favor please indicate by saying aye.

(Chorus of "Ayes.")

CHAIRPERSON MARKS: Opposed?

(No audible response.)

CHAIRPERSON MARKS: Motion carries unanimously. Thank you.

DISCUSSION OF FY14 ANNUAL REPORT

CHAIRPERSON MARKS: That takes us down to our next item, which is the discussion of our fiscal year 2014 annual report. As a Committee,

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we have not had a specific discussion about our annual report for fiscal '14. However, we have made some preemptive actions that impact that report.

Members will know that one of the central features of our annual report is fulfilling a requirement in the statute that established us as a Committee that we make recommendations concerning commemorative coinage spanning a timeframe of five years beyond the fiscal year, which the report denotes. And those would be calendar years, of course, for commemorative programs. So what that means is that we are out to calendar year 2019 as the farthest-out date for our commemorative recommendations.

And I will remind the Committee that prior to this meeting and at previous meetings, the Committee already has agreed that for the two recommendations that we would put forward for 2019, we would include the issue of the fallen

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firefighters, which is something that we have had extensive discussion over the years, has been in some of our previous annual reports but now some years ago.

And then also we agreed unanimously that the 50th anniversary of the moon landing with Apollo 11 being in 2019, that that was an obvious choice. So we would normally have some discussion about that fifth year out and what we would like to recommend, but I'm here to remind you all that we have pretty much done that already.

So if there are any other ideas about our annual report, there are recommendations that we traditionally make about circulating coinage in there. In the previous year, we had a recommendation concerning our Liberty program that the Committee passed a resolution in support of earlier this year.

Also in there last year was the recommendation concerning the Kennedy half-dollar, which we now see that being brought forward

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through the Mint process for the 50th anniversary of the Kennedy half. And, if memory serves, I think that was all that we had in the circulating portion.

Also, we have a recommendation and have had a recommendation for the last several years to recommend an arts medal program. That is something that we recommended actually go forward at our last meeting on April 8th. And I'm excited about that and hopeful that the Mint will be able to make that possible.

Also, we have had a longstanding recommendation that was in our last report concerning the silver American eagle reverse with the recognition that in 2011, we passed the 25-year threshold for design change. And so if the design is something that the parties wish to do, it is certainly within the realm of possibility that that be accomplished. And, again, we reviewed many designs at the last meeting and have a subject design now that we have asked for some

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modifications to for further review.

So might there be other items of interest for the fiscal '14 annual report? And if there are, we would consider those as a Committee now. And if the feeling is that we have got the report printed to where we want it, it would be my intention to come back at the next meeting with a draft, an actual draft hard copy, for everyone to look at and to possibly act in final with final action.

So are there any other comments or ideas that the Committee would like to put forward for our annual report? Erik?

MR. JANSEN: Inasmuch as we kind of maybe have finished this year up with the dialogues that we have had today, I might put the thought out there that the annual report might include a simple paragraph mentioning kind of the heightening, the thickening of the dialogue started here today, just to memorialize them and maybe cause a reader to sense a continuity that we

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want to continue.

CHAIRPERSON MARKS: I think that's very appropriate. I'll make sure that we do that. Are there any other comments?

(No audible response.)

CHAIRPERSON MARKS: Okay. With that, then, I'll move forward with preparation of a draft for you all to look at. And hopefully, with space on the agenda being available for our next meeting, we'll look at the draft at that point. Okay.

Before I go any further, I wanted to recognize that we have folks from the media who are either in the room or with us via telephonic communication. And I would like to ask all of those who are either here in the room or listening in to please identify yourselves so that we would be able to know that you are out there.

MS. BRADLEY: Hello. It's Debbie Bradley from Numismatic News.

MR. GILKES: Paul Gilkes from Coin

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World.

MR. LUSTATER: Mike Lustater,
coinnews.net.

MR. PETERS: Les Peters from Coin
Update.

CHAIRPERSON MARKS: Anyone else?

(No audible response)

CHAIRPERSON MARKS: Okay. Well, I want
to welcome all of you to this meeting. And if
after the fact you have questions, I will
encourage you to contact me as the representative
of the Committee. And I'd be happy to respond to
any questions you might have.

So, with that, I want to initially just
discuss our meeting and what participants in the
meeting might expect today. We are a Committee
that advises the Secretary of the Treasury on
designs, on our nation's coinage, national medals,
and Congressional Gold Medals. And we're doing
some of the medal work today. In fact, we're
doing a lot of it today. We're doing one coin,

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that being the commemorative for the March of Dimes organization.

So as you listen or as a stakeholder participate in our meeting, I want to make people aware of what they might expect. We are of a sort a group of individuals who come from different walks of life, who, for lack of a better term, act as art critics, if you will. And because of that and wanting to bring great honesty to the process because our work is very important, that we cull through all of these -- that's cull, C-U-L-L -- cull through all of these designs that we have been given, 130 of them, by the way, if you consider all of the programs. So it's a tall order for us to work through all of that today.

But as we go through those, I want folks to understand that you are going to hear comments that will cut both ways. You will hear comments where we may be very excited about a particular design or set of designs, but also in taking our role very responsibly and understanding that what

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we decide here today may well have an historical lasting effect as it's carried through on a coin or a medal, you may hear some comments that might seem derogatory. I want you all to understand that we're trying to get to the best of the best because that's what our nation deserves.

So if there are artists listening in who have participated in these designs, we ask you please try not to take any personal offense to what we say, recognize that we all come to this with different perspectives. You may find a couple of members being critical of one design and others being supportive of it. So a lot of it is a matter of personal taste. And that is why there are so many of us here, so that there is a broad spectrum of input on any program that we're looking at. So I just wanted to go over that and make sure everybody understands what you hear from us today.

Also -- and I'll probably repeat this with each of the programs we go through because

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stakeholders will appear at different times -- we will have stakeholders who come to us with recommendations about the programs that they are attached with. And we will ask them to give us their reports and tell us what they would like us to know about the program and the designs that they have looked through prior to us and some of the preferences that they have. And because of the time limits that we have today, I am going to ask that those stakeholders please help us move the meeting along efficiently. And we'll ask them to give us their remarks prior to the Committee's review. And in the interest of time, we're probably not going to be able to circle back and take a lot of additional remarks. And if we did -- and we've done this before and gotten into trouble, where we had so much input ahead, actually, of the Committee's work that then the Committee's work became rushed and we really didn't do a good job. And I don't think any of the stakeholders want that to happen. So we're

going to try to move this meeting along in a very orderly fashion and ask everyone to contribute at their appropriate time in the meeting. So I hope everyone can understand and respect that process.

So, with that -- or, actually, I should pause here for a minute. Are there any comments on anything that I have said from the Committee? I don't want to go too fast here.

(No audible response)

DISCUSS 2016 AMERICA THE BEAUTIFUL QUARTERS

PROGRAM DESIGN THEMES

CHAIRPERSON MARKS: Okay. With that, we'll go down to the next item on the agenda, which is a discussion of the 2016 America the Beautiful quarters program. And our discussion will be on design themes. These are designs that don't exist yet. And so one of the improvements that we have seen over the years on the Committee is the Mint providing us an opportunity to contribute to the narrative of the design themes before any work is done. And so that is what we

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have been asked to do here.

And so I'll guess I'll turn to the staff. And, April, do you have a report concerning the narrative discussion?

MS. STAFFORD: Yes, sir, simply that we have background information provided from our liaisons, a little bit of information on each site, and then some input from them about suggested devices. And we should have some of our liaisons on the phone with us as well. And I would invite them to add to that just for our own discussion.

CHAIRPERSON MARKS: Okay. Were those liaisons perhaps on the phone when I was going through the prep here?

MS. STAFFORD: Some of them might be, yes. We can check with that. First of all, from Shawnee National Forest, Amanda Patrick, who is the public affairs officer. Amanda, are you with us as yet?

(No audible response.)

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MS. STAFFORD: It might be just slightly early. Cumberland Gap, do we have Carol Borneman with us?

(No audible response.)

MS. STAFFORD: Harpers Ferry?

(No audible response.)

MS. STAFFORD: Theodore Roosevelt National Park?

(No audible response.)

MS. STAFFORD: Fort Moultrie?

(No audible response.)

MS. STAFFORD: We're a little ahead of the agenda.

CHAIRPERSON MARKS: Yes, we are.

MS. STAFFORD: But, nevertheless, obviously this is information that they are familiar with. So I can go through this and can circle back around when they join us if you'd like.

CHAIRPERSON MARKS: In fact, when they join us, if we can verify that they're all there,

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I'd like to just briefly go through the process with them on the phone so they know what the expectations are and so we can improve everyone's satisfaction with this when we're done.

MS. STAFFORD: Right.

CHAIRPERSON MARKS: So if you want to go ahead with your report, let's do that.

MS. STAFFORD: So, again, this is background information for the 2016 America the Beautiful quarters program. First is Shawnee National Forest in Illinois. Shawnee National Forest was designated in 1939. It is located in the Ozark and Shawnee Hills of southern Illinois and consists of approximately 280,000 acres of land. There are seven officially designated wilderness areas within the forest. And representatives of the Shawnee National Forest have identified Garden of the Gods Wilderness as an appropriate feature for the quarter.

Garden of the Gods covers more than 3,300 acres and was created by dramatic erosion

patterns, creating massive sandstone formations. The area features 13 and a half miles of trails with magnificent bluffs and breathtaking views. Observation Trail is a popular quarter-mile trail made of natural flagstone and leads to areas near the bluffs where there are outstanding views of the Shawnee Hills and the rock formations. The area features rocky streams, sheer cliffs, pine stands, hardwood forests, rock overhangs, and scenic vistas.

Through informal discussions with representatives from Shawnee National Forest, we have identified the following possible devices for the 2016 America the Beautiful Shawnee National Forest quarter. First is Camel Rock, a famous and iconic rock formation at Garden of the Gods; and other formations, such as Table Rock and Devil's Smokestack.

Moving on to Cumberland Gap National Historic Park, which is in Kentucky. Cumberland Gap National Historic Park was established in

1940. The park itself is located at the border where Kentucky, Tennessee, and Virginia meet. Cumberland Gap itself is a natural break in the Appalachian Mountains, long used as a gateway through the mountains.

For centuries, Native Americans traveled along a trail known as the Warriors' Path. Beginning the late 1700s, pioneers and settlers traveled along an historic wilderness road through Cumberland Gap and into Kentucky. It is estimated upwards of 300,000 people traveled this route by the early 1820s, people from all walks of life. During the Civil War, Union and Confederate forces vied for control of the Gap as it remained an important route west.

Through informal discussions with representatives from Cumberland Gap National Historic Park, we have identified the following possible devices: Cumberland Gap, of course, the natural notch in the mountains; and woodland bison and elk, who use the gap.

Harpers Ferry National Historic Park, which is in West Virginia. Harpers Ferry National Historic Park was declared a national monument in 1944 and a national historic park in 1963. The park consists of almost 4,000 acres of land, including the historic Town of Harpers Ferry. It is believed that the natural environment, the landscape and the geography, directly influenced the historical events that occurred here. It is an important area for both the Industrial Revolution and the struggle of freedom and equality.

The United States Armory and Arsenal, the second federal armory, was built in Harpers Ferry. Much of the weaponry for the Lewis and Clark expedition was procured here. It was at the armory that John H. Hall successfully demonstrated the use of interchangeable parts in the manufacturing of weapons.

In 1859, abolitionist John Brown led a raid to attempt to capture the armory in order to

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start an armed slave revolt. Less than two years later, Harpers Ferry found itself on the boundary between the Union and Confederate forces. The town exchanged hands numerous times during the war and was the site of the Battle of Harpers Ferry, which led to the capture of 12,000 Union soldiers.

Storer College, an historically black college, was founded in Harpers Ferry in 1865 and was the site of Frederick Douglass' famous speech on John Brown in 1881. It was the host of the second conference of the Niagara Movement, an early Civil Rights group.

Through informal conversations with representatives from Harpers Ferry National Historic Park, the following have been identified as possible devices for the quarter: John Brown's fort; an iron railroad bridge leading into Harpers Ferry; and the view from Jefferson Rock, although it should be noted that this actually looks down into Maryland and Virginia.

Theodore Roosevelt National Park in

North Dakota. Theodore Roosevelt National Park was established in 1946 as a national wildlife refuge. The park is located in the Badlands of North Dakota and is comprised of three areas: the South Unit, the North Unit, and Elkhorn Ranch Unit.

The park was established to memorialize the area's importance in Roosevelt's life and the key role it played in fostering his conservation ethics. The park is one of the best places in all of North Dakota for wildlife viewing. Many diverse types of animals make their home in the park. An abundance of native grasses provide sustenance for grazing animals, both large and small, while the tapestry of different habitats attracts a greater number of birds.

The two main units of the park have scenic drive, over 100 miles of foot and horse trails and opportunities for hiking and camping. The park is also a significant place in Native American history.

Through informal discussions with representatives from Theodore Roosevelt National Park, we have identified the following possible devices: young Theodore Roosevelt on horseback, Roosevelt's Maltese Cross Cabin, and River Bend Overlook.

Finally, Fort Moultrie, which is Fort Sumter National Monument in South Carolina. Fort Moultrie is managed as part of the Fort Sumter National Monument, which was established in 1948. Fort Moultrie protected the City of Charleston and its strategically important harbor for 171 years, from the American Revolution through World War II.

While the fort was involved in the first battle of the Civil War, it is the fort's role in the American Revolution that makes it iconic. Colonel William Moultrie and the second South Carolina Regiment successfully defended a half-finished palmetto log fort against nine British warships, marking the first decisive victory of the Revolution on June 28, 1776. During the

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battle, a British cannonball struck the fort's flagpole and a regimental flag fell. Sergeant William Jasper jumped over the ramparts, walked the length of the fort, recovered the flag, attached it to a cannon sponge staff, and returned the colors to the ramparts while all the while the British were shelling the fort. Sergeant Jasper's efforts rallied the troops to continue to the fight. The British were defeated, and their plan to invade the South was thwarted until 1778.

The regimental flag in the image of the palmetto is now South Carolina's state flag. And the anniversary of the battle is celebrated in South Carolina as Carolina Day.

Through informal conversations with representatives from Fort Moultrie, we have identified the following devices: Sergeant Jasper raising a flag, an image of the fort, and images of the original cannons inside the fort.

That's the information on each of the sites. And, if we could, I would like to go back

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and check. Do we have our site representatives on the phone? Shawnee National Forest?

(No audible response.)

MS. STAFFORD: Cumberland Gap?

(No audible response.)

MS. STAFFORD: Harpers Ferry?

MS. COOK: I'm here from Harpers Ferry.

MS. STAFFORD: Thank you.

With Harpers Ferry, we have Autumn Cook, who is the park ranger. What about Theodore Roosevelt National Park?

(No audible response.)

MS. STAFFORD: And Fort Moultrie?

(No audible response.)

MS. STAFFORD: Okay. I would just ask if we can be notified? If others call in, we can pause.

UNIDENTIFIED SPEAKER: One is calling in now.

MS. STAFFORD: Okay.

CHAIRPERSON MARKS: Before the

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representative from Harpers Ferry got on the line -- I'm saying this for her benefit -- I asked that we get all of the representatives for the five sites on the line. At that point, I would like to recognize them for their comments.

There are some preparatory remarks I wanted to make when we have them all on the line. So until we get to that point, in the interest of time, I think I am going to go ahead and ask us to begin our discussion. We have the written materials here that I know were developed with each of those representatives. So we already had substantial information from them all. And we'll hear more when they're all on the line.

So, with that, I will start off. And, in the interest of our new member, I am going to move the discussion to my right so that she has the advantage of --

MS. LANNIN: Thank you.

CHAIRPERSON MARKS: -- listening to all of us before we put her on the spot.

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So, with that, I've said this before about the America the Beautiful program. And that is that this is I think a really challenging program for artists to produce designs that convey meaning to each of these sites. And I say that because it is difficult to take those photos that have lots of grandeur to them, which is really kind of what some of these national parks provide to us. It's hard to take those sorts of images and reduce them down to a coin that's approximately one inch in diameter.

We talked about this this morning with the engraving staff before this meeting, that sometimes we get too caught up in the detail. And that kind of a design demands that there is sometimes almost infinite detail put into what becomes a very small image on a coin. And because of that, it doesn't have the pop that we might expect from these iconic paintings and photographs that we're used to from some of these places.

So, with that in mind, the Committee has

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been on record in some of these recent years saying that we want to try to identify those subjects or those things that can be portrayed in a very simple way that convey the idea of beauty or historical significance or what have you but without the attempt to put a postcard, for lack of a better descriptive, postcard image onto a very small coin.

So, with that, as we look at these things, I would encourage us to stay away from any iconic photographs that we might be familiar with with any of these sites and thinking that we want to put those on a coin.

In the last series that we went through -- and we reviewed those designs I think in February of this year -- we had some wonderful designs, some of them as simple as showing a bird or an animal that populates a given national site. I think, you know, those can work very well. Some of these, the historic sites, we ended up with changing of a sword, with -- help me out on that

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one.

MS. SULLIVAN: Saratoga.

CHAIRPERSON MARKS: Saratoga -- yes;
thank you -- which I think ultimately could be a
fine design. We're still waiting to see how that
produces as a coin.

So, you know, I don't know that I'm
going to have a lot of specific comments on each
of these. I'm going to depend on some of the
members to weigh in on those. I think you get the
general gist of the direction I had hoped we would
go.

I will comment on Theodore Roosevelt
National Park in North Dakota because I've been
there. I visited the park. My impression was
what I was taken with there was the bison. They
seemed numerous there. And for me, that's the
image I took away from it.

Now, bison is something for a theme that
we've seen many times on American coinage. So if
we look at some designs that way, I would hope

that we would try to find an interesting new perspective on the American bison. But certainly from my visit there, that was an animal that was important to that site.

So I also think that for Fort Moultrie, the idea from the stakeholders that we have the image of Sergeant Jasper raising the flag, I think that could be an interesting image if we do it with an interesting perspective.

That reminds me of the Star-Spangled Banner silver dollar that we did a couple of years ago with Liberty holding the American flag. I really enjoyed that image and was happy to see that on the coin. But because of that, I would hope that if we look at an image like this, that it be something that would be distinguishable, significantly distinguishable, from something we've done so recently.

So, with that, I think I am going to recognize my colleague to my right, Heidi.

MS. WASTWEET: Thank you, Gary.

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MR. WEINMAN: I believe all five representatives are on the phone. All five representatives are on the phone.

CHAIRPERSON MARKS: Oh, they are?

MR. WEINMAN: Yes.

CHAIRPERSON MARKS: Okay. You know what, before we go any further, then, I want to welcome each of the stakeholders who are joining us on the telephone today. My name is Gary Marks. I'm the chairperson of the Committee. And before we jump into the details of our proceedings concerning the programs that we're looking at, I just wanted to give a little guidance or direction on how we need to conduct the meeting.

We have a full agenda today. And so what we want to do is assure that the Committee has appropriate time to really vet through all of the ideas and make sure that we have some solid ideas going forward.

So I am going to ask each of the representatives from the various national sites to

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address us with their comments, their ideas, any concerns you might have. And please be as complete as possible. In the past, we have had some instances where we ended up with dialogue back and forth. And we consumed all the time, and then the Committee really didn't have a chance to really talk in earnest about design themes. So I am going to ask each of the representatives to really fill us in as complete as possible. If you have some burning comment you need to say after you have made your presentation, then please let us know that, but I would also ask you to recognize that our time is very limited here.

So, with that, I am going to ask, April, if you could recognize the representatives on the phone and ask them for their comments.

MS. STAFFORD: Sure. And in case any of our representatives from the five sites were not with us, we read into the record the background of each national park or site and then shared with the Committee some of your thoughts on possible

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devices for the 2016 quarter that you have been working with Megan on.

So, first, for Shawnee National Forest from Illinois, Amanda Patrick, public affairs officer, are you there?

MS. PATRICK: Yes, I am. Hello.

MS. STAFFORD: Hi. And, Amanda, we shared that Camel Rock, which is the most famous and iconic rock formation at the Garden of the Gods, and other formations, such as Table Rock and Devil's Smokestack, were some of the suggested designs. Would you like to talk a little bit about that and/or the national forest?

MS. PATRICK: Yes, just briefly. The quarter design was selected by the Tourism Office in Illinois. Camel Rock is the iconic, easy to recognize, biggest draw for us in the forest, focusing on natural features, central areas, public land in Illinois. Most will tell you Camel Rock is the place they have been to in Garden of the Gods. It is our most heavily visited area.

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And the State of Illinois felt that it was the most recognizable feature in their selection from what I've read. That is the reason we took the photos. And we have no reason to disagree.

MS. STAFFORD: From Cumberland Gap National Historical Park, again, we noted the use of the actual natural notch in the mountains as well as the woodland bison and elk, who use the gap. Do we have Carol Borneman, the chief of interpretation, with us?

MS. BORNEMAN: Yes, I'm here.

MS. STAFFORD: Okay. Carol, would you like to share some of your thoughts about -- we had a very vigorous discussion with Carol when we were talking to her about some of the possible devices. Carol, would you like to share some of your thoughts on Cumberland Gap with us?

MS. BORNEMAN: Yes. Have you mentioned Cumberland Gap was the very first doorway to the West? So many times people think of St. Louis as the gateway to the West. Somehow people had to

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get to St. Louis. So, again, this natural pass to the --

(Laughter.)

MS. BORNEMAN: -- West allowed 300,000 pioneers to travel through the mountain barriers. And, of course, Daniel Boone is the most iconic. Again, the bison and the elk first created the trail coming through the gap. And, again, when you look at the 300,000 people, they represented people from all walks of life.

MS. STAFFORD: Okay. Thank you.

And, moving on to Harpers Ferry National Historical Park, we should have Autumn Cook, park ranger, with us. We touched on the possible uses of John Brown's fort, the iron railroad bridge that leads into Harpers Ferry, and possibly a view from Jefferson Rock. Ms. Cook, are you with us?

MS. COOK: Yes, I am.

MS. STAFFORD: Would you like to share a little bit about Harpers Ferry and your thoughts on devices for the quarter?

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MS. COOK: Certainly. So we polled the staff here, a staff of about 90 folks. Not everybody responded, but staff answered that what best represents Harpers Ferry National Historical Park was the idea of the natural heritage shaping the cultural heritage. We have interpreted there were 200 years of history here. And we believe that the two most meaningful and globally relevant aspects of this place are the Industrial Revolution and the struggle for freedom and equality.

MS. STAFFORD: Okay. Thank you.

Theodore Roosevelt National Park. We should have Valerie Naylor, superintendent, with us. Valerie, are you there?

MS. NAYLOR: Yes, I am here.

MS. STAFFORD: Okay. So we shared with the Committee earlier some of your thoughts on possible devices for the quarter. They included young Theodore Roosevelt on horseback, Roosevelt's Maltese Cross Cabin, and River Bend Overlook. Our

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Committee chair also started to speak to possibly the use of bison on the quarter. Can you talk a little bit about the national park for us?

MS. NAYLOR: We certainly can. The national park is a large Western natural park, but it also has the cultural theme with Theodore Roosevelt. While I agree that the bison is iconic, the state quarter for North Dakota had a bison and the Badlands in the background. And so we wouldn't want to repeat that type of device. So we thought something this year with Theodore Roosevelt in the natural environment might be appropriate.

MS. STAFFORD: Okay. Thank you.

And Fort Moultrie, Tim Stone, superintendent, are you with us?

MR. STONE: I am. Can you hear me?

MS. STAFFORD: Yes, sir. Thank you.

We mentioned to the Committee some of the possible devices we talked with you about, including Sergeant Jasper raising the flag, an

image of the fort, and images of the original cannons inside the fort. Would you like to talk a little bit about Fort Moultrie and/or the devices that you considered for the quarter?

MR. STONE: I would be glad to. As you may have mentioned to everybody, Fort Moultrie's history dates back to the Revolutionary War through 1947, but it was decommissioned. So it is often associated with Fort Sumter. But it really for South Carolinians and I think the park staff is a Revolutionary War battle time when the British fleet was withheld and the story about Sergeant Jasper breaking the flag, which symbolizes for the South Carolinians really the predominant image, I think, that people think of as Fort Moultrie. But you asked us to send a number of images, which we did. So there are still a lot of iconic pictures of the fort to date. And a lot of the cannons are original to the fort. So you have a wide spectrum of images.

MS. STAFFORD: Thank you very much.

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Turn back over to you, Mr. Chairman.

CHAIRPERSON MARKS: Okay. Thank you,
April.

I'm going to recognize Heidi for her
comments.

MS. WASTWEEK: Thank you.

I just want to state that the reason
that we comment on these narratives before going
into the artwork stage is so that the artists
don't spend their valuable time and creativity
making beautiful drawings of subjects that we
think are not appropriate. So it's great to be
able to comment at this stage.

I want to talk a second about the
Cumberland Gap. In general, we don't, as Gary
said, encourage anything that could be a scenic
view that would be better on a postcard than on a
quarter. So this is a challenge in the Cumberland
Gap because it is a natural formation. So I had
an idea that perhaps incorporating some footsteps
or footprints into the design could represent the

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fact that this is a passageway; most importantly, a traveling place.

On Harpers Ferry, I really like the idea of the bridge as a topic. The bridge itself, a bridge, is symbolic between connecting two areas together. And this was an important part of this site, was connecting the North and South. I really like that as an image.

On Fort Moultrie, we have a danger here of seeing epic battle scenes, which we have seen before. And there's a lot of work that goes into drawing those. And they really I think are not appropriate for the size of the quarter. So I would caution against that. Keep it simple.

That's it.

CHAIRPERSON MARKS: Thank you, Heidi.

Michael Moran?

MR. MORAN: I'm going to hold my comments to two of the quarters: first, the Cumberland Gap quarter. As you all know, I'm from Lexington. I think we need to stay away from the

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animals associated with it, the bison, the woodland bison and the elk. The elk are out of Utah. The bison are basically on their way to being bison burgers.

I think Carol did a great job of alluding to what, really, the Cumberland Gap is important for. It was a passageway for people. Heidi said it. I'll say it, too. I think the design somehow needs to focus on the people who traveled this pathway. We don't need another mountain with a gap in it.

The other part is the Theodore Roosevelt ranch. It's going to be very tempting -- and I promise I won't meddle on this one like I have in the past on Theodore Roosevelt -- for the parks. And I'm on the advisory board of the association. I want to caution you that it's going to be very difficult to come up with a recognizable image of Theodore Roosevelt as a young man. There's no question that his time on this ranch may have been -- it built the timber within the man who became

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president. How you get that down on this quarter I don't know, but that's what artists do best.

CHAIRPERSON MARKS: Thank you.

We'll move on to Robert.

MR. HOGE: Thank you, Gary.

Regarding the Shawnee National Forest, I wasn't aware that the Garden of Gods was an important landmark there. I am acquainted with the Garden of the Gods of Colorado Springs, Colorado, which is one of the most famous tourist areas in the Rocky Mountains region. And it so happens that one of the best known rock formations there is known as the Kissing Camels. So there might be a little bit of confusion here with the Garden of Gods and the camels, but, you know, it's a nice concept. I would like to see the actual Shawnee National Forest.

For the Cumberland Gap thing, I noticed in our notes here it says "300,000 100,000 people." I'm not sure exactly what that meant, maybe just a typographical error or something.

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But I'm wondering if this might not be an opportunity for us to use, you know, kind of a wagon train, the beautiful Oregon Trail, remembering the half-dollars of the 1930s. This, of course, conveys the idea that it's a very iconic American thing. So maybe wagons moving through the pass of the gap is a possible suitable gesture there.

Harpers Ferry is a place that I remember fondly having visited many, many years ago as a youngster. And I was struck by in my memory the historic town there, which looks very much as it did at the time of the Civil War. And I kind of like that. So the bridge, I don't know it. John Brown's fort, I believe that was the round house of the railway area at that time. Something like that could be very effective for Harpers Ferry. I'm partial to this one. I'm the proud owner of an original Hall rifle. So, you know, the fact that this was the armory of the United States relates to my memory.

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The others I don't have any comments.

CHAIRPERSON MARKS: Thank you, Robert.

Before I move on to Tom, I'm not sure when all of the representatives of the locations got on the phone. But just briefly I want to make sure you understand some of what you are hearing. When you hear us talk about we don't really want scenery, that sort of thing, on a coin, the reason for that is that a lot of these national places are known for their broad-sweeping panoramic views or historic landmarks that are some formation of the Earth. And what we find is that oftentimes because we're dealing with a palette that's one inch in diameter, that there is no broad sweep to it. And it robs that image from that grandeurous idea. And you end up with something that is not remarkable and does not really reflect well on the historic or national place that we are trying to celebrate with this quarter. So our concern here is that we give you a quarter that is something that when we look back, we can say, "That was one

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of the great successes of this program."

And so with this Committee, you've got some track record and experience on both sides of that ledger: instances where we have been very successful as a Mint organization and others where maybe not so much. So I just want to make sure that all of you folks on the phone understand the reason for why we try to stay away from the images that we're familiar with with some of these places that are broad-sweeping panoramas or what, you know, famous photographs or images that we're familiar with. So we try to look for those simple representations that would serve well on a one-inch diameter palette.

So, with that, I'm going to go to Tom.

MR. URAM: Thanks, Mr. Chairman.

Recently I had an opportunity to speak to a group of assembly of sixth, seventh, and eighth graders. And I told them when they look at their coins, they have history in their hands. And I think all of these, whether it's the state

quarters or this program, how do you get someone who might look at that quarter and say, "I'm interested in that park" or "I'm interested in learning about that park" or "I'm interested in wanting to go and see what that park is all about"?

And so, as we do the designs, as mentioned earlier, they're tough because you do have certain elements that are relative to them all. And then on the same token, when you get that quarter in your hand, what is going to make you want to investigate it a little bit more? And so a couple of them are a little bit more relevant than others as far as the design goes, but I think that, regardless, it's a challenge.

The Cumberland Gap I think that is great with the footprints. And maybe a wagon or something to that effect, as Heidi had mentioned, puts a lot of motion into the coin. You know, what makes that coin pop in motion in saying, "Okay. That might be once again someplace I might

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want to go."

The Harpers Ferry, the historical town, the bridge, the railroad bridge, and so forth, maybe that could be all incorporated, where -- you know, trains are great. You know, it's baseball. Trains and bison, good stuff. And so, once again, that might perk an interest in learning more about what it is about.

Just as mentioned earlier also on the Teddy Roosevelt, to get that younger design, younger image of Teddy Roosevelt and to project that is a challenge for our artist on that one as well. But I think there is a lot to work with.

And then I kind of like the idea of the fort as far as since the raising of the flag with such a significant time and presence and that the troops recognize that, maybe something showing, getting that flag and raising that flag. I kind of like that concept as it would go forward.

Thank you, Mr. Chairman.

CHAIRPERSON MARKS: Thank you, Tom.

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With that, we'll move down to my friend Michael Bugeja.

DR. BUGEJA: I have taken some time to figure out the challenge that the Mint's artists are going to have with this and why the state quarters program was so successful and why the parks program is more of a challenge. So just bear with me.

We have George Washington on the obverse. So every state will be associated with George Washington on the reverse. Okay? That's number one.

When you're doing state parks, you're not having that association. Additionally, if you take a look at commemorative coins that have memorialized locations, like parks, they have had the opportunity of having an obverse speak go the reverse. We're not having that in this series. It's not really well-thought-out, to be honest with you. I know that is a controversial statement, but I stand by it because you can't

keep having George Washington relate to parks in which he's had no actual responsibility, as he has had with the state.

And if you take a look at the commemorative coins of the silver coin era, you see that many of those designs are storyboards. And we would have criticized them had they come here. This is a very difficult design to execute. So if you go back to taking a look at the silver commemoratives that have succeeded, even with the grant, you have a storyboard of his house with the grant commemorative, but at least there is a president on there.

The Lafayette coin has George Washington. And that is associated with the Lafayette coin. So that's not going to do you any good as well.

If you go to take a look at Antietam, Antietam is another storyboard, just the exact type of design that we've been criticizing the Mint for. They're running into the same problem

with fewer restrictions. Pay attention to that because they have the opportunity to put in -- now, the general's on Antietam on the obverse, speaking to the bridge on the reverse. The Mint artists don't have that.

If you go to take a look at the Bay Bridge, I mean, we would have criticized the Bay Bridge as another storyboard that's way too busy. Believe it or not, there are a few that work. So just bear with me.

Now, if you take a look at what we have often touted as one of the best designed coins of all time -- and that's the Oregon series -- you have an obverse speaking to reverse again. And you don't have this. Now, that reverse there is busy, but it works because of the obverse with the Native American saying no to westward expansion.

If you go to the Panama, we have again -- you get the presidential type of eagle, the heraldic eagle. I think that's kind of a copout there.

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Now, one that really works for me and I'm going to recommend taking a close look at is the Spanish Trail commemorative. The device, you know it has the steer on the front. That doesn't matter, but the reverse has an image from that location with a map of the Spanish Trail with generous devices. This is one of the few coins that actually create a location and celebrate it.

There's one more left here, one that I liked as well, and that's the Stone Mountain. You have your eagle perched on a mountain. It's a half-dollar size, which is a smaller planchette.

But the reverses of coins in the state parks program don't have necessarily the obverse/reverse connection. This is something that I consider one of the greatest artistic challenges for the Mint in U.S. coinage. And because it's happening now at our current time, we don't realize the design problems that we have until you take a look at how others, whom we tout as classic designers, get us storyboards.

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So, with that, I recommend that we take a look at all of these, not in terms of obverse/reverse but what reverse symbol there will work on its own to celebrate that park without having the numismatic conversation edged in observe.

CHAIRPERSON MARKS: Thank you, Michael. And I'll just add these comments. Early on in the program, the Committee got an idea too late. And that was -- gosh, it would be a great idea if we put in a Roosevelt on the obverse of the America the Beautiful program for its duration and perhaps restore Washington if we needed to at the end. But the legislation had already been crafted and approved and signed by the President. So it was a little late for that.

But, you know, Teddy Roosevelt was instrumental in the early formation of the park system and all of that. It would have been a wonderful combination.

DR. BUGEJA: Absolutely. Absolutely.

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CHAIRPERSON MARKS: I think that's what you were talking to, Michael.

DR. BUGEJA: Absolutely, Gary.

CHAIRPERSON MARKS: With that, Donald, if you're ready, I'd like to hear your comments.

MR. SCARINCI: Yes. I'm ready. I'm ready. Yes. You know, I have the advantage of looking along as he's talking about the commemoratives that he's referring to. And it's interesting. You know, that's why. I mean, I had said earlier no two people will ever agree on art or -- you know, well, that's not totally true, but it's difficult to get people to agree on art.

And, you know, I don't like the Spanish Trail commemorative.

(Laughter.)

MR. SCARINCI: You know, it's my least favorite. And I think at some other time we should talk about -- we should really delve into maybe even do that tomorrow in the artist infusion remarks. I think we need to really define very

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clearly what we're talking about when we refer to storyboards because I think when we talk about storyboards, I'm not even sure we're all saying the same thing, you know.

And after listening to Mike and looking on, my definition for a storyboard might not be the same as his. And maybe there's a way to define better for the artist. I could see if we're not saying the same thing, they've got to be totally confused.

DR. BUGEJA: That's right.

MR. SCARINCI: So it would be good if you can cover that tomorrow. But for purposes of what we're doing now, you know, I mean, I will never say we're stuck with George Washington on anything ever. You know, he was a hero. But, you know, it is what it is. And we really in this particular case, notwithstanding everything that we said earlier today about, you know, a three-dimensional object as a work of art, in these quarters, just like the state quarters that came

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before it, we're dealing with one side. And that's all we've got to work with.

DR. BUGEJA: That's right.

MR. SCARINCI: And there really is no reference.

DR. BUGEJA: Right.

MR. SCARINCI: The reverse doesn't reference the obverse at all. And, by legislation, it's not designed to. And, you know, whatever we all may think -- and we answer to a higher authority, the Secretary of the Treasury and the Congress of the United States. And they decided that we need to do this. So, therefore, they are right. And we're going to just comply and do the best that we could given the uniface nature of the design that we're called upon to come up with.

And, you know, landscapes are always difficult. And, you know, other than Ron Dutton, I don't know of anyone who does it, you know, quite the way he does it. And when he does

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landscapes like, you know, on metal -- and I don't know if other people can do it the way he does it, but --

MS. STEVENS-SOLLMAN: Simply. He does it simply.

MR. SCARINCI: Simply, you know, and probably not in the relief that we're stuck with using. So I don't think he could even do this in the relief we're stuck with in the small nature of a quarter that's blown up to a hockey puck in the larger variety.

But I think that the ones that have worked in the series that we have done so far -- and I think, you know, here we are well into the series. So we really always have to be mindful for the ones that come before in the same series because that's how they will be collected. And these coins are heavily collected, just like the state parks coins. You would want to come up with as simple a landmark design as you could.

Things that didn't work in the past, you

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know, are the little die on the little scaffold that you need a magnifying glass to see on the quarter in the Mount Rushmore coin. That really kind of was a little silly. Well, it even looked silly on the hockey puck.

But, you know, I think what you want to do is communicate just the big sweeping image. And if you can do it, you know, if you can do it with a view or a feeling or communicate something more ephemeral than a specific thing, putting multiple images on one of these landscapes, you just can't do it. And I think for the most part, we haven't done it.

I think on the two inconsistent things that I am going to say, with respect to the Theodore Roosevelt National Park, yes. I mean, it would have been awesome in a perfect world to put Theodore Roosevelt on the obverse, but that wasn't going to happen. You know, that just wasn't going to happen. But that would have been great if it could have happened.

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And I am concerned in this case about seeing, you know, Theodore Roosevelt on horseback here. You know, I would personally prefer not to see that. You know, I think we've commemorated Theodore Roosevelt on coins. We've got images of Theodore Roosevelt. And I think going to his cabin or if you could do something with the old relic or if you could do something else -- maybe there's a view from the cabin, you know, you can have the cabin in the foreground or maybe it's just the cabin, rather than attempt to put on the reverse of a quarter Theodore Roosevelt on horseback.

And, you know, if you were inclined to do Theodore Roosevelt on horseback, then let it just be all there is, just Theodore Roosevelt on horseback, keeping in mind the small size of a quarter, not trying to crunch it. You know, if you have like a tiny Theodore Roosevelt on horseback, it's going to look like those hideous Lincoln pennies that we did where, you know, it's

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the size of a little -- looks like a bug. You know, Mr. Lincoln on the reverse looks like a bug. So I think you want to avoid that and not fall into that temptation.

If you want to do one on horseback because other members of the Committee might, you know, be compelled -- I know there's a love affair with T.R. here. But I would just make that in. That's the whole point.

And that's inconsistent with what I'm about to say with Sergeant Jasper raising the flag. That's not a trite or overdone image. You know, it's not something in any recollection of mind that we've ever done on a United States coin before. You know, I would say it would be a central -- you know, certainly a central image for Fort Sumter. So you might be able to do something cool with that.

And, again, if you're going to depict a flag raising, you know, let's not reproduce the, you know, Iwo Jima thing. Let's not do anything

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like that, you know. But if you could do it, maybe that's the entire image: Sergeant Jasper raising the flag.

And I'm not saying, you know, that's the greatest thing to do here with Fort Sumter. Maybe there are other things you can do, you know, depicting a fort.

I don't like the idea of cans. We're not clearly able to distinguish one can from another by the time you get down to it on a quarter. So, you know, while it might be kind of fun and nice, you really can't make out one can versus another can. You know, I mean, that does create some fun to find the error that you made in the cannon when somebody puts it under a ten-power microscope and looks for it. But for the purpose of what we're trying to do with this program, it's probably what you're going to do.

So, anyway, that's it.

CHAIRPERSON MARKS: Thank you, Donald.

Jeanne?

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MS. STEVENS-SOLLMAN: Well, what can I say after following Donald's comment? Thank you, Mr. Chairman.

I think I am not going to address each one of these parks because it is just going to be redundant, what I say. But what I would really like to put to the artist is an icon from those parks that is just so unmistakably what the park is. And, you know, I look at the idea that, you know, we could put a single image of Camel Rock or Table Rock or the Devil's Smokestack, you know, big on the coin and then have that background park image just fade away. And I feel like that is what should be done with all of these parks where you have the one big image, the bridge, the gap where the gap is like so huge, and maybe some little wagons going through it.

But, basically, the icon should be overpowering because we have a small surface. And in that small surface, we have to make a huge statement. And if we want to follow Tom's idea of

having young people collect or go to the parks or see something, I think it has to hit them in the face. It has to hit me in the face to be great. And so far I have just been gently slapped.

(Laughter.)

MS. STEVENS-SOLLMAN: So I want you to come back and just give some power to it. Don't be afraid to not put in all the little stones. You know, it's like we don't need that. We just need the image of what made this park so special to everybody.

And I think that your finding it yourself and giving us your powerful image, one image of that park, all of these parks, I think it would be just outstanding.

So I wish you all a lot of luck because it is going to be hard.

MS. DRDAK: May we ask any questions? I am hearing two things here, and I need to be clear in the intake of the information because I am viewing this as kind of like a marketing piece.

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MS. STEVENS-SOLLMAN: Yes, yes.

MS. DRDAK: I think what you are talking about is creating an image that has monumentality to it. And if you look at any of the great coins throughout history, back to the Roman court, the ones that are monumental are very simple.

MS. STEVENS-SOLLMAN: That's right.
That's right.

MS. DRDAK: They have to be within a small amount of space. And, further, the design has to look good. No matter how you throw that coin down on the table, even if it's upside down to the viewer, --

MS. STEVENS-SOLLMAN: That's right.

MS. DRDAK: -- it still has to have a pleasing aesthetic outline. So I'm getting that part. So my question is this, to what degree do the collectors -- are they kind of like obsessed with putting the coin under the microscope? And to what degree does the micro come into the macro?

MS. STEVENS-SOLLMAN: You know what?

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That's something I think you have to ask a numismatist. I am not a collector as such. I collect but not like these gentlemen, who are obsessively collectors.

But that's something that is -- you know, when I see a coin, I'm seeing this with my naked eye. And, you know, when you take something out of your pocket and you give it as change or you want to show something, most of the time people don't have a loop with them. And so I am only addressing what the general public, the common man is seeing. And I would like to see that wild thing.

Now, if you want to go back and carve little tiny things in when you want to satisfy that collector's need, well, that is a different issue. But basically, you know, I am looking at how this is stamped out, how much imagery we can get on what we're doing. And I think big is better than less.

MS. DRDAK: Yes. My question, the

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reason why I am asking this --

MS. STEVENS-SOLLMAN: Yes.

MS. DRDAK: -- is because essentially I want to know who my customer is --

MS. STEVENS-SOLLMAN: Correct.

MS. DRDAK: -- you know, and what they are attracted to with each one. I mean, I know what the design looks like.

MS. STEVENS-SOLLMAN: Good. Yes. And that's what we want.

MS. DRDAK: But also in my experience, generally when you're designing a product, often there are a lot of conflictual and contradictory --

MS. STEVENS-SOLLMAN: Right.

MS. DRDAK: -- desires that come into play. We want this. We also want this. You want this. And you also want this.

So that's why I'm asking you this. In your experience, to what degree have you gathered any information to this extent so that the coin

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design appeals broadly but also addresses the important micro audiences.

UNIDENTIFIED SPEAKER: Gary, can I just take a stab at who the customer is?

CHAIRPERSON MARKS: Hold on. First of all, I appreciate the comment. In the interest of time, though, I am going to answer for the Committee.

I am a collector. I have been a collector since 1973. So I've seen a lot of coins. And I think what your customer is looking for is something that has a focal point that has some simplicity to it without the detail being overdone.

Because we tend to take these -- I was talking about this earlier today with some of my colleagues. You take these big images that we're given that are seven inches across. And we're asked to make some recommendations based on these.

That's not what is going to be produced. What's going to be produced is something on a much

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smaller caliber, --

MS. DRDAK: Right.

CHAIRPERSON MARKS: -- as you well know.

And so, therefore, the detail disappears or can actually because of the numerous nature of it on a little disk --

MS. DRDAK: Clog it up.

CHAIRPERSON MARKS: -- can clog up or confuse the design. So simplicity I think is the key word here. And giving the coin a focal, a singular focal, point when you look at it, there is a singular image that your brain is interpreting because there's not enough space on the coin to do much more.

MS. DRDAK: Right. Got it.

CHAIRPERSON MARKS: So I hope that is --

MS. DRDAK: That is very helpful.

CHAIRPERSON MARKS: -- helpful.

With that, we really do need to move on to Mary, our newest member.

MS. LANNIN: Okay. I'll be very quick.

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CHAIRPERSON MARKS: And, you know, Mary, to her aid, I want to let everyone know that she was handed these materials when she walked into the room today. So being the new member, I hope that is not an initiation.

MS. LANNIN: Okay. I promise to be better next time.

CHAIRPERSON MARKS: So I am going to turn it over to Mary. Give us your comments, please.

MS. LANNIN: Okay. First of all, what I see here for these national parks is you've got sort of two choices. You can either have something that is in the landscape, this is like a really wonderful place to visit, like Cumberland Gap, where there is something very iconic; or there is an event, like Jasper raising the flag. To me, the unifying element that makes me as a collector, even if I see it upside down and want to pick it up, is it's simple. You have picked out that iconic part of it, whether it is a rock

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or whether it is a hand raising a flag.

And so someone who is familiar with that area, even as a visitor from another state, will go, "I was there. I remember that." And so for Jasper, if somehow there can be a little aspect of a fort so that it's not just a disembodied hand and flag, that's going to make a difference. But I want it clean. I want it really simple.

Look at these. These are drugstore glasses. They're 14.99. Someday I will pay more for glasses, but in the meantime, I want to be able to pick something up and actually recognize what I'm looking at. And I don't want to look at little teeny-tiny things. I can't do that anymore.

Over to you.

CHAIRPERSON MARKS: And that moves us to Erik.

MR. JANSEN: I want to ask the liaison agents and to a certain extent our program manager to go back to the beginning. And, instead of

culminating with nouns as kind of iconic or opportunities for designs, I'm going to say give me a list of verbs. Give me a list of verbs that tell me about Shawnee National Forest. Give me a list of verbs.

You know, I think Ms. Cook did an interesting job. They weren't verbs, but they are not the list that we got. She said the operative keys to Harpers Ferry are the Industrial Revolution and the pursuit, the creation of freedom for the slaves in their moving North. To me, that is a list of emoting ideas. That's a list of verbs. That's a list of actions. That's a list of fireworks.

And so my overarching comment here today is -- and it applies today. It applied last time we had done this. It applies in the future. I would love to see ideas that culminate each of these write-ups, maybe three nouns and give me three verbs because I think action designs speak from action images.

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And I think action designs are the things -- and I can't remember. It was someone down -- maybe Tom said it. If a design makes me want to go there, it's a great design. If a design makes me go, "Gosh, I want to know about that place. I never heard about that joint," that's a great design.

And I think things that don't do that are the designs we go, "Well, that one didn't work out so well, did it, in the past?" So I don't have the answers, but I do have those questions.

And so I loved, Heidi, your thought of Cumberland Gap being like a bunch of footprints. There's kind of some action. What is that about? Lots of people going through there. I don't know how you integrate that into an image, but it's not a postcard. It's not a picture on metal. It's an action-invoking thought.

So that is the best I can do.

CHAIRPERSON MARKS: I want to thank the members for their comments. In the interest of

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time, I am going to ask that if you have additional comments, that you maybe reduce those to an email and get those to the people who need to know about them. We have managed our time well enough that I am going to ask each of the representatives on the phone if they could give us -- I'm sorry. I can only give about a minute each, but at least some sort of a response back or ideas back from all you've heard or maybe something we've missed. I want to make sure that we give you that opportunity.

And before I relinquish to Mike in this subject, I want to ask all of the artists who maybe listening try not to listen to what we have said here today as excluding other ideas that maybe you may have in your mind that weren't addressed here. I think the Committee really does enjoy getting a broad sweep of different ideas about a particular place in reference to the America the Beautiful program.

Also don't take one comment from one

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member as indicative of everybody on the Committee. Not to pick on any comment, but I wouldn't mind seeing a cannon. We have seen a lot of cannons proposed. Memory doesn't serve that we have seen a lot of cannon images produced. So maybe we can get the image correct, like the comment earlier was correct that, you know, people like me who collect these things, some of us are extremely anal and will go down and look and make sure that is exactly the right type of cannon, that fort, or what have you. So there needs to be some attention to that without getting into too much detail.

So, with that, I want to leave some time for each of the representatives to give us some feedback, if you will. We do need to be finished with this exercise at the bottom of the hour. So we've got a few minutes to do that. So, April, if you could recognize each of these individuals --

MS. STAFFORD: Sure. We'll start with

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CHAIRPERSON MARKS: -- we would appreciate it.

MS. STAFFORD: Absolutely. We'll start WITH Amanda Patrick, public affairs officer at Shawnee National Forest.

MS. PATRICK: Yes, ma'am. Thank you all. I will say this. I know it is not easy trying to visualize why each of these areas is deemed special in our eyes. So thank you for your patience.

I will say this. Being originally from Kentucky and moving to Illinois, I had this picture of broad, flat expanse of land when I moved here to southern Illinois. And with regard to the Garden of the Gods, it was that pop, that wow factor, unlike it is in any of the states. And when you're standing up there and you're looking at Camel Rock and you're understanding the history, it is that wow factor. It sets us apart. And it is so you understand when you're there.

So I am happy to provide additional

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information. Thank you all today for letting me be a part of the call.

MS. STAFFORD: Thank you. Really appreciate you being with us.

Next I'll go to Carol Borneman, chief of interpretation at Cumberland Gap National Historical Park.

MS. BORNEMAN: Well, one of our main trailheads, which takes people to the trail leading up to the gap, we do have footprints in the concrete. So the idea, yes, we have moccasin prints for the American Indians. We have the, you know, barefoot wagon wheels, although it was only about 20 years that wagons were really used. It was basically foot travel. And then even when people came to the gap themselves, they had to disassemble their wagons and hand carry everything across because of that rugged topography. So the footsteps are more appropriate than even wagon wheels.

MS. STAFFORD: Thank you. Really

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appreciate you being with us today, Carol.

Next I'll go to Autumn Cook, park ranger, Harpers Ferry National Historical Park.

MS. COOK: Thank you again for letting us be part of the call and to make comments today.

The bridge was a new idea that I talked to with an artist and Megan a couple of weeks ago. And it sounds cool. And we don't have, really, any objections. We're looking forward to continuing our talks with the artists and figure out what best represents Harpers Ferry and a place that has 200 years of history, 6 different themes that we interpret. So I don't think there could be one thing that could encompass it all, but we definitely want something that, like was said, that would make people want to visit Harpers Ferry. So that is really our goal.

And we look forward to you continuing to work with us. Thank you.

MS. STAFFORD: Thank you for being with us.

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Next we'll go to Valerie Naylor,
superintendent of Theodore Roosevelt National
Park.

MS. NAYLOR: Thank you.

Theodore Roosevelt National Park is
mainly known for its wildlife and ultimately the
history of Theodore Roosevelt. So if there is
some way that we could incorporate both of those
along with the uniqueness of the scenery, that
would be wonderful.

Thank you very much.

MS. STAFFORD: Thank you. Appreciate
your time.

And, finally, Tim Stone, superintendent
of Fort Moultrie, Fort Sumter National Monument.

MR. STONE: Thanks for letting us be
part of this call.

I think we very much agree with what we
heard. I thought there was a lot of good
discussion. Sergeant Jasper and what he did to
pull the flag up has a lot of action. It's a good

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visual and I think, listening to the comments, the type of vigor that I think would work well on a quarter.

So, again, thanks.

MS. STAFFORD: Okay. Thank you.

CHAIRPERSON MARKS: Okay. I want to thank all of the representatives from various locations that are being honored to the program for this installment of America the Beautiful program. I want to thank all of the artists that are here in the room, whether it be with the Infusion Program or in-house staff. And the members, I want to thank you all for your thoughtful comments. We'll look forward to seeing the results of all of this when it comes back to us in the form of actual designs. So stay tuned for that.

REVIEW AND DISCUSS CANDIDATE DESIGNS FOR THE

FALLEN HEROES OF 9/11

CHAIRPERSON MARKS: Okay. So at this time on our agenda, we're going to begin our

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review/discussion on the candidate designs for the fallen heroes of 9/11 Congressional Gold Medals program.

Do we have all of the representatives either in the room or on the phone, April? Do you know?

MS. STAFFORD: Yes. Actually, we have our two representatives from the Pentagon, Laurie Laychak and Kathy Dillaber. They are in the hall. They're about to come in. Megan just excused herself to invite them in.

And on the phone, can I ask? For Pennsylvania, we should have Patrick White and Carole O'Hare. Are you with us?

(No audible response.)

MS. STAFFORD: From New York, we should have John Feil. Mr. Feil, are you with us?

(No audible response.)

MS. STAFFORD: So what I would suggest is, as we discussed, Mr. Chairman, if we go through the introduction and through all of the

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design and then maybe at the very end ask our liaisons to comment if that would work for you.

CHAIRPERSON MARKS: Yes. Let's go ahead and move through the report. And when you're done with that, I'll have some comments about our proceedings. And then we can hear from the representatives.

MS. STAFFORD: Okay. It is Public Law 112-76 that awards three Congressional Gold Medals in honor of the men and women who perished as a result of the terrorist attacks on the United States on September 11th, 2001. The legislation does not specify design elements but simply calls for designs with suitable emblems, devices, and inscriptions.

We worked with six liaisons appointed by Senators Schumer and Gillibrand on the designs honoring the fallen in New York; four liaisons appointed by Senator Webb, Senator Warner, and Congressman Moran on the designs honoring the fallen at the Pentagon; and five liaisons

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appointed by Senator Casey, Senator Toomey, and Congressman Shuster on the designs honoring the fallen of flight 93.

Following the presentation of the medals, they will be displayed at the National September 11th Memorial and Museum in New York, the Pentagon Memorial at the Pentagon, and the Flight 93 National Memorial in Pennsylvania.

We'll start with the designs for New York. And, as we discussed earlier, I'm not going to read each design description because of the volume of designs. Of course, our Committee has had the design descriptions for some time for them to consider. I will pause at any design that has been identified by any of our stakeholders as a preference. I will read that design description. Should there be any designs that the Committee wishes me to go back and read the descriptions for, I'd be happy to do that.

Okay. So, starting with the obverse designs for New York, obverse 1, 1A, 2, 3, 4, 5,

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6, 6A. 6A was one of our liaisons' preferences. I will read the design description, "Here an eagle flies above twisted fragments that call to mind the aftermath of 9/11. The fragments are a more abstract representation of the events that tore at the fabric of America. The eagle represents the American spirit who bore witness to the event but also represents remembrance, hope, and the resolve to rise above any attack on America."

Obverse 7, obverse 8. Obverse 8 is a preference by our stakeholder, our liaisons. And it was also the Commission of Fine Arts' recommendation. Here the design description is "Abstract lines flowing downward symbolize loss while the lines moving upward represent rising above, hope, and deliverance from that loss. This configuration also suggests the Twin Towers. The numbers 93, 77, 175, and 11 represent the 4 planes involved in the tragic events of 9/11 and are positioned as if on a clock, representing the times of the crashes. The words 'ALWAYS REMEMBER'

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are set upon a stone wall similar to the wall that bears the names of the victims at the memorial."

I should note for the Committee that when the Commission of Fine Arts recommended this design, they asked that the "ALWAYS REMEMBER," the "REMEMBER" be made a little more legible.

Design obverse 9. Sorry. 8A, yes, and 9, also a preference of one of our liaisons. I won't read the design description, however. It's very similar to that of 8.

MR. JANSEN: Is 8A or 9 the preference?

MS. STAFFORD: Obverse 8 was the preference of both our liaisons as well as the Commission of Fine Arts. And obverse 9 was also a stakeholder preference, a liaisons preference.

MR. JANSEN: Thank you.

MS. STAFFORD: Moving on, obverse 10, another preference identified by our liaisons. "Here abstract lines flowing downward symbolize the loss and are evocative of the falling water of memorial pools. The inscription 'ALWAYS REMEMBER'

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is ensconced upon a stone wall, similar to the wall that bears the names of those lost."

Obverse 10A, 10B, 11. Obverse 12, a preference of our liaison. "This design shows towers of light representing the Twin Towers reflected in a body of water similar to the water element in the 9/11 memorial. A single candle and a small bouquet signify a sacred memorial at the site. The American flag flies overhead in united and patriotic wave."

Obverse 13. That concludes the obverses for New York. I'll move on to the reverse designs.

Reverse 1. This is a preference by our liaisons. And the description for this is "This image represents the renaissance of present-day lower Manhattan and the hope for a future America, where freedom and liberty still thrive. It is a stylized view of the 9/11 memorial in the gleaming new Freedom Tower in the background with a more organic depiction of the survivor tree, which is a

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symbol of strength and endurance," which is on the right in the design here. "The most inspirational image perhaps is that of the crowd of people who share in our nation's loss. To this day, throngs of visitors come to the site each day to pay respects to the fallen heroes of 9/11."

Obverse 1A, also a preference by our liaison. Sorry. Reverse. Reverse 1A also a preference by our liaison. The same design description applies. Reverse 2, 3, 4, 5, 6, 7, reverse 12, 12A. This is a preference by our liaison. "This design features the callery pear tree, a simple reminder of hope and rebirth, also known as the survivor tree on site."

Reverse 13, this is a preference of our liaison and was also recommended by the Commission of Fine Arts. "This design features a single rose protruding from an edge at the top and echo of the memorial in New York, where a white rose is placed through the name of each victim on his or her birthday. The inscription reads, 'TIME CANNOT

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ERASE THE MEMORY OF 2753 INNOCENT PEOPLE FROM MORE THAN 90 COUNTRIES, LOST AT THE WORLD TRADE CENTER IN THE ATTACKS THAT SHOOK THE WORLD ON SEPTEMBER 11, 2001. MAY THEIR MEMORY INSPIRE AN END TO INTOLERANCE.' The design also features a bald eagle standing sentinel and clasping branches of laurel, signifying an eternal honoring of those who perished in the tragedies.

Reverse 14, 15. And that concludes the obverse and reverse candidate designs for New York. Can I go back to see if our liaisons have had an opportunity to join us? From New York, John Feil, are you with us?

(No audible response.)

MS. STAFFORD: Monica Iken from New York, are you with us?

(No audible response.)

MS. STAFFORD: Okay. We will go on to the Pentagon. Obverse designs. Obverse 1. Obverse 1A, this is a preference by our liaison. "An eagle flies above twisted fragments that call

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to mind the aftermath of September 11th. The fragments are a more abstract representation of the events that tore at the fabric of America. Here the eagle represents the American spirit who bore witness to the event but also symbolizes remembrance, hope, and the resolve to rise above any attack on America."

Obverse 2, another preference by our liaison. "An eagle, the symbol of our nation, flies in front of a flag reminiscent of the flag hung on the wall of the Pentagon from September 12th to October 11th, 2001."

Obverse 3, another preference by our liaisons. "This design features a waving flag in the background with the phrased 'SHARED MEMORY' inscribed, along with the date and the number of lives lost. A small image of the Pentagon is featured under the inscription. Memories of the tragic day are shared by those who are victims and lived; the relatives of those who did not; the first responders, who fought the flames and pulled

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victims from the burning building; and those who could only watch from afar."

Obverse 4, 5, 5A, 5B. Obverse 5B is a preference by our liaisons, "One eighty-four rays surround the perimeter of the design, representing the 184 lives lost that day. The point of impact by the plane is shown in the Pentagon. The center star represents the nation's unity after these events and ties into the 13 stripes of the flag, which hangs vertically from the eagle, the eagle's wings. The eagle, the symbol of the nation, bows its head in mourning while its wings are spread in protective covering above the Pentagon."

Obverse 6. Obverse 7, another preference by our liaison. "This design features a display of stars, representing all 184 lives lost at the Pentagon. An eagle stands guard over the rebuilt Pentagon façade. And a single rose represents the unity of the nation."

Obverse 8, another preference. "This design bears an image of Lady Liberty enclosed

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within the shape of a pentagon with her head bowed in sorrow, her arms outstretched. The stars represent the fallen inside the Pentagon. Those on flight 77 are represented in the paired reverse," which is Virginia reverse 07 we'll be seeing. "Roman numerals mark the exact date and time of the attack."

Obverse 9. This is a preference by our liaison as well as the recommendation of the Commission of Fine Arts. "This design shows the rebuilt façade of the Pentagon where flight 77 crashed. The angle of the view is the actual angle of the flight path. A single candle and a small bouquet signify a sacred memorial at the site. The American flag flies overhead in a united and patriotic wave."

Moving on to reverse designs, reverse 1. This is a preference of our liaison. "The artist states that in the wake of 9/11, we resolved to keep our trust and belief in freedom and to renew our values as Americans and as individuals and go

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forward. The laurel wreath represents victory. And the Statue of Liberty's torch represents freedom set against the Pentagon flag."

Reverse 2, another preference. "This design features an eagle against the laurel wreath. The phrase 'UNITED WE STAND' represents the unity felt by all Americans following the events of 9/11. The laurel wreath represents valor and victory. And the eagle is our nation's symbol."

Reverse 3, 4, 5, 6, a preference of our liaison. "A memorial wreath is seen against the backdrop of the Pentagon wall. The inside of the wreath represents the void in the Pentagon that was left after the tragedy. A single candle lights the void in remembrance of the lives lost. The number 184 represents the number of lives lost. An eagle stands guard over the sacred scene."

Reverse 7, another preference. "Here Lady Liberty refreshes the tree of liberty from a

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pitcher bearing the image of an eagle. The tree is a crepe myrtle, the same species planted at the Pentagon memorial site. The outer perimeter of this design also" --

REPORTER: Could we go off the record?

MS. STAFFORD: -- "including six stars and five bearing heart designs."

(Off the record.)

(On the record.)

CHAIRPERSON MARKS: I'm calling the meeting back to order. I've been told that our technical issues are resolved. However, before we move forward, we need to repeat some of the material for the record. I've got a couple of members still out of the room. And I'm going to hope that they're back by the time we're done with the repeat. So, with that --

REPORTER: And I apologize.

CHAIRPERSON MARKS: It's okay. With that, I'm going to recognize April for the repeated information.

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MS. STAFFORD: Thank you.

We need to go back to the Pentagon Reverse 7. This is a preference of our stakeholder, of our liaison. Here the design -- let me pause while we get there.

(Pause.)

MS. STAFFORD: While we're working on pulling that design up, I will share with the Committee I talked with our liaisons from the Pentagon. And on one of their preferences, which we will be looking at here again, reverse 8, they had some suggested wording changes. So, if it's okay, I would like to share that with the Committee at that time.

CHAIRPERSON MARKS: Okay.

MS. STAFFORD: All right. So I'm going to go ahead and read the description and let the design catch up. So we are on the Pentagon reverse 7, again a preference of our liaison. "In this design, Lady Liberty refreshes the tree of liberty from a pitcher bearing the image of an

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eagle. The tree is a crepe myrtle, the same species planted at the Pentagon memorial site. The outer perimeter of this design also bears a radial array of 59 stripes, one for each of the victims aboard flight 77, including 6 that feature a star for each of the 6 crew members, and 5 bearing heart designs for the 5 children who perished."

Reverse 8, a preference of our liaison as well as the recommendation by the Commission of Fine Arts. "This design features 184 stars on a raised border around the edge of the design, one star for each of the victims of the tragedy. The inscription as it's currently designed reads 'WE HONOR THE PASSENGERS AND CREW OF FLIGHT 77, THOSE IN THE MILITARY WHO SACRIFICE FOR OUR FREEDOM, AND ALL WHO PERISHED AT THE PENTAGON ON SEPTEMBER 11, 2001. WE WILL NEVER FORGET.' The design also features a bald eagle standing sentinel and clasping branches of laurel, signifying an eternal honoring of those who perished in the tragedy."

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Our liaisons have requested us to consider if this design moves forward a change in the inscription so that it reads "WE HONOR THOSE ON FLIGHT 77 AND THOSE IN THE PENTAGON WHO PERISHED ON SEPTEMBER 11, 2001. WE WILL NEVER FORGET THEIR SACRIFICE AS WE UNITE IN MEMORY."

Reverse 9, "The eagle, symbolizing America's indomitable spirit, serves as sentinel over the Pentagon." This again is a preference of our liaison.

Reverse 10 and 10A. That concludes the obverse and reverse candidate designs for the Pentagon. I'd like to introduce our liaisons that we have been working with: Laurie Laychak and Kathy Dillaber. Thank you so much for being with us.

(Applause.)

MS. STAFFORD: May I ask you to make a few comments?

MS. LAYCHAK: Well, it's awkward speaking with people --

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(Laughter.)

MS. LAYCHAK: But let me just truly thank you for letting us be a part of this process. It means so much to us because, obviously, we are very passionate about this and about representing the families the best we can.

We did submit some comments during the process for consideration. And I think you have noted some of those. Should I comment on any of those now or during?

MS. STAFFORD: Sure.

MS. LAYCHAK: I think some of them that we feel -- even though we mentioned several as some preferences, there were some that we felt a little more strongly about than others. Those would be the reverse number 1; reverse number 2; the obverse 5B; and obverse 8, which was one of those that were preferred. And also the Commission of Fine Arts agreed.

But we feel very strongly about the word consideration for the word adjustment. We felt

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the way it is submitted right now, the wording mentions the passengers and the crew of flight 77 and those military who sacrifice for our freedom and all who perished at the Pentagon. We felt that that almost placed a little bit of a hierarchy. And it made those of us, which is -- a majority of those that were lost were civilians. It made us feel that they were placed maybe third. And we wanted to try to equalize all the losses the best we could. And that's why we suggested the alternate wording that April described to you.

And then the other one that was a preferred design of ours was the reverse 09. And so we just wanted to put that to you all for consideration.

Thank you.

MS. STAFFORD: Thank you very much.

Kathy?

MS. DILLABER: Both myself and Laurie were family members. I'm also a survivor. I've spoken with many of the family members and

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survivors from the Pentagon. I cannot tell you how much this means. We're very grateful for all of the time and effort that is being put into this and grateful for the work that you do.

Thank you.

(Applause.)

CHAIRPERSON MARKS: April, as we move through your report, I would like to handle each of the representatives of each of the sites the same way. As you get to the point in the review as you introduce them, let's have them make their remarks, too, so we don't have to double back on that.

MS. STAFFORD: Okay. The only exception to that will be our New York liaisons, who weren't with us when we read out those designs.

CHAIRPERSON MARKS: Sure.

MS. STAFFORD: So perhaps when we get through the Pennsylvania designs, we can go back, circle around to them.

So next we will be looking at the

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candidate designs for the Pennsylvania site, flight 93. We'll start with the obverse designs. Obverse 1, 1A, 2, 3, 4, 5, 6, 7, 8, 10, 10A, 10B, 12. That concludes the candidate designs for obverse. You'll notice there were no preferences. As we indicated earlier, the preferences were from the reverse candidate designs, which we'll go to now.

Reverse 1; 2; 3; 4; 5; 5A; 5B, a preference by our liaison as well as the recommendation by the CFA. "Here the design features the hemlock groves behind the memorial boulder at the flight 93 memorial, a simple reminder of loss and healing." The inscriptions on design 5B were added at the liaisons' request, but I will note that since "SEPTEMBER 11TH, 2001" has been requested to be removed.

Reverse 6.

MS. WASTWEEK: I'm sorry, April.

MS. STAFFORD: Yes?

MS. WASTWEEK: Repeat that last. What

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was removed?

MS. STAFFORD: The part of the inscription, "SEPTEMBER 11TH, 2001." They have asked for that to be removed. And, actually, the CFA concurred with that recommendation.

MS. WASTWEEK: Was there a reason?

MS. STAFFORD: It happens to be on the other side of the --

MS. WASTWEEK: Okay. Thank you.

MS. STAFFORD: Reverse 6; 7; 7A; reverse 8; reverse 9; reverse 10, another preference by our liaison as well as a recommendation of the CFA. "This design features 40 stars on the raised border around the edge of the design, one star for each victim. The inscription reads 'WE HONOR THE PASSENGERS AND CREW OF FLIGHT 93 WHO PERISHED IN THE PENNSYLVANIA FIELD ON SEPTEMBER 11, 2001. THEIR COURAGEOUS ACTION WILL BE REMEMBERED FOREVER.' The design also features a bald eagle standing sentinel and clasping branches of laurel, signifying eternal honoring of those who

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perished." It might be also that the liaison will request an adjustment of this wording. We'll ask them to clarify that when we speak with them.

Reverse 11, reverse 12, and reverse 13.

That concludes the obverses and reverses for Pennsylvania. I'll go to our liaisons, who should be on the phone. Patrick White and Carole O'Hare, are you with us?

MR. WHITE: Good afternoon. This is Patrick White. Thank you very much for your service today. I am our vice president. Carol is our secretary. Both she and I as well as our president, Gordon Felt; and another family member, Sandy Felt, who I do not believe were able to be on the call today, all appreciate your efforts as well as the CFA and want to particular make note of Megan Sullivan's assistance in this process. It has been invaluable.

April had indicated earlier with respect to our O-5B the request that the liaisons remove the "SEPTEMBER 11TH, 2001" in the lower left-hand

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corner of the design. As you will note, in reverse 10, the date of the event is on the R-10 face as well. And we thought that the "ACT OF CONGRESS" would be more singularly appropriate stated solely across the bottom of that face design.

There is no question as to R-10, then. The text change was prompted by a desire to try and design the words in a fashion that would give greater prominence to certain aspects of the phrases. It was adjusted as we had originally requested and as the CFA had recommended preference for based upon as well a request to have the size of the Capitol building increased. In an effort to accommodate both requests, the text design was altered slightly due to the fact that the size of the Capitol had been increased. What we would prefer is that the text be as we had originally requested, even if that means we sacrifice the larger size of the Capitol structure, feeling that the words and their

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prominence and placement ought to take precedence over the dimensions and scale of the Capitol building, which we feel is evident in each of the two designs, each of the two sides of the designs.

Is there any question about that?

(No audible response.)

MR. WHITE: I would just indicate that Ms. Sullivan has a copy of the preferred text alignment that we believe better centers and shows the phrases that are the ones we would like to see demonstrated.

MS. SULLIVAN: I actually don't have that with me, unfortunately. Would you mind just reading off the way you want the words?

MR. WHITE: Sure. The text is identical. The only difference as to the revised R-10 is that on the line where the word "THEIR" appears, you would also be able to add the text "COURAGEOUS ACTION." The next line will be "WILL BE REMEMBERED" as it appears, the difference being that "FOREVER." can then be centered directly

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above Columbia on top of the Capitol. The balance of the text above remains the same.

MS. SULLIVAN: Thank you.

MR. WHITE: In other words, everything from the "HONOR" through "SEPTEMBER 11, 2001" is as it appears on R-10 that the Committee has. The next line would read "THEIR COURAGEOUS ACTION." The next line would be as shown on R-10, "WILL BE REMEMBERED." And then the concluding line would have "FOREVER." centered above the Capitol building.

MS. SULLIVAN: Thank you.

MS. STAFFORD: Thank you.

MR. WHITE: Thank you all very much.

Carole, is there anything?

MS. O'HARE: Yes. I'm Carole O'Hare. My mother was on flight 93. And I just want to thank everyone for their hard work on this project. And we appreciate our participating in it as well.

There were just a few things that I'd

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like to bring up. There were a few designs, both on the reverse and the obverse side, that include symbols of airplanes. And I know it might be too late to remove them, but we would like to request that they be taken from consideration. It's a sensitivity for the families of those particular designs. They happen to be R-03, O-01, and O-1A.

And one other, just a little -- I heard some comments from families about on the obverse side, O-5, which then depicts the temporary memorial that was in place before the permanent memorial was built. Also, we would like to see if that could possibly be not considered as it doesn't seem, in our opinion anyway, to rise to the event, I think to be placed on a Gold Medal, to be very blunt about it. But, you know, we do have a permanent memorial now. And that would be depicted by the O-5B on the reverse side, where the rock is the symbol of the strength and it marks the place where the plane actually crashed and where the unidentified remains are currently

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buried.

So I would appreciate that if that request could be fulfilled, then again appreciate having us participate. Thank you.

MS. STAFFORD: Okay. And that concludes the obverse and the reverse candidate designs for all three Congressional Gold Medals.

I'll check on one final time to see if our liaisons from New York have had an opportunity to join us. Do we have John Feil or Monica Iken with us?

(No audible response.)

MS. STAFFORD: Okay. Back to you, Mr. Chairman.

CHAIRPERSON MARKS: Okay. Thank you.

Before we get into our Committee process, I want to do a few words to the procedures that we go through here and help everyone who is listening to what we're doing understand it. We've had folks in the past that have listened in and went away not understanding

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what had happened. And I certainly don't want that to happen here.

So what you have here is a group of individuals who all come with different perspectives, different walks of life, all of us having a passion for numismatics and coins. And some of us come with extensive backgrounds in art. Others who don't have been on the Committee long enough that they understand how to interpret art and so forth.

So what you hear here will be probably on both sides of the ledger. You will hear comments that are very supportive and very positive about any given design. Then you may also hear honest comments from individuals who feel that maybe, for some reason, something isn't right about a design, won't produce something that would rise to the level of honor that we want for this program. And so none of those comments should be taken as insulting, we hope, but understanding that in taking our role seriously --

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and that is to recommend to the Secretary of Treasury the best our nation can do for this program, and especially this program, which grips at our hearts so much. So I want you to know that we come to this with passion and commitment to do the best job we can. And sometimes that means we need to be honest in what we see here based on the experiences that we bring in this whole realm of medalic art. After all, that is why most of us are on this Committee. So I just want there to be an understanding about that.

We have limited time to look at all of this. And I hate to say that, but we do. We have got 84 designs to go through. And we're supposed to be done by 3:30. So it is the practice of our Committee, not just for this program but other programs in the past, when we're presented with so many designs that it's practically impossible to really do service to addressing all of them that we'll do an initial culling -- it's not calling but culling, C-U-L-L -- where we will quickly move

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through all of the designs. And if there is even one member who wishes to continue with that design in the process, they will indicate so, and it remains in the process.

There will be some designs where there is no support. And, therefore, there really is no purpose in us addressing that particular design. And, really, we're going to need to have a significant number that fall out like that so that the valuable time we have can be spent focusing on those designs that are the most critical and ones that are most likely to be selected for these medals. So I just wanted to give some time to that and hope that everyone understands now what it is that we're doing.

So, with that, we're going to go through that culling process. And I'll just make some remarks to the Committee here. And that is that there have been some instances in the past where we have had numerous designs for a particular program and we go through the culling and half or

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more remain in the consideration. I want to ask you to be selective today, that if you have a sincere desire to speak to something, that you indeed indicate that so that we can keep it in, but if not, let's not just not put designs in because you might have a quick comment to make about it. Then others will feel like they need to comment on that. We really need to focus our time on what is important here today. So I'm going to ask us to be exclusionary, if you will, to make sure that we get down to the ones that need our attention. I hope that's understood.

MR. MORAN: Mr. Chairman, could I interrupt for just a second?

CHAIRPERSON MARKS: Yes?

MR. MORAN: The people who have gone before us when we are doing this have tended to settle on a common reverse with inscriptions on it. And if this Committee has an inclination to go in that direction, it will simplify our review process greatly if we go on and address that

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possibility and get it out of the way first.
Otherwise, then we go through, like you do, each
one.

CHAIRPERSON MARKS: You know, Mike, I
don't know if that's where the Committee wants to
go. And I don't want to invest the time into it.

MR. MORAN: I just want to see --

CHAIRPERSON MARKS: Yes.

MR. MORAN: -- a show of hands. I don't
want to go there, but I do see that --

CHAIRPERSON MARKS: Okay. Well, this is
the sort of thing we need to be careful about or
we're going to spoil our time here and we're not
going to be able to focus. So is there a motion
to do that here? I think that's the best way to
dispose of this.

MR. MORAN: I won't make one. I just
wanted to --

CHAIRPERSON MARKS: Then I guess we've
resolved it.

MR. MORAN: Yes. Fine. Move on.

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CHAIRPERSON MARKS: Thank you. I appreciate that.

So, with that, tell me, have I missed anything? I want to be very careful. Okay. I think we're ready to go. So we're going to go through our culling process. And I'm going to ask the operator of the slides to start. Start with the New York images. And, on my voice, if we can just kind of move through these? I will ask in each case if this is something you want to look at. If I hear nothing, we will be setting it aside. If we hear even one voice, we'll keep it in.

So number 1.

(Chorus of "Yes.")

CHAIRPERSON MARKS: Number 2 --

(Chorus of "Yes.")

CHAIRPERSON MARKS: -- or, actually, I'm sorry -- number 1A?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Two? Did I hear a

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yes on 2?

(No audible response.)

CHAIRPERSON MARKS: We're setting 2
aside. Three?

(No audible response.)

CHAIRPERSON MARKS: Setting 3 aside.
Four?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Five?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Six?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.

MS. WASTWEEK: That's a preference.

CHAIRPERSON MARKS: Pardon?

MS. WASTWEEK: That's a preference, I
thought.

CHAIRPERSON MARKS: 6A is.

MS. WASTWEEK: Oh, excuse me.

CHAIRPERSON MARKS: Okay. I'm assuming
6A is in --

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(Chorus of "Yes.")

CHAIRPERSON MARKS: -- as a stakeholder
preference. Seven?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.
Eight?

(Chorus of "Yes.")

CHAIRPERSON MARKS: 8A?

(No audible response.)

CHAIRPERSON MARKS: Set that one aside.
Nine?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Ten?

UNIDENTIFIED SPEAKER: Yes. It's a
preference.

CHAIRPERSON MARKS: Ten?

UNIDENTIFIED SPEAKER: Is it your
preference?

UNIDENTIFIED SPEAKER: No, no, no. It's
a preference. So we should consider it.

UNIDENTIFIED SPEAKER: Nine is a

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preference.

UNIDENTIFIED SPEAKER: Nine and 10 were
a preference.

UNIDENTIFIED SPEAKER: And 10?

CHAIRPERSON MARKS: Nine is a
preference?

UNIDENTIFIED SPEAKER: Nine is a
preference. So is 10.

CHAIRPERSON MARKS: Okay.

UNIDENTIFIED SPEAKER: Ten is a
preference.

MS. STAFFORD: Eight, 9, and 10 are all
preferences.

CHAIRPERSON MARKS: Okay. Thank you for
the clarification.

UNIDENTIFIED SPEAKER: And 6A.

CHAIRPERSON MARKS: 10A?

(No audible response.)

CHAIRPERSON MARKS: Set aside. 10B?

(No audible response.)

CHAIRPERSON MARKS: Setting that one

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aside. Eleven?

(No audible response.)

CHAIRPERSON MARKS: No further
consideration there. Twelve?

UNIDENTIFIED SPEAKER: Preference.

CHAIRPERSON MARKS: Yes. That's a
preference. Thirteen? I would like to speak to
13.

UNIDENTIFIED SPEAKER: I would as well.

CHAIRPERSON MARKS: So we're moving on
to the reverse for New York. Number 1, I have
that as a preference. We'll keep that one in.
1A?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Yes?

UNIDENTIFIED SPEAKER: It is a
preference.

CHAIRPERSON MARKS: 1A is?

UNIDENTIFIED SPEAKER: One is a
preference.

UNIDENTIFIED SPEAKER: One and 1A.

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MS. STAFFORD: One and 1A are both preferences.

CHAIRPERSON MARKS: Okay. Two?

(No audible response.)

CHAIRPERSON MARKS: That's out. Three?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Four?

(No audible response.)

CHAIRPERSON MARKS: That one's out.

Five?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.

Six?

(No audible response.)

CHAIRPERSON MARKS: Setting that one aside also. Seven?

(No audible response.)

CHAIRPERSON MARKS: We'll not consider that one. Twelve?

CHAIRPERSON MARKS: Not looking at that one. 12A I have as a preference. Thirteen?

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UNIDENTIFIED SPEAKER: Yes.

UNIDENTIFIED SPEAKER: It's a
preference.

UNIDENTIFIED SPEAKER: Preference.

CHAIRPERSON MARKS: Fourteen?

(No audible response.)

CHAIRPERSON MARKS: Setting that one
aside. Fifteen?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Moving on to
Virginia observes. Number 1?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.
Number 1A?

UNIDENTIFIED SPEAKER: Yes. That's a
preference.

CHAIRPERSON MARKS: Yes? Two?

UNIDENTIFIED SPEAKER: Isn't that a
preference?

UNIDENTIFIED SPEAKER: I thought 2 was a
preference. Yes.

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MS. STAFFORD: 1A and 2 are both preferences.

UNIDENTIFIED SPEAKER: And so is 3.

CHAIRPERSON MARKS: April, if you could help me out when we hit a preference? I mean --

MS. STAFFORD: Absolutely, I will.

CHAIRPERSON MARKS: I evidently missed some of them. So if would just voice out --

MS. STAFFORD: Absolutely.

CHAIRPERSON MARKS: -- when I get there?

MS. STAFFORD: I will.

CHAIRPERSON MARKS: Number 3?

MS. STAFFORD: Preference.

CHAIRPERSON MARKS: Number 4?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.
Five?

(No audible response.)

CHAIRPERSON MARKS: Set that one aside.
5A?

(No audible response.)

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CHAIRPERSON MARKS: Setting aside. 5B
is a preference. Six?

(No audible response.)

CHAIRPERSON MARKS: Won't consider 6. I
have 7 as a preference. Eight is a preference.
Nine is a preference. Eleven?

(No audible response.)

CHAIRPERSON MARKS: We'll set that one
aside. Moving on to Virginia reverse, I have that
one, number 1, as a preference.

UNIDENTIFIED SPEAKER: Hang on a second.

(Pause.)

UNIDENTIFIED SPEAKER: Okay. Yes.

CHAIRPERSON MARKS: Number 2?

MS. STAFFORD: Preference.

CHAIRPERSON MARKS: Number 3?

(No audible response.)

CHAIRPERSON MARKS: We won't consider
that one. Four?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: We're passing over

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number 4.

MR. JANSEN: I heard a yes.

CHAIRPERSON MARKS: Oh. Oh, I'm sorry.

My mistake. The Chairman is deaf sometimes.

Number 5?

(No audible response.)

CHAIRPERSON MARKS: Hearing no comments,
we'll pass on that one. Number 6 I have as a
preference, 7 and 8 and 9.

MS. SULLIVAN: Yes.

CHAIRPERSON MARKS: Ten?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.

10A?

(No audible response.)

CHAIRPERSON MARKS: We'll set that one
aside also.

Moving on to Pennsylvania obverses.

Number 1?

(No audible response.)

CHAIRPERSON MARKS: We'll set that

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aside. 1A?

(No audible response.)

CHAIRPERSON MARKS: No further
consideration on that one. Two?

(No audible response.)

CHAIRPERSON MARKS: We'll pass on that
one. Three?

(No audible response.)

CHAIRPERSON MARKS: We'll pass on that
one also. Four?

(No audible response.)

CHAIRPERSON MARKS: Setting aside number
4. Five?

(No audible response.)

CHAIRPERSON MARKS: Setting that one
aside also. Six?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Seven?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Eight? Anyone for
8?

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(No audible response.)

CHAIRPERSON MARKS: Set that aside.

Ten?

(No audible response.)

CHAIRPERSON MARKS: Setting aside. 10A?

(No audible response.)

CHAIRPERSON MARKS: We will not consider

10A. 10B?

(No audible response.)

CHAIRPERSON MARKS: We will not consider

10B. Twelve?

(No audible response.)

CHAIRPERSON MARKS: Set 12 aside.

Takes us to Pennsylvania reverses.

Number 1?

(No audible response.)

CHAIRPERSON MARKS: Setting that one
aside. Two?

(No audible response.)

CHAIRPERSON MARKS: Setting that one
aside also. Three?

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(No audible response.)

CHAIRPERSON MARKS: No further
consideration for 3. Four?

(No audible response.)

CHAIRPERSON MARKS: It's the same for
number 4. Moving on to number 5?

MR. SCARINCI: Yes to 5 because we're
going to do 5A as well.

UNIDENTIFIED SPEAKER: No.

(Chorus of "5B.")

UNIDENTIFIED SPEAKER: So we're doing
5B?

CHAIRPERSON MARKS: Do you want all of
the 5's in?

MR. JANSEN: All 5's should be in. I'll
go yea on all 5's.

CHAIRPERSON MARKS: Really? Okay, guys.
Number 6? I'm sorry. 5B was a preference. So
that's in. Six?

(No audible response.)

CHAIRPERSON MARKS: Set that one aside.

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Seven? I'm interested in 7 personally. 7A?

(No audible response.)

CHAIRPERSON MARKS: We'll set that one aside. Eight? I'd like to talk about 8, and I'd also like to talk about 9.

MS. STEVENS-SOLLMAN: Yes.

UNIDENTIFIED SPEAKER: Yes. We should do that.

CHAIRPERSON MARKS: Ten is a preference. So we'll look at that one again. Eleven?

(No audible response.)

CHAIRPERSON MARKS: Setting 11 aside. And 12?

(No audible response.)

CHAIRPERSON MARKS: We will not consider 12. And then 13? Interest in 13?

(No audible response.)

CHAIRPERSON MARKS: We'll set that one aside. And that takes us full circle through. So --

MR. MORAN: Gary, I hate to be a stick

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in the mud, but if you look at reverse 9
Pennsylvania, we really should also look at 0-7,
same style.

CHAIRPERSON MARKS: Where are you?
Pennsylvania?

MR. MORAN: Yes.

CHAIRPERSON MARKS: Reverse?

MR. MORAN: No. Obverse.

CHAIRPERSON MARKS: Pennsylvania obverse
7?

MR. MORAN: Yes. It's in the same file
as a pairing.

CHAIRPERSON MARKS: Okay. I had that we
were going to look at both 6 and 7. Is that
wrong?

MR. URAM: Yes. It's 6 and 7 in
reserve.

MR. MORAN: I'm sorry. I misunderstood.
I thought it was just 6.

MR. URAM: Six and 7 are both reserved.

CHAIRPERSON MARKS: Okay. So do I need

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to go through this for the record on what we're still looking at?

MR. URAM: No.

MS. STEVENS-SOLLMAN: No

CHAIRPERSON MARKS: No? I think we all know what we're looking at. Okay. I'll just note for the record that the time right now is 2:23. We have an hour and seven minutes to move through this.

MR. JANSEN: Mr. Chairman?

CHAIRPERSON MARKS: Yes?

MR. JANSEN: For the purposes of tabulation, can I ask that we vote 1, 2, 3, and not alternate once because I can tabulate 1 while 2 is being discussed and 2 while 3 is being discussed?

CHAIRPERSON MARKS: Excellent suggestion. Excellent idea. Okay. So --

MS. STEVENS-SOLLMAN: I don't think that's going to work.

CHAIRPERSON MARKS: Yes. That's not

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going to work. What that requires is three passes around.

MR. JANSEN: No problem. I'll do it either way.

CHAIRPERSON MARKS: And that's going to be some work on --

MR. JANSEN: I can make either way work.

CHAIRPERSON MARKS: Yes. I apologize for that error. I think we have a good idea.

MR. JANSEN: Just a thought.

CHAIRPERSON MARKS: I'm not certain we have the time. Right, right. So we're going to proceed at this point. And I'm hopeful. I'm hopeful that we're going to finish this in time. We have some time where we can ask for some follow-ups from our stakeholder groups and folks who are here, either on the phone or in the room with us representing these, the three sites. So I think we're good to go.

With that, just so all the members know, I'm going to recognize Heidi first at her request.

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And then I'm going to cycle down to Michael Bugeja. And we're going to move to his right all the way down the line. If you're not ready when your turn comes -- and, Mary, if you want to listen to everyone, you can pass.

MS. LANNIN: No.

CHAIRPERSON MARKS: And we'll come back to you.

MS. LANNIN: I'll weigh in.

UNIDENTIFIED SPEAKER: Be bold.

CHAIRPERSON MARKS: But we're going to go ahead and get started. So Heidi?

MS. WASTWEEK: Thank you, Gary.

Before we get bogged down in the details of all of these designs, I want to pull back for just a minute. I'm looking at the wording of the law of these medals. They are to honor the fallen heroes. Let's keep that wording in mind: the fallen heroes. A lot of these designs are geared more toward commemorating the events of 9/11. We already have a 9/11 commemorative that we have

done. This particular project is specifically -- and I'm reading the words right here in the law -- those who responded to the attacks, those who were involved, those who sacrificed their lives, those whom we don't even know what they did because they weren't seen. So, rather than focusing on the rebirth and the rebuilding afterwards, I think that the intent of this law is to really focus on those people, even if they didn't consider themselves heroes.

And when we first talked about this at our previous meeting and our preliminary, we talked about how those people were maybe a little uncomfortable with considering themselves heroes, but we certainly consider them heroes. And when we talk about heroes, we're really talking about the human aspect of what happened. And so as I was reviewing these designs, that's what I kept in mind. I focused on which designs really felt the most human.

Secondly, I looked for connectivity

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between the three because we have a set of creative energy displayed together. And we want a certain harmony, not necessarily repetitiveness. But keep in mind that we want three that look like they go together in a visual sense.

There's been some support for those designs that have a lot of words on them. And we're already experiencing debate about what those words should be. The fact that we're already seeing that debate demonstrates exactly why this Committee has never been in favor of wordy designs.

We are a relatively small group. Imagine when this goes out into the public. You're going to have a million other opinions about what that wording should be.

This is a very solemn subject. And I prefer the quiet designs that let each person reflect their own experiences on the design, rather than telling them what to feel.

So, with that said, I'll go through the

individual designs. On New York obverses, of all these designs, there was one in particular that really struck me in the heart and gave me goose bumps. And that is obverse 1A. The empty space on the left-hand side really speaks volumes to me. I love the gesture; the human element; from an artistic sense, the way this figure appears at the top in detail but the lower part is not in detail. His hand crosses the line between the moment and the aftermath connects not only just -- it's not just a second in time, not a snapshot but a before and after. And I think this is extremely powerful. And it represents all of those people who showed up to help and maybe didn't return.

Design 6A I'd like to talk about. There was some preference for this. I'd like to make two comments about this. When I see this, the overwhelming symbol that I get from this is brokenness. And I don't think we're broken. I don't think we're broken at all. But every time I see this, I just think it looks broken.

And symbolically the eagle in numismatics represents a military strength. It represents the country. And it gets away from what I think is that hero aspect.

And, again, if we choose this -- and there are three of these designs that are a matched set. If we choose one, especially if we choose two, then we need to choose all three. So keep that in mind as you are selecting.

Design number 8. I think this is also a really strong design. There was a comment about the word "REMEMBER" not showing up enough. Keep in mind this is just a black and white design. When this reaches the sculptural stage and when it's in metal, those kinds of details will be resolved. I like that there's this depth and an ominous sense to this piece in an abstract and modern way, in a way that we haven't seen repeated over and over again. So I think this is a strong design.

MR. JANSEN: Which is the one you're

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referring to?

MS. WASTWEEK: Number 8.

CHAIRPERSON MARKS: Eight, obverse 8.

MR. JANSEN: Thank you.

MS. WASTWEEK: And that texture, the lines there, when this is in metal, it is going to balance the light in a very dramatic way.

I'll speak briefly on 13. I don't know if there's going to be a lot of support for this. I am not in favor of this. I hate to use this word. I think it's sappy. I think it's too much into the sentimental realm. And I hope that this doesn't get picked personally.

On to the reverses. Design number 1, I don't have a particular objection to this design. And I don't have a preference between 1 and 1A. I think they are equal designs.

Design 13, which there is some preference for that, this is what I was talking about about the wording aspect. It just invokes debate, what orders the word, what words are used,

should this be taken, should they not be added, who decides what. It is a quagmire I'd like to stay away from.

Design 12A, I like this design. I think it is soft and subtle, contemplative. And it's one of those designs that lets each of us reflect our experiences of the day because the people that see this medal, this isn't ancient history. We all have an experience. We all remember this day so vividly. And this is a design that will allow that kind of contemplation. So I would support that.

On to the Pentagon. Designs 2 and 3 I think are lacking the human element that I am looking for. These are more commemoratives of the day, of the tragedy, rather than honoring the heroes or people.

5B, I know that this is meant to show the eagle with his head bowed in a sort of mourning state, but that's not what our eagle is about. Our eagle is supposed to be the pride of

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the country. So I think it is a contradiction in symbology of our country's icon.

Design 8. This one really stood out to me. It is a gorgeous design and has that human element. The people, the heroes that we're talking about, they cared about the people next to them. They want to help. They pulled people from the wreckage and at their own peril. And that is what I see in her open arms. She is embracing all of those stars. She wants to help them and love them. And I think this speaks very powerfully. And I would love to see this one chosen.

Reverse number 4. I'll admit when I first saw this design, I flipped right by it. I didn't like it. I didn't get it. But as I looked over this whole set of designs again and again, I kept coming back to this. And I liked the symbology. It's very textile. It's very textural. And just having that simple time stamp there really started to get under my skin and really made me think about what those people,

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those ordinary people, went through. And to have the simple symbol of just the Pentagon, which -- we all know what it means, you don't have to explain it. You don't have to have any words on it. I thought that was really powerful the more I looked at it. But I didn't really look at it at first. So I hope maybe I'll cause some other people to look twice at this.

Go back to obverse 1 and 2. These were preferences. But, again, I think these would be buying commemoratives for the tragedy. They don't say hero to me. I don't see the hero/human element in those.

MR. JANSEN: What are you speaking to here?

MS. WASTWEEK: Reverse 1 and 2.

MR. JANSEN: I'm sorry. Thank you.

MS. WASTWEEK: Reverse number 7 was mentioned as a preference. This, of course, matches very well with the obverse, and they're meant to go together. I could support this design

very easily. And it has the human element.

On to Pennsylvania. Design 6 and 7. In this instance, I see the birds representing the plane. The stakeholders voiced a strong opinion that they don't want to see planes represented. So I think that just could stand in the place from the plane that we don't want to portray literally. I could support -- I think I would prefer 7 over 6. You can see the face of the eagle.

So the reverses, reverse number 5. I prefer this one over the preference because of its simplicity and it not having the words on it. Again, we get into a debate: what words, what should be there, what shouldn't be there. And this I think when you don't have the words to rely on, when you don't have the reading material there, the viewer takes more time to contemplate what it is that they're looking at and what it means. I would be more in favor of this, then, than 5B.

I'm going to conclude my comments with

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that. I am sure there will be a lot of other opinions around the table. Thank you.

CHAIRPERSON MARKS: Thank you, Heidi.

We'll go down to Michael.

DR. BUGEJA: Thank you, Gary, and thank everyone involved in this process.

It's a little difficult for me to do this because you know that I grew up in Lyndhurst. And across the way from my backyard were the Twin Towers. And I was in Ohio at the -- I'm a journalist. I spent my time in New York City in the Daily News Building as a kid. And I was in Ohio at the time and actually looking at the news and saw the plane crashes. My sister, Lori Digney, lives in a place where she could see. So I called her up in order to help the Ohio kids to report on it. We were among the first kids to report on 9/11. And she was describing this.

So I wonder if you could just take a second and think of what your landscape is. What is your landscape? Is your landscape an Iowa

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cornfield? Is your landscape suburbia? And then think of somebody taking that landscape away from you. That is my reality.

I didn't know people who perished, but I knew many people who were involved either in the rescue, the police force people, and I can't even go there. So I am going to be as objective as I can in describing this, but I would like you to know where I come from and what the situation was for me. Remember a landscape removed from you.

There are three types of designs in here. One is remembrance. The other is of loss. And the third represents my feeling that you do not do this to us. All right? And that is reflected in some of these designs.

So with that in mind, the first one I would like to go to is 1A of the New York. And I just wanted to mention here I do appreciate this coming from New York City metropolitan area, but what I wanted to point out from our earlier discussions about how do you show depth, look at

the shoulders of the firefighter. Look at the shoulders. And that is giving depth to the stairs. So, in other words, how you use light actually creates depth. And I think that is a very elegant way of a small brushstroke making the device pop out. So I wanted to say that.

I would like to go, then, to obverse number 5. Coming from this area, that is my landscape. That is the Statue of Liberty. It just costs a nickel. You take the ferry to the Statue of Liberty. That's my landscape. And I'm very partial to it.

I'd like to go to obverse 6A. This is the feeling that I said about you do not do this to us. This is an eagle in response. And you will see the same in the Pentagon. This is not an eagle flying over a disaster. It's an eagle that says, "You do this to us? Don't do it again." And that is a powerful symbol of an eagle. And, you know, living out in Iowa, I know eagles. And that is an eagle about to put his talons on a

prey. So that's my favorite design right there for very different reasons than what Heidi said.

I would like to go to obverse number 8. I really do like this design. It gives depth. I love the positions of the clock, just everything about it. The small brushstroke that I would do would be to remove -- and you see this in text, "Always remember" or "You will be remembered." No. These people are remembered. And to use the verb "REMEMBERED," move that up out of the granite and then, if possible, -- this is a more technical issue -- to use a higher relief on that rose to make it come out. I think that is going to -- it is quite a powerful design, artistically superior to many that I have seen.

I do want to go to obverse number 13. Please do not personify eagles.

All right. Let's go to reverse number 1 of New York. This is a very strong -- I mean, I like the power of -- it's stylistic, yes, but in a way, that symbolizes strength and power. I like

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the "LIBERTY ENDURES," rather than "LIBERTY" "ENDURES" on top of each other that you would find in O-1A because "LIBERTY ENDURES" creates that skyline again.

And, actually, if we can go back to number 1 again, if you could even lower that a little bit, you're going to re-create a skyline, which is what I really liked about that.

I'm not going to speak to things that I don't have much to add to. I'd like to go to reverse number 13. Reverse number 13 is -- you know, usually in coins, we don't like text, but on medals, given the historical moment of this with the eagle, I really like this design. I know it's text-heavy. And I like the rose on top. I asked Jeanne, who is more of a medalist. There is just something about these words that "MAY THEIR MEMORY INSPIRE AN END TO INTOLERANCE." That really kind of shook me. I really, really like the words of this. And, although it's not on this particular design, I really appreciated the attention that

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our stakeholders were giving to the placement of words. That's poetry. You know, okay. It reads as a line. They were reading the inscriptions as lines. And I think that they really nailed where to place those texts. I truly appreciate that.

Okay. I would like to go, then, to the obverse number 1 again. That's the next series, the Pentagon. That's the same feeling as --

CHAIRPERSON MARKS: You mean 1A?

DR. BUGEJA: If we go use this design --

CHAIRPERSON MARKS: Michael, do you mean 1A?

DR. BUGEJA: Yes.

CHAIRPERSON MARKS: One was eliminated.

DR. BUGEJA: O-1A I thought was in.

CHAIRPERSON MARKS: 1A.

MR. JANSEN: 1A is.

DR. BUGEJA: 1A is in. Is that right?

MR. JANSEN: One was eliminated.

CHAIRPERSON MARKS: We have 1 up on the screen.

DR. BUGEJA: Oh, I'm sorry. It should be 1A. I was looking at mine here. I'm so sorry. If we don't use the responding eagle earlier -- and perhaps this is more appropriate for the Pentagon. That's an eagle in response. And it's not ever again, not on my country. I really admire the artist for showing the Pentagon, for showing the eagle in response to what happened on 9/11 at the Pentagon. I'm not sure you need "PENTAGON," but that's a minor brushstroke.

I'd like to go to O-2. It's very elegant, and it's beautiful. That's all I wanted to say about it. It's just beautiful. And number 3 is beautiful, too. I don't have much to say about that.

I would like to go to O-5B. Again you have eagle personified. And every time you personify an eagle, you're not only personifying an eagle in the occasion of that eagle. You're personifying America. And it's very hard to say all Americans feel a tear. Some of us don't.

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Some of us, you know, if they were younger, would have joined the military. But personification of icons is always a lame use.

I want to go to obverse 08. You can almost see this on a Roman coin. And the reason why I like this is a lot different. I mentioned ancients. In ancient Roman coinage and to an extent in Greek coinage, which I also like, you get what is called either the seat of power or you get an icon, a protective icon, over a seat of power. Now, the seat of power here is not a throne. It's not a throne of God. It's the Pentagon. And this is so, so classic. And whoever designed this was ingenious by using the Roman numerals because that harkened where this design came from. I am thoroughly enthralled with this design for those classic reasons. And you know what? We talked about classic art earlier in the day. But when you can take classic Roman art -- and I think Joe and I were talking about this -- and resurrected it in a new way. That's

resurrecting, what we call -- in the literature when you resurrect a cliché, you present it in a new way. And that's what that does. I really like that.

Okay. In the next series of the reverses, I want to go to 0-3. Yes, you don't do that to us. Someone asked what makes -- and this is a medal I understand, but if this were a coin and it was upside down, people would clamor to buy it. Shared strength is what I -- when I think about 9/11 -- and, you know, I could just be an ordinary male from New York. I just think that that's so important, so important. Anyway, I love that.

Can we go to reverse 08? Again, I think this is very interesting to me because of the orientation. And we said that there are ways to create depth this morning. And, one, you can do it with light, but look at the orientation here creating depth into the words. And I think that whatever the stakeholders want for words is

absolutely fine with me. I like the idea of the stars.

And I was going to suggest something. And it's going to make them, the Mint's people, cringe. Can we ever do edge lettering on medals? It's a technical question.

UNIDENTIFIED SPEAKER: We're working on that.

DR. BUGEJA: This is reminiscent of some of the old classic gold brochure coinage where you have stars or devices for gripping. If those stars could be the edge letters and then expand that open design, you would have powerful -- for those who are not numismatists, what I am talking about, there are three sides to a coin: the obverse, the reverse, and the edge. If you take a look at more recently the earlier presidential dollars had edge lettering. It is very elegant on medals to have edge lettering. And I would even say technically if you take a look at -- the \$10 gold coin is another example of wonderful starred

edge lettering. If you could get that in a little higher relief? It's just a thought. That's a mechanical issue, but it would make this medal so incredible.

I don't want to take too much time. I want to go to the last set. That would be FH-PA-R-05.

MR. JANSEN: Obverse or reverse?

DR. BUGEJA: This would be reverse. Can we go to 05? Now, it is very interesting. I know you can't see it from here. And I don't know if this was intentional or not or from the psyche, but you not only have depth in there; if you do the outline above, you have an eagle. Take a look at my -- you have an eagle. You can actually outline the eagle. It's subtle enough. I don't know if that was the artist's intention, but, wow, did that give depth. And a little tweaking now and then. I mean, you go ahead and draw it. There is my drawing. There is an eagle up there if you draw the outline of it. A little touch

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here and there, and you will really have a piece of art that is worthy of being in a museum. I am just totally enamored with that.

And I'm sorry I went on this way. This is very personal to me. I'm going to let it go to Donald. Thank you very much. And my respect and honor to all.

CHAIRPERSON MARKS: Thank you, Michael.

Just a note to the Committee. It's now 2:52. We have 38 minutes to wrap it up. We have most of the Committee yet to give their reviews. I hoped to not get into this situation, but I'm sorry. We're consuming too much time. I'm going to ask us to be as concise as possible, but please address the issues that we feel are very important.

I want everyone to have a chance to make those comments. And I don't want to short people like Tom in here at the table who end up going last. So I'm going to ask us to be very efficient. Please express yourself fully.

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Donald?

MR. SCARINCI: Well, I'm going to be actually fast. I didn't want to make the motion or support the motion because I wanted to have the full discussion about this, but when we're considering Congressional Gold Medals, it's very different than when we're considering coins or commemorative coins. And I think that there's a lengthy process and in this case a painful process, personal process that has taken place with the constituents of this medal and the recipients of this medal and their families. And I really intend to vote in favor of the wishes of the host committee in every case. And that includes -- so that the artists' heads don't spin when I say this, but that includes the reverses with the words, even though you'll never hear me or probably any of us think that's a good thing. I don't want you to think that there's a change or be confused. It's not a good thing. It's just the thing that the host committees really want.

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And I think that a lot of time has gone into this before we get this. And I think that in the case of Congressional Gold Medals in general but in the case of these particular medals, I think we need to respect the wishes of the host committees and their families. So I am voting for all of the reverses with words for the reverses as seemingly to be unanimous by the host committee in every case, even when they're not unanimous necessarily on the obverse.

So, that being said, I want to urge you to strongly consider doing that. That being said -- and I am, by the way. from New York. And I did watch the buildings fall from my building. I was in a meeting at the time with the governor, with this person who became the governor of New Jersey. And we watched together. And it was just what it was.

For the obverse, the CFA and I agree. And let me say this about these designs also. For the artists who are here, I mean, you hit the ball

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out of the park with these designs. As a group of designs, these are, you know, really, I think the best group of designs, you know, that we have seen in a long time --

MR. JANSEN: Hear, hear.

MR. SCARINCI: -- if not, you know, from ever.

MR. JANSEN: Hear, hear.

MR. SCARINCI: So it's very difficult to choose. Absolutely, I agree with Mike. If I were picking, it's hard for me to pass up on obverse number 1. You know, I think obverse number 1 says it, captures it, does it. You nailed it in number 1. You know, the Committee seems to like number 8. And the CFA recommended number 8. Number 8 is also a powerful design. You know, so I also like the water thing. And that is exactly what they have done there on the site. You know, and I like number 12.

Number 13, the crying eagle thing, was done commercially and sold. So that was done

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contemporaneous with 9/11. And they made a ton of money selling those things. And I'm sure none of the families got their part. But, in any event, you know, I think kudos to you.

I would go with number 1. I will probably throw a few votes to number 1. But I'm really going to give number 8 the three votes. So that's where I am.

With our second -- this is very confusing to do this. Okay. Now, the second group is a little less precise about what they wanted, but, you know, nobody picked the phoenix. So we don't need to talk about it. And I think the recommended ones are 1, 1A, and 12A. The CFA picked 13. Oh, that's the reverse. That's the reverse. Let's see. Obverse.

Let's go to the Virginia one, where the Committee picked 1A, 2, 3, and 5B, a toughie. I can't deal with this. I can't support what the CFA wants on this. The CFA likes number 9. I think the constituent committee was able to live

with number 2. And I'm inclined to support number 2.

And then the deco thing that we've got going on here in the next grouping of medals, it's kind of neat. And I had to look at my list to see if Karen Worth was on the Artist Infusion because I'd swear it was Karen Worth, but that's okay.

So I think that for the obverse, since the constituents could live with 2, it was one of their choices, I think 2 is actually a decent design, even though it's an eagle, even though it's a flag, all the things I want reduced. And then we go with the words as the reverse.

The last set of medals, I think they picked. The constituents wanted two reverses on that, if I remember. And I think that, actually, that seems to be their unanimous feeling of the two reverses; right? Is that the one where they all did?

UNIDENTIFIED SPEAKER: Correct.

MR. SCARINCI: If they all agree, let no

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man put asunder. I'm voting for it.

So that's it, Gary. Next.

CHAIRPERSON MARKS: Okay. I'm sorry to keep harping on this. We have 8 people to go -- no -- 7 people to go and 30 minutes to do it.

MS. STEVENS-SOLLMAN: Gary, I promise. I promise. I promise, Gary.

CHAIRPERSON MARKS: We need to stay brief, but please express yourself the best you can.

MS. STEVENS-SOLLMAN: I'm going to express myself as quickly and as fast as I can. To go to number 1 for the New York, this is my choice. I don't want to talk about anything else. This is the one I would go for for the obverse. I like number 8.

MS. WASTWEEK: Jeanne?

MS. STEVENS-SOLLMAN: I can live with that.

MS. WASTWEEK: Could you clarify your choice of 1 over 2 for me? Oh, 1A. Sorry.

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MS. STEVENS-SOLLMAN: Yes, I will. I like the depiction of the Towers and the way they are disintegrating. I feel like it's stating more. This was a horrific event. And, you know, I just think here more of that is better. I love 1A, but I like 1 better. So that's the way I feel. It's just a choice.

Number 8. You know, I think this is a powerful design, but I have to say I like number 1 better. I can live with this, but I think number 1 is better. If you go to the reverse, I know the preference is with text. And as a medalist, I do think it's important to have a similar set of information on here. And this particular text on reverse 13 is very informative for those who need to have that. However, reverse 15 I think is terribly powerful. Am I -- I'm on the right one, yes, reverse 15. I just like the simplicity of that. I like the fact that there is a double eagle there, which represents, you know, so much of our nation and, you know, our people who were

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sacrificed and our people who went in to help. I just think this is a very powerful statement. And so I am inclined to favor this one.

For the Pentagon, I am going to do something a little different. I am going to go directly to the reverses, to reverse 8 and reverse 9. And I would like to see 9, reverse 9, to be obverse and reverse 8 be reverse.

MR. JANSEN: Would you say that again?

MS. STEVENS-SOLLMAN: I want reverse 9 of the Pentagon --

MR. JANSEN: Used as the --

UNIDENTIFIED SPEAKER: Obverse.

MS. STEVENS-SOLLMAN: -- used as the obverse. And I think it's really powerful. It's simple. I think, although if we have reverse 8, then we have a double Pentagon. So we might have to deal with that. But I think the strong image of the eagle over the Pentagon was very powerful.

CHAIRPERSON MARKS: Jeanne?

MS. STEVENS-SOLLMAN: Yes?

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CHAIRPERSON MARKS: Can I make a suggestion?

MS. STEVENS-SOLLMAN: Yes.

CHAIRPERSON MARKS: Let me support that -- go back to that image before -- support that as a reverse. And then after we do the tally, --

MS. STEVENS-SOLLMAN: Okay.

CHAIRPERSON MARKS: -- you make a motion --

MS. STEVENS-SOLLMAN: Okay.

CHAIRPERSON MARKS: -- to move that to an obverse and see where the Committee goes with it.

MS. STEVENS-SOLLMAN: Okay.

CHAIRPERSON MARKS: Thank you.

MS. STEVENS-SOLLMAN: Thank you, Mr. Chairman.

MS. STAFFORD: Laurie, did you have something?

MS. LAYCHAK: Yes. I would just like to add that when the family members were reviewing

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these designs, there were many more preferences for the reverse designs.

MS. STEVENS-SOLLMAN: Yes.

MS. LAYCHAK: If we had our inkling, we would prefer to do two of the reverse designs, rather than choosing some of the obverses.

MS. STEVENS-SOLLMAN: Yes. Okay.

MS. LAYCHAK: So I just wanted to add that.

MS. STEVENS-SOLLMAN: Thank you. Yes.

For Shanksville, Pennsylvania, I'm going to skip again directly to the reverses. I think that reverse 5A and 5B are extremely powerful. And I know Heidi prefers 5 because of the simplicity, but I like to have text. I like to do text on my work. And I think it is important. So if we chose either 5A or 5B, I would be very happy and alter it however the stakeholders would like to see that.

And I'm on reverse. Oh, yes. Reverse 10 I think would make a good -- I think those two

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images would make a good medal. You know, I think it becomes contemplative, it becomes solemn and powerful.

That's it.

CHAIRPERSON MARKS: Thank you.

Mary?

MS. LANNIN: Okay. New York first. I like 1, 0-1. I agree with Jeanne. I think it's incredibly powerful. I, too, happened to be there on that day, hard to talk about. And I agree with Don that I think that all three of the reverses should have text on it. So all of my reverse choices will be for the ones with the text.

I have to say that I am not a big fan of putting roses, you know, as a dividing line. So text fine, eagle fine, laurel fine, not so fine with the roses. Okay? So that's mine for New York.

Okay. Virginia, again, the reverse of mine, I would choose number 8. And I agree with Jeanne that I would like to see the reverse number

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9 be the obverse. Okay. We haven't conspired at all.

MS. STEVENS-SOLLMAN: No.

MS. LANNIN: Okay. Then we get to Pennsylvania. And, again, the text would be number 10 for the reverse. And for the obverse, because the text on the reverse mentioned September 11th, I would go with reverse 5, which has nothing on it.

And that's it.

CHAIRPERSON MARKS: Thank you, Mary.

Erik, are you ready?

MR. JANSEN: I'll pass.

CHAIRPERSON MARKS: Okay. Well, we'll come back to Erik. All right.

This is probably in my seven years on the Committee the most difficult program for me to review. I don't see that there is any right or wrong with any of these designs. And I say that because I recognize that what happened was so personal to each of us as Americans. And we each

process it in our own way. And when you think about what art is and what we're doing here today, we're trying to evaluate which art is best. And in this case, for something that is so intimate to the individual, it is hard to say what's right and what's wrong because we're each going to process it differently. So all I can bring to this is my own process and what it means to me. And, in doing that, I have the greatest respect for how another one of my Americans, brother or sister, who looks at it, that they, too, might process it. And that is most likely different. So my thoughts are -- most of them are going to be general and a few specifics, but what we're dealing with here not a plaque.

A plaque is something you put at a site. It's geographic in its orientation. And by its nature, a plaque needs to carry a message in word. What we have here is a round disc, three-inch disc. And in my world, it's all about the art and what art says to the individual, how you process

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that art. And, as far as I'm concerned, the less text, the better because, especially in this case, when we approach what happened, I come to it with reverence, wanting to extend solemn honor that I think is so sacred to these sites. So I think the designs we need here are simple. And they allow the individual to approach it in silence without words telling us what to think or how to process what happened. I think this is a case where art should speak to the individual and it should impact you for the art, not for the text. So I speak strongly -- I'm sorry if it offends but strongly against a textural message. So in this case, less is more. And let people experience the art.

So I'm going to just make a few very brief comments. If we go with obverse 8, -- can we go there for New York? -- "2011," I think its positioning is confusing. If we have to have it there, either put it in the round underneath "ACT OF CONGRESS" or do something else with it because

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to me, I'm confused. Is that part of the Act of Congress message or are we trying to say something happened on 2011?

So we could go to obverse 12. This is what I mean. You don't need any words for this. I remember the first time I saw the lights being beamed up to the heavens, where the Towers used to be. And I remember the emotional impact, just out of the gut and my heart, because it was a message of, you know, we took a big blow, but light is hope. Light is inspiration to carry on. Light in the iconology has always had an interpretation of knowledge that we're better, we're wiser than we used to be, unfortunately, about some horrific things that can happen in our world. And then just the candle there reinforcing that, I just -- this needs no words. But as I approach it as a human being, it impacts me.

Let's look at 13, the next one. I'm going to take some -- I'm going to be ostracized by my fellow members about this. You know why

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this is fabulous?

(Chorus of "No.")

CHAIRPERSON MARKS: Yes. I actually think it is.

DR. BUGEJA: You're our friend. You're our friend.

UNIDENTIFIED SPEAKER: Heckle. Heckle.

DR. BUGEJA: Don't go there.

CHAIRPERSON MARKS: I want the peanut gallery to silence itself. When you look at this, part of how art impacts you sometimes is the unexpected. We expect the eagle to be strong. We expect the eagle to be, you know, that proud representation of our nation. But you know what? At the moment those planes hit the World Trade Center, we were all stuck. We all had a tear in our eye. And having those two lighter indications in the reflection of the eye you know what that means. So I know I bark up a hopeless tree on that one, but I'm going to be bold and tell you what I think. And that's what I think about that

one.

Let's see. Moving on. Reverse 13. I don't need to say a whole lot more when you look at it because you know what I think about it. My sensibilities from an art point of view, which I believe a medal is supposed to be about, are missed. Unfortunately, in 2009, we did a commemoration for Abraham Lincoln. And we drew some text off of his Gettysburg Address, inspirational words for sure. But we had a chance to say something in the artistic realm about Abraham Lincoln, and we missed it. We repeated something that is on monuments and plaques and books everywhere across our nation. And we didn't do anything new to touch the soul about Abraham Lincoln. I don't want that to happen again.

Moving on. Virginia obverse 8, minimal text. I can buy into that, moving image, new way of looking at Liberty in mourning. My soul has been moved by that and what those stars mean for those individuals and the families that are a part

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of each one of those stars. That emotes something from me deep inside.

Virginia reverse 6, please. Again, not many words there. I wish we could get rid of "ACT OF CONGRESS," "2011." We know congress had to approve this. I don't think that's what we're commemorating here. I think it's wrong for us to shift the focus. But if you take that off of there, I can live with "OUR LOSS WILL NOT BE FORGOTTEN." That number, "184," wow. That hole, that reminds me of that day looking at the news reports and seeing the fire and the smoke and, "Oh, my God. There's a hole in the Pentagon." That's what I'm talking about. It's moves you.

Let's move on to Pennsylvania 7, obverse 7. We're not going to use this in this program, but I think there's a great opportunity here. At our last meeting, the Committee recommended an arts medal program where artists could operate without a lot of legislative restriction on them. So in the realm of a national medal, rather than a

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Congressional Gold Medal, it would-be wonderful to see this kind of art used through that venue and not just forgotten. I think there's some value and some thought that that provokes, the same with -- we could move to reverse, Pennsylvania reverse 7.

This won't make it onto the medal, I predict, the Congressional Gold Medal, and perhaps it shouldn't, but, again, I would take "ACT OF CONGRESS" off of there. I don't really care about that. But just that image, knowing that this is a 9/11 medal -- maybe it's not the Congressional Gold Medal, but imagine this is a national medal that we could also as Americans have an option to buy just as people who want to experience art.

Let me go on to others really quickly. Eight, art deco all day long but still wonderful, something we don't normally see on American medals. I would hate to see that image just go away. I don't think it's going to be used in this program. Perhaps it shouldn't. But I would hate

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to lose it. If we could do a national medal, that would be wonderful.

Let's go on to the next one, number 9, same with that. Oh, my gosh, just the circular nature of I'll call it an angel, how it honors the shape of the medal. It's an upward look in her eye, just a wonderful design. And we didn't need words. And you can take "2011 ACT OF CONGRESS" off of there.

So I've said enough. And I'm going to go on. Are you ready yet or --

MR. JANSEN: I don't have a lot to comment on other than I think it's highly likely just from the discussion I have heard and in my own personal opinion, that on the Pennsylvania medal, we'll end up picking two or three verses to populate the obverse and the reverse. So that will probably end up being a motion at the end. We'll see how the strength of the obverse votes goes.

I owe this to you, Gary. The eagle with

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the tear, I get it, but I'm not going to put it on this coin.

CHAIRPERSON MARKS: And I don't expect

--

MR. JANSEN: But I totally get it.

CHAIRPERSON MARKS: It is not expected.

MR. JANSEN: And the other thing I am going to say is on the obverse for the New York medal, Heidi opened with it. I'm going to change a verb and add to it. That is a ghostly, ghostly image, the obverse on New York number 1. And if these medals are for those who gave their lives, 90 percent of the lives failed in that ghostly, ghostly image, including coworkers of mine, clients of mine, and personal friends of mine.

That's it. Thank you.

CHAIRPERSON MARKS: All right. Go on to Michael Moran.

MR. MORAN: I think, first of all, we need to talk just a second about inscription again. I'm going to try and drive it into the

ground. I hate inscriptions. A picture is worth 1,000 words. When somebody puts an inscription on there, they're trying to dictate to me how I should feel and how my emotions should play out over the event that is being commemorated. That is not what it is meant to do. It is meant to me to reach my own conclusions.

On the other hand, there appears to be some sentiment as we go forward on some of these reverses to consider. And I think that if you do it on one, you have got to do it on all three. That's why I brought it up ahead of time. That means that you want continuity on the reverse. But that's something that you're going to have to recognize. If you go for one of these, you really ought to be voting for all three of these reverses with inscriptions.

Now, then, I've struggled with this. I like classic. Classic images, that's me. And, yet, as I listen to things here, I suddenly realize that you have New York, you have

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Washington, two vastly different locations, different people, different cultures. And then you have the field in Pennsylvania, entirely different again. Continuity is not what this is about. Classic is not necessarily what this is about.

When you look at New York, it is the face of America what the world really sees in terms of its culture. It's a modern, upbeat culture. It is a style mark. But you can see clearly side 1, 1A, obverse 1/1A -- you don't have to follow these, April -- and reverse 1/1A are the heart of New York and the way it should be expressed in this manner.

The problem I have is I don't want to see the vote split because I saw that happen on the Saratoga Medal. And I talked to the AIP person who had the two second place finishes who were unhappy. You have got to decide between 1 and 1A on both sides of this.

I'm going to tell you, Jeanne, Heidi's

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right. You need the space. I'll buy you a drink and say I'm sorry. It's 1A.

MS. STEVENS-SOLLMAN: Two drinks.

(Laughter.)

MR. JANSEN: Three drinks. Buy them for the house, buddy.

MR. MORAN: When you go to the reverse, I go back to Saint-Gaudens on 1.

MR. JANSEN: Saint-Gaudens says it's the other one, too.

MR. MORAN: Yes, I know. I had to have them for some of them. You need that spear across there, "LIBERTY ENDURES." Don't stack it. It needs to be a spear across there, across the whole skyline. So I'm for 1 on there.

Let's go to the Pentagon. When you think of the architecture on the Mall -- and I'm not an architect, but it's Greco-Roman. The Pentagon itself is pretty much the same way. I think the Grecian goddess of hate is superb. It really is. I don't think it gets any better than

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that. I think we have a lot of risk, particularly in Pennsylvania, of being a split Committee and undecided before we're done, possibly. But I would be surprised if we don't get this obverse on the Pentagon.

That's enough said.

MS. STAFFORD: Mr. Moran, I'm sorry. May I interject because it's been a couple of comments about this design? I just wanted to note for the Committee again that the stars that are here represent those that fell, that died inside the Pentagon.

MR. MORAN: Yes.

MS. STAFFORD: Those that perished on flight 77 are represented elsewhere on a pair of obverse.

MR. MORAN: Yes.

MS. STAFFORD: So I just wanted to keep the Committee --

MR. MORAN: That gets to the issue. Let's go to the reverse. And the two of them are

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reverse 7.

MS. STAFFORD: Yes.

MR. MORAN: I believe it was 7.

MS. STAFFORD: Yes.

MR. MORAN: The issue I have here is that this is almost like the obverse. I can go with this, but my preference is for a Roman eagle. I think the best eagle set that we're looking at is in 9.

I don't like the eagles in 5, 5A, and 5B. I was a bird hunter when I was younger. That's a dead bird. It is. I mean, it's when you are shooting a bird and you're holding it up by the wing, that's what it looks like. The head hangs down. It's dead.

DR. BUGEJA: Were you out shooting eagles?

MR. MORAN: No, I didn't shoot eagles.

But that's your reverse of this. I don't know what you do, April, about the stars. I guess we'll cross that if we choose A on the

obverse.

My bigger problem is Pennsylvania. I like obverse 7, but I get into trouble when I pair it with reverse 5 because there's not a word on it, no descriptions at all on these. I can't do that. That's the trouble.

I've got one question for Steve. Could we ever get "Act of Congress" 2000-whatever for any of these medals under the rim without a major problem production-wise? Is that asking too much?

MR. ANTONUCCI: Well, I don't know that it's asking too much. I think it's a technical issue in terms of coining these. Then we're talking about a split collar totally.

MR. MORAN: Yes.

MR. ANTONUCCI: It's something that I'm looking into, something I would want to pursue because it gives us another dimension we don't have.

MR. MORAN: Yes. You know, it's not about Congress and their act at all. It needs to

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be off there on the visual plane.

So I guess, in reality, I am going to have to go with 5B on that with the obverse. I'm like Gary. I like obverse 8. It won't get chosen. But again, with the forest there, you've got 5, 5A, 5B. We may have to come back as a group and revisit this so that we don't have a split vote. It will help us get to a decision.

I'll shut up. Enough.

CHAIRPERSON MARKS: Thank you, Michael.

We'll go to Robert.

MR. HOGE: Thank you.

I have heard so much here this afternoon that I would merely echo myself, but then I would not have very much to say in addition.

I have to agree with most of the selections that I have heard here specifically mentioned. For the New York obverses, I think that the first two or three there, I don't have a really strong preference. I feel strongly about the New York designs, however, because that was

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the very day that I left my home in Colorado Springs to move to New York. And I walked in to turn in my keys at my apartment rental office, where the TV was on. And I saw the World Trade Towers falling. And I thought, "What am I doing?"

Anyhow, I do like the design obverse 5 from New York, the torch with the silhouette of the Towers on the background, if I remember. I think this is a very striking image. It's a kind of eagle's eye view flying by the Statue of Liberty. And I think everyone would get this. In the 9/11, it's simple. And it gives the idea of the remembrance of the event very clearly and boldly, I feel.

For the reverses, I don't really have a terrible problem with inscriptions. I think that they are sometimes very necessary to convey a message that might otherwise be obscure. So I don't feel very strongly about the reverse.

For our Virginia Pentagon pieces, my preferences are not terribly strong. I would

accept many of the ones we have already seen. But I'd like to mention obverse 8, where we got the classical figure within the Pentagon thing. This is an image which is the classical traditional pose of prayer. This is the position in Latin. It's the Oross. It's the Madonna. This is the ancient Roman and the earlier Christian pose with the open hands downward like that. That is prayer. This figure doesn't say liberty. This is not an image of liberty. There is no attribute that libertas or freedom went into this. This is piety or grief with a gesture of prayer. So we need to think about that. If we want it to be liberty or America, we need to change the figure a little there.

I really like the image of this down to the stars in the figure, but I think we need to rethink it perhaps a little bit. When I first saw this, I thought, "Well, what are these numerals?" And I had to count and see, "Well, let's see. Is that 11 or 9, another 9 there? I see 2011.

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What's that 37?" You know, it's not something I could immediately grasp, although, of course, I knew what it was once I spelled it all out.

So I think this needs to be carefully combined with a reverse type. And maybe the one we saw there with the figure that is more clearly identified as liberty would be its correct pair. But I think it doesn't really need to be. I think this could be explained with an appropriate textural commentary on the other side of the medal.

I do rather like the image of reverse number 6 for Virginia. It appears with the Pentagon with the illumination of the eagle. I think it might go well with the other design.

For our images for Pennsylvania, I don't have a strong preference for obverses. I understand the difficulties with those. For the reverses, again, however, I don't have a really strong preference of these. The image of the trees and the rock when I first looked at these

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didn't mean anything for me, "Why is there this rock in all of these things?" Now, of course, when I read the text, I understand, "Oh, yes. Well, this is symbolizing exactly where this catastrophe occurred." But it probably does need some text because in future generations, there will be people even more ignorant than I am who will wonder what is going on here. So this has to be very carefully paired with a textural theme, something that explains what this is all about, too, because this doesn't say to me airline disaster, terrorism, heroism. It's a peaceful looking grove with a nice rock, which my mother and my sisters would adore. This is a little forest and a pebble.

Thank you.

CHAIRPERSON MARKS: Thank you, Robert.

Tom?

MR. URAM: And, in conclusion --

(Laughter.)

MR. URAM: Well, I'll tell you, first of

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all, having heard, you know, been here at the first meeting and now being here with these designs, they are tremendous designs and tremendous representations in honoring all of those of that day, whether it be those that perished or those that fought or those that live on to remember.

What am I thinking about now? I'll tell you what I'm thinking about because there would be no way for you to know. I'm thinking about Pearl Harbor. And I'm thinking about that that generation is nearly gone. You're wondering where I'm going with this, aren't you? And what I'm thinking is as we get older, as we are, in 100 years from now, how are the medals going to be viewed? How is the story going to be told? And, even though it might be a debate today on the words, I think that the story will be remembered because of the words. The remembrance and the legacy will come from that in my opinion because I think of Pearl Harbor, and I think, "I didn't

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experience Pearl Harbor. My dad, who is 93, he did, maybe his generation. But it's going." So we don't have that same connection. And when we're out 100 years from this event, is the same connection going to be there? How is that story going to be? So I'm basing my decisions on how I'm voting based on those thoughts.

So, first of all, based on the obverse design number 1A, really, even though number 8 is a great design, it's still of the buildings themselves. This is the only design that is showing a person, showing what the legislation requires. So I'm going to lean towards -- I'm not going to lean. I'm going to vote in favor of that. I think it is very powerful. And I think it tells that.

Number 13 for the reverse for what I said about the story. And based on what my colleague Mike Moran said, if you're going to vote for one, you need to vote for all three. And that's what I'm going to do.

The Pentagon obverse represents, as Michael says, the strength. And what better place than the Pentagon for the use of that design. And I like that design and the other one, but I think that is the appropriate place for the particular design of the 1A.

Once again, I think reverse 7 -- and a number of these designs are super, but once again, based on my feeling towards the words, number 8. And what Mary had said about "I like that, but I am going to go with number 8," and I agree. I think not in this one but on the other when we get to that -- it might have been on the reverse of 13. I don't like the rose either. I think one rose was enough, not two roses, based on Mary's comments as well.

UNIDENTIFIED SPEAKER: Zero roses.

MR. URAM: Or zero roses. If they pass, we can have that as an amendment on there.

On Pennsylvania, obverse number 6 is -- I think that's a great design because it's a

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towering design, but, yet, it's also a bright design. It has the rays of the sun. It has a lot of good going for it out of what was bad. And, once again, the reverse number 8, the retro look is great, but it doesn't tell the story. I have to go with reverse 10.

So what I'm looking at is this. An obverse design on all of these represents the uniqueness of the event of that day. And they're separate events of that day. So the obverse can be the uniqueness to each one. The reverse represents the unity and the strength through words of a nation that is going to heal, a nation that is going to remember, and the nation that is never going to forget. And I don't want to take a chance that an abstract design, although well-intentioned today, will deliver the same powerful message that words will deliver forever.

Thank you, Mr. Chairman.

CHAIRPERSON MARKS: Thank you.

Okay. We have come to the conclusion of

our individual review. In the interest of time, I would like to give some back to our stakeholder groups. So if any of you in the room or anyone on the phone have some brief conclusionary remarks or reaction to what you have heard today, I would invite those now.

MS. LAYCHAK: Well, I'll comment from the Pentagon. First of all, for the design, I hear your individual stories here today. You know, we're in our own world. And I can hear the stories, your stories, on how it impacted you. It's about the personal effect on us.

Second of all, by daytime, before I retired, I was Army staff. I had been working on the Army staff as an analyst. By nighttime, I worked in the theatre. I have a full appreciation for the arts. And I understand it. And I understand when I have to explain to people what they were trying to say in the show, some people.

I want this coin -- I think I speak for all of us. We want the coin to be something that

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people can look at and understand, instead of saying, "What is this all about?" Right? And so the inscriptions. That will help with that, although I do like the symbolism that you gave, the symbolism and the simplicity of it.

Add to that?

MR. WHITE: If I may, Mr. Chairman?

CHAIRPERSON MARKS: Please?

MR. WHITE: Patrick White with flight
93.

CHAIRPERSON MARKS: Please go ahead.

MR. WHITE: Thank you.

I just want to comment on my and Carole's behalf that we are so very impressed by the intelligence and the integrity of the Committee and your process. We clearly have ourselves deliberated for many years about a lot of the issues we all share at the three sites. And I am glad to see that there are views on this Committee that share how important this is for us.

That said, I just want to indicate that

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none of the remaining Committee choices more powerfully express as two faces on one coin what our 40 fallen heroes should be remembered more poignantly than what the family has put forth as its unanimous preferences. On one face, we have the intended target: the Capitol. On the other, we have the commemorative memorial boulder where they lie gently at rest.

So let me thank you for your time. And we'll listen for your --

MS. O'HARE: This is Carole. I just wanted to make one comment. And, again, I appreciate everything that you all have done for us. For the gentleman who commented that this is not for us who saw the event and witnessed it live and experienced the loss but it's for the future generations to be able to look at the medal and maybe just see a picture of something and have no idea what they may be looking at if they are not artistically inclined. So to me, the words have meaning to this medal. And from the words, they

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can read and then seek out what they're looking to find at one of the memorial sites. And I'm specifically, you know, more tuned into flight 93 at this point, but I think it would be the same for probably all three. I can't speak for the Pentagon or New York. I can speak for flight 93.

So I would just ask you to reconsider your position on using some words on the medal going forward. Thank you.

CHAIRPERSON MARKS: Thank you.

Are there other comments?

(No audible response.)

CHAIRPERSON MARKS: Well, I want to thank all of you who came to give us your thoughts and your ideas about this medal. I know you've lived through unimaginable things related to all of the events of 9/11. And this is just one of those things that you have been a part of since that time. So thank you so much. I have such heartfelt thanks to you and respect for everything you have contributed to this process. So thank

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you.

MS. WASTWEEK: I want to talk about the voting. May I make comments about the voting?

CHAIRPERSON MARKS: Go ahead.

MS. WASTWEEK: I want to explain to those of us who are joining us for the first time how we do our voting process. We give each design a vote from zero to three based on merit, not in order. We don't pick our first, second choice. And we're not required to vote for any if we don't like any. And we don't have to give any threes or there are other requirements, such as if we think it would merit an award, we give it three points. And if it's, you know, nearly fantastic, then we give it two points and so on and so on.

So I want to inform our audience of our process and remind the other members that if you do have one strong preference in a group but there is another design that you would be okay with, too, please don't give that zero votes just because you think it's going to push your favorite

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forward.

And, like Moran said, there's a danger of splitting our vote. If there are two similar designs that we all like but maybe we have a preference a little more toward one than the other, please don't vote three for your favorite and vote zero for the other because it will dilute the vote. And it won't get picked at all.

So if there are two designs that you really like that are similar; for instance, the New York 1 and 1A, I would suggest that we give both of them three votes or equal votes. And then if they do rise to the top at the end, then we can decide which of the two we want. So let's not give the second choice a diluted vote at risk of not getting voted in at all. So that would be my suggestion.

And for those who turned in your votes already, if you want to change any of your votes, that's the beauty of our meetings is we come here with our opinions. But then we listen to what

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other people have to say. And we do change our minds. What you do say does matter. And while I'm not in favor of the inscriptions on the coins, you make some excellent points and the other things. And I'm not opposed to that. And I could support that very much. And I like getting my opinion changed for that reason because I'm not all knowing.

That's it.

CHAIRPERSON MARKS: To add to Heidi's comments, the reason we vote that way and not just a straight yes or no exclusionary kind of vote is it gives us a chance to measure intensity among the designs. So I might give a design a two or a three and so forth. And the collective of all of that is really what speaks to that voting process. It gives recognition to all of the designs at some level. So when you see the result, it is not any one's person decision to do this or that. It is an intensity thing among all of us. It's truly a collective decision.

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So, with that, I am going to ask the members if you haven't completed your ballots, that you go ahead and do that for each of the medals. If you would pass those in to Erik or the Committee secretary? And we are going to need to tally this. I know that several of us here in the room are going to want to know what those results are before we leave.

So we're going to take a brief break. We're going to allow Erik to tabulate these votes. And let's say in 10-15?

MR. JANSEN: We'll hope for 10 and see what we have in 15.

CHAIRPERSON MARKS: If we're not ready in 10, I'll reconvene us in 15 minutes. So either --

MR. JANSEN: Or you can move on.

CHAIRPERSON MARKS: -- 5 until the hour or 4:00 o'clock. So we are recessed.

(Off the record.)

(On the record.)

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CHAIRPERSON MARKS: We're still finishing up the tally on 9/11 medals, but in the interest of time and recognizing we have other business, at my discretion, I think we need to at least begin the introduction of the March of Dimes program. And as soon as our Committee Secretary indicates to me that we have some results on 9/11, I'm sorry, but we'll have to break out of March of Dimes to come back to it later. There are a lot of folks who are waiting for the results of that. But we are a little short on time, but we have to give it the time it needs at this point.

REVIEW AND DISCUSS CANDIDATE DESIGNS FOR THE
2015 MARCH OF DIMES COIN PROGRAM

CHAIRPERSON MARKS: So we have the March of Dimes program. And I am going to recognize April for her report.

MS. STAFFORD: Thank you, Mr. Chairman.

The March of Dimes Commemorative Coin Act of 2012, Public Law 112-209, requires the Secretary of Treasury to mint and issue one-dollar

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silver coins in recognition and celebration of the 75th anniversary of the establishment of the March of Dimes.

The March of Dimes, previously known as the National Foundation for Infantile Paralysis, was created on January 3rd, 1938 by President Franklin Roosevelt with a mission to fight polio. The foundation established patient aid programs and funded research for polio vaccines, which ended the polio epidemic in the United States. After this, the foundation shifted its focus to preventing birth defects, prematurity, and infant mortality. It continues to actively promote programs and fund research that improves maternal and infant health.

Surcharges received from the sale of coins issued under this act are authorized to be paid to the March of Dimes to help finance research, education, and services aimed at improving the health of women, infants, and children.

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The designs under this act shall be emblematic of the mission and programs of the March of Dimes, its distinguished record of generating American support to protect children's health, and should contain motifs that represent the past, present, and future of the March of Dimes. Required inscriptions include "Liberty," "In God we trust" and "2015" while the reverse inscriptions include "United States of America, "E pluribus unum," and the "one dollar" or "\$1."

As we have, Mr. Chairman, with the other programs today, we'll go through the candidate designs. I will stop if there is a preference by the liaison from the recipient organization and/or the Commission of Fine Arts and read the design description at that time.

CHAIRPERSON MARKS: Thank you.

MS. STAFFORD: We'll start with the candidate designs for the obverse. Obverse 1, 2, 3, 4, 5, 6, 7, 8. Obverse 9, this is a preference from our liaison. It was also the Commission of

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Fine Arts' recommendation. "This design features the Roosevelt dime, Dr. Jonas Salk, and a dime board. President Franklin D. Roosevelt established the National Foundation for Infantile Paralysis, now called March of Dimes. Dr. Salk discovered the anti-polio vaccine. And the dime board reviews the contributions to the March of Dimes." I should note that when the Commission of Fine Arts recommended this, they recommend considering removing the dime board for clarity of design.

Obverse 10; 11; 12; 13, another preference from our liaison. "This design depicts Franklin D. Roosevelt in profile, 1946 dime, and seeing in a Petrie dish Dr. Jonas Salk extracting the anti-polio mellitus vaccine."

Obverse 14, another preference --

MS. WASTWEEK: April?

MS. STAFFORD: Yes?

MS. WASTWEEK: Whose preference was that?

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MS. STAFFORD: I'm sorry. This was the liaison's preference, March of Dimes.

Fourteen, another preference for March of Dimes, features Dr. Jonas Salk extracting the anti-polio mellitus vaccine, the double RNA helix, and several 1946 dimes.

CHAIRPERSON MARKS: That's a preference?

MS. STAFFORD: Yes. Obverse 15, another preference by the March of Dimes. It depicts a profile of President Franklin D. Roosevelt and Dr. Jonas Salk.

Obverse 16, 17, 18, 19, 20, 21, and 22.

Moving on to the reverse designs, here we have reverse 1; 2; 3; 4; 5; 6; reverse 7, which is a preference by March of Dimes, this design inspired by the many success stories of the March of Dimes. Here we have a mother with a child symbolizing a mother's love.

Reverse 8; 9; 10; reverse 11, another preference from our liaison, or the March of Dimes. I should note that while this was not the

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recommended Commission of Fine Arts, it was in contention as they were moving towards a recommendation. This design represents a healthy baby whose future is free of polio and other diseases, based, in part, on contributions to the March of Dimes, which funded the research. It features a baby sleeping peacefully in the hand of its parent.

Reverse 12, 13, 14, 15, 16. This design was the recommendation from the Commission of Fine Arts but is not the liaison preference. This design features two fingers and a thumb grasping the edge of a 1946 Roosevelt dime to place it in a March of Dimes donation board. To the right is a pair of empty children's polio braces. The large size of the fingers and card slot symbolize the power of thousands who gave their pocket change to a good cause. The empty leg braces celebrate the victory over polio.

Reverse 17 and 18. That concludes the candidate designs.

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At this time, I would like to recognize our liaisons from the March of Dimes that are with us today. We have Kristy Lysik, Director of Special Events; as well as Michelle Kling, Director of Media Relations. Would either of you like to make some comments to our Committee at this time?

MS. LYSIK: Thank you very much for all of your work and for having us here. We are really excited to be able to represent our past, present, and future. We have a very robust history, very impactful history that is so important to us and where we are today. And, as a report and a mission that I live, mission due in June, I look forward to bringing a very healthy baby into this world. And I owe that, in part, to the March of Dimes. So thank you for having us.

(Applause.)

CHAIRPERSON MARKS: Will there be anybody on the phone?

MS. STAFFORD: No, sir.

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CHAIRPERSON MARKS: Okay. Then let me first off say before we really get into the meat of all of this my own opinion that I think the artists have knocked this one out of the park. There are several of these designs that could possibly work. So I think it's hard to fail on this one when we're given such great art.

So, with that, just a quick note. And I ask for my Committee members and the staff in the room to forgive me. I'm going to sound like a broken record, but I'm not sure these ladies were here when I did this before. But I want to just quickly note that so there is no misunderstanding, that as we go through these designs, members will make comments, likely both pro and con, about the designs. And that is because it is our mission to make sure that, at least in our own assessment, we're passing on the best recommendation possible to the Secretary of the Treasury because we want this program to be honored to its fullest extent possible.

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I think we're all just tremendous supporters of the March of Dimes. I think just about every American is. The work that the organization has done through the years is just phenomenal. And, really, it has changed our nation in many ways.

So if you hear derogatory remarks about a design that maybe you personally like, please understand it comes from sincere hearts who are only trying to do our level best to get to the best recommendations possible. And then as individuals, we are all going to have different opinions. And just because one member says one thing doesn't mean it's necessarily something that the corporate body buys into. That is decided corporately what we decide is done through this balloting process --

MR. JANSEN: Which is all done.

CHAIRPERSON MARKS: -- that we have just seen play out with the 9/11 medal.

So, with that, it sounds like a good

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point to break --

MR. JANSEN: Yes.

CHAIRPERSON MARKS: -- and report on the 9/11 medals.

MR. JANSEN: All right. There's your obverse New York.

CHAIRPERSON MARKS: Okay. Just as a note, the Committee has a rule that a design needs to reach a 50 percent threshold of a possible score before it can obtain a recommendation from the Committee. We don't want a minority decision guiding our recommendations. So, with that, we have ten members voting, a possible vote of 30 on any given design. So threshold, 15 plus 1 would be 16. So any design needs to be above that threshold of 16.

So with the Oregon -- or where did that come from?

(Laughter.)

CHAIRPERSON MARKS: Goodness. I apologize. New York obverse. I saw an O in

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obverse, and I think it took me someplace I didn't want to go. New York obverse. We have a very close vote here between 1 and 1A. One has 20, and 1A has 19. Two and three were eliminated from consideration early on. Four received zero votes. Five received 11. Six had been eliminated. 6A received five. Seven was eliminated. Eight received 11. And 8A had been eliminated. Nine received one vote. Ten received zero. 10A, 10B, and 11 had been eliminated. And then 12 received 3 votes. And design 13 received 4.

So at this point, our indicated recommendation is for obverse 1 for New York. The Committee I would guess is going to visit that with some motions to resolve the closeness of that vote so our recommendation is certain.

New York reverse. We have the selected design number 1 with 16. 1A received nine. Two had been eliminated. Three received one. Eliminated prior was 4, 5, 6, 7. Number 12 received zero. 12A received one. Design 13

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received 14. And that's the second highest in this evaluation. Fourteen had been eliminated but somehow still garnered three. And 15 garnered 4 votes.

So the indicated recommendation on the reverse is number 1.

MR. JANSEN: Okay. Now, what you might want to note is that 1 and a 1A is a kind of a combined vote.

CHAIRPERSON MARKS: Right. We're going to resolve that.

MR. JANSEN: So we'll have to resolve that. Right.

CHAIRPERSON MARKS: Let me run through this in case there are some people who need to leave the meeting before we're done sorting this out.

MR. JANSEN: In the case of Virginia obverse, Virginia obverse is straightforward.

CHAIRPERSON MARKS: Virginia obverse, 1 was eliminated. 1A received eight. Two received

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five. Three received one. Four, 5, and 5A had been eliminated. 5B received zero. Six was eliminated. Seven received --

MS. BRADLEY: Gary, you're going a little fast.

CHAIRPERSON MARKS: Sorry, Deb.

MS. BRADLEY: Can you start over?

CHAIRPERSON MARKS: For you, Deb, I'll do that, yes.

MS. BRADLEY: Oh, bless you.

CHAIRPERSON MARKS: I'll start over. Number 1 had been eliminated. 1A received eight. Two received five. Three received one vote. Designs 4, 5, and 5A had all been eliminated prior. 5B received zero. Number 6 had been eliminated. Seven received two votes. And 8 is our recommended design with 17. We also had under consideration design 9, which received one. And then 10, 10A, and 11 had all been eliminated prior to our discussion.

Virginia reverse, design number 1

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received zero. Design number 2 received 6. Three had been eliminated. Four received three votes. Five had been eliminated. Six received six. Design 7 received 8. Design 8 is our recommended design with 21. Design 9 received 12. And both 10 and 10A had been eliminated.

Moving on to Pennsylvania obverse.

Okay. These have all been eliminated: 1, 1A, 2, 3, 4, and 5. So then we get to design 6. It received five. Design 7 received 6. Design 8 had been eliminated. Designs 10, 10A, 10B, and 12 had all been eliminated. So that is all of them. So, as you can tell by those scores, we made no selection from any of the Pennsylvania obverses provided to us. So we'll be dealing with Pennsylvania obverse again.

MR. JANSEN: Pennsylvania reverses are all basically the same design 5.

CHAIRPERSON MARKS: Right. Okay. These first four had all been eliminated: 1, 2, 3, and 4. Those designs had all been eliminated. And

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Erik is right. These, 5, 5A, and 5B, are all similar designs. And so here are the scores. They are all close. Five received 13. 5A received 14. 5B, which would be our selected design, it just met the threshold at 16, so still a very close vote with only the one, 5B, getting to our threshold of above 50 percent of the vote. And then 7, design 7, had 4. 7A had been eliminated. Eight received three votes. Design 9 received 3.

MR. JANSEN: This is the trick.

CHAIRPERSON MARKS: Okay. Erik tricked me on this.

MR. JANSEN: Yes, he did.

CHAIRPERSON MARKS: Ten received 21. So if we look strictly at the reverse choices, I am in error to say that 5B was the selected choice. But it depends on what we want to use for obverses and reverses. So we're going to have to sort this out. So 10 actually was the highest vote among these Pennsylvania reverse designs, again at 21.

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Designs 11, 12, and 13 had been eliminated prior.

MR. JANSEN: It depends on how you interpret the numbers.

CHAIRPERSON MARKS: Right.

MR. JANSEN: It appears that we end up with two selection out of the pot of potential reverses.

CHAIRPERSON MARKS: So I'm going to ask if we can have some slides put up on the screen. We're going to have to sort some things out. We'll start with New York. New York obverse 1 and 1A, those were far and away the highest vote tallies and, in fact, the only two that exceeded the threshold. That would indicate to me that the Committee will need to stand by its indicated recommendation of number 1, that one right there, or switch it by a simple majority motion and vote to 1A. So if there is a motion, I will take that now. If not, 1 will stand.

DR. BUGEJA: I make a motion.

MR. MORAN: I move we change it to 1A.

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CHAIRPERSON MARKS: What's that?

MR. MORAN: I move we change it to 1A.

CHAIRPERSON MARKS: Okay. Mr. Moran
moves to change it to 1A.

DR. BUGEJA: I second the motion.

CHAIRPERSON MARKS: I will recognize
Michael Bugeja on the second. Is there a
discussion on that before we vote?

DR. BUGEJA: The reason why I like this
one more than the other is because the focus is on
the firefighter, not on the destruction. It's
that simple.

CHAIRPERSON MARKS: Does the motion
maker want to make a comment?

MR. MORAN: Yes. I voted, put 2 votes
on number 1, 3 on number 1A. I need to resolve
that mistake.

CHAIRPERSON MARKS: Okay. Does anyone
else want to contribute to that before we call the
question?

MR. SCARINCI: Yes. I think 1 is

superior. I think that's a superior design. So, I mean, you know, yes, I appreciate that, you know, we're looking at the building or the fireman or the destruction, but, you know, this is more balanced. You know, I think it's more powerful; you know, whereas, if you start to encroach on the destruction, you know -- and, again, it's further and further away as we get these images, which right now we all know what these images are, but 100 years from now, are these images going to be as they would be to anyone now? This is a more vivid image. So I would strongly urge that we stick with the majority selection.

MS. STEVENS-SOLLMAN: I'd also like to weigh in on this design because, as I said before, the power is in the falling of the towers and aid from the firefighter. What I like about this particular piece is the stairs. The stairs are narrow. He's going up some dangerous place. When we look at this other design, 1A, the stairs become almost as though he was going up to some

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courthouse or something. And he's not being shown as in a precarious place. The stairs are just too, too easy.

So I prefer number 1, as I did before. And that's another reason.

MS. LANNIN: The reason why I like number 1 and voted for it was, again, what you said about the stairs, but he's so in focus, but the --

MS. STEVENS-SOLLMAN: Yes.

MS. LANNIN: -- stairs are narrow enough that he could be having a buddy come right after him; whereas, in 1A, he really does look all alone.

MS. STEVENS-SOLLMAN: All alone.

MS. LANNIN: Okay? And we know that many people lost their lives that day.

MS. STEVENS-SOLLMAN: Yes.

MS. LANNIN: So I like the idea that the stairs are steep and that somebody could be following right behind.

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MR. JANSEN: Yes. I would concur. It's all about the tightness of the stairway and the desperation of getting through this small space to get to this expansive disaster. To me, there's no comparison whatsoever in terms of the impact of the two designs.

CHAIRPERSON MARKS: Anyone else?

(No audible response.)

CHAIRPERSON MARKS: Thank everyone for your comments. You personally changed my mind on how we're going to vote. Okay.

MR. JANSEN: Well, then it's your fault however this goes.

(Laughter.)

CHAIRPERSON MARKS: So I'm going to call the question. I want to clarify before I do that that number 1 right now is our recommendation. If this motion fails, it remains our recommendation. If the motion passes, then 1A is our recommendation. Is everyone clear on that?

MS. LANNIN: Yes.

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CHAIRPERSON MARKS: Okay. So all of those in favor please raise your hand.

MS. LANNIN: For 1?

CHAIRPERSON MARKS: For 1.

MR. JANSEN: No. In favor of making 1A the choice.

MR. SCARINCI: Okay.

MR. JANSEN: A yes vote makes that our selection.

CHAIRPERSON MARKS: Who wants 1A? Raise your hands.

(Show of hands.)

CHAIRPERSON MARKS: Two. All of those opposed to the motion raise your hand.

(Show of hands.)

UNIDENTIFIED SPEAKER: Deserters.
Deserters.

CHAIRPERSON MARKS: It looks like a vote of two to eight. Motion fails. Design 1 is our recommendation.

Okay. That takes us on to at this point

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New York reverse number 1. Can we go to that?

MR. JANSEN: Yes.

CHAIRPERSON MARKS: That is our recommended reverse. Unless someone stops me, I'm moving on to Virginia obverse.

MR. MORAN: Well, I'm going to stop you.

CHAIRPERSON MARKS: Okay.

MR. MORAN: And I don't want to, but I think if you do one, you've got to do all three. We've got to do strong inscriptions for the other two.

MR. JANSEN: Say again.

MR. MORAN: Don't we have the reverse of the other two for Virginia and Pennsylvania?

MR. JANSEN: We haven't gotten there yet.

MR. MORAN: Yes, but we're going to get there. I mean, we all know that's what that is.

MS. STEVENS-SOLLMAN: Michael, you might want to make a motion to since these were so close

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MR. MORAN: Right.

MS. STEVENS-SOLLMAN: -- as the last one and this is the preferred reverse by the liaison and by CFA, number 13, as opposed --

MR. MORAN: I understand.

MS. STEVENS-SOLLMAN: Yes, but you could --

MR. MORAN: All I'm trying to do is do the same and get it over with.

CHAIRPERSON MARKS: Okay.

MR. SCARINCI: So wait a minute. Are you entertaining -- I mean, this is like kind of all new that we're doing this.

UNIDENTIFIED SPEAKER: Yes.

MR. SCARINCI: So you are entertaining the motion that we could not go with number 1, the reverse, and, instead, go with the words, go with number 13?

UNIDENTIFIED SPEAKER: How close was the vote?

MR. SCARINCI: Is that --

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UNIDENTIFIED SPEAKER: For consistency.

MR. MORAN: For consistency.

MR. SCARINCI: For consistency?

UNIDENTIFIED SPEAKER: Yes.

MR. SCARINCI: I mean, if you would entertain a motion that we go with the words --

MR. MORAN: I'd prefer you make it. I'll --

MR. SCARINCI: You know what? I'll make that motion if we're doing this.

CHAIRPERSON MARKS: The motion is to make all the reverses what?

MR. SCARINCI: No, no, no. I'm just saying --

UNIDENTIFIED SPEAKER: With the text.

UNIDENTIFIED SPEAKER: With the text.

MR. SCARINCI: -- for this, we can go at it one by one if you want, but --

UNIDENTIFIED SPEAKER: But this one should be --

MR. SCARINCI: This one should be the

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text.

CHAIRPERSON MARKS: And which number is that?

UNIDENTIFIED SPEAKER: Thirteen.

MR. SCARINCI: This is number 13. So we're substituting that one --

CHAIRPERSON MARKS: Can we put that, --

MR. SCARINCI: -- for number 13.

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: -- 13, up on the screen, please?

MR. SCARINCI: I'm not so sure you should have opened this door.

CHAIRPERSON MARKS: So the motion is made.

MR. URAM: I'll second.

MR. SCARINCI: I'll make the motion, yes.

CHAIRPERSON MARKS: And is it seconded by Tom?

MR. URAM: I will second it, yes.

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CHAIRPERSON MARKS: So let me make sure I understand this. You're suggesting the motion, whether you support it or not, that all three of the medals, they are this reverse?

(Simultaneous conversation.)

CHAIRPERSON MARKS: Oh, text?

(Simultaneous conversation.)

CHAIRPERSON MARKS: Okay. Okay. So understand now. So the motion is to make reverse 13 for New York our recommended reverse.

MS. LANNIN: Without the roses.

UNIDENTIFIED SPEAKER: Oh, don't talk about the roses.

(Simultaneous conversation.)

UNIDENTIFIED SPEAKER: Get the text first.

CHAIRPERSON MARKS: Okay. You know what? In the interest of time, I'm going to call this question. I think we all know where we stand on this. All those in favor of making reverse 13 the reverse of the New York Congressional Gold

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Medal raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two, three, four, five, six, seven, eight. All those opposed?

(Show of hands.)

CHAIRPERSON MARKS: It's eight to two. Motion carries. So we'll be recommending reverse 13 for the New York medal.

MR. JANSEN: So that replaces --

CHAIRPERSON MARKS: Number 1.

MR. JANSEN: -- the higher vote getter, number 1. Right?

CHAIRPERSON MARKS: Yes. Number 13 was our runner-up.

MR. JANSEN: Yes, yes. I was just getting back in -- so that replaces design number 1.

CHAIRPERSON MARKS: Yes. Okay. Moving on to Virginia, design number 8 on the obverses are --

MR. JANSEN: A point of order, Mr.

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Chairman. Can you back up to the vote we just selected because I think the text is incorrect? I do not believe you want to say "MAY THEIR MEMORY INSPIRE AN END." I believe it is our memory of them.

MS. LANNIN: May the memory of them inspire?

MR. JANSEN: May the memory of them?

MR. SCARINCI: Can we leave that to the staff to do that?

MR. JANSEN: I am only raising it because it doesn't say what you think it says.

CHAIRPERSON MARKS: It reminds me of the wise words of a good friend, Heidi, --

MR. JANSEN: Which were?

CHAIRPERSON MARKS: -- when she said that when we get into text, then we start debating what it should be. So just sorry. I couldn't resist that little dig.

MR. JANSEN: I'm merely calling it to the Committee's attention.

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CHAIRPERSON MARKS: Here we are. So I'm not hearing a motion, and I'm moving on.

Virginia obverse. Number 8 received 17. And the next closest was 1A with 8. So we're moving on to the Virginia reverse.

MS. WASTWEEK: I'd like to make a motion about that.

CHAIRPERSON MARKS: About what?

MS. WASTWEEK: Number 8.

CHAIRPERSON MARKS: Okay. We're back on Virginia obverse 8.

MS. WASTWEEK: Because this design was intended to be paired with reverse 7 but that will not be our recommendation, the symbology is off. The stars here represent those inside the Pentagon. And the reverse has stripes around it to represent those on the plane. So my motion is to include these rays from reverse 7 onto obverse 8 to include all of them.

CHAIRPERSON MARKS: Okay. Is that your motion?

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MS. WASTWEEK: That is my motion.

MR. JANSEN: You're going to have to help me with that again.

CHAIRPERSON MARKS: Okay. Wait. Do we have a second? I'll second it. The idea is to make sure that we memorialize all of the victims by including the rays on the outer perimeter as the paired design had intended to do.

MS. WASTWEEK: Just the rays so that we have our --

CHAIRPERSON MARKS: The rays? And if we go to number 8. No. It's --

MS. WASTWEEK: Obverse 8.

CHAIRPERSON MARKS: -- obverse 8.

MR. MORAN: That's way too much.

CHAIRPERSON MARKS: Obverse 8. So there we go. Imagine those rays around the Pentagon.

UNIDENTIFIED SPEAKER: That gets very busy.

MS. STEVENS-SOLLMAN: Awful, awful.
Excuse me. Awful, awful.

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UNIDENTIFIED SPEAKER: Awful, awful.

MS. STEVENS-SOLLMAN: Don't do it.

UNIDENTIFIED SPEAKER: Awful.

MS. STEVENS-SOLLMAN: You know, this gets us into redesigning this medal. When you put that much information on there, I think that somehow if you put more stars into her Pentagon shape, that would be agreeable. But I think that you can't put rays and stars. It just will become a terrible medal.

UNIDENTIFIED SPEAKER: Okay. They're bars. They're not rays.

MS. WASTWEEK: They could be very subtle. They don't have to be --

MS. STEVENS-SOLLMAN: Still. Still we need the clean side.

CHAIRPERSON MARKS: I will maybe help this out. And I see the wisdom of what Jeanne is saying. Sorry, Heidi.

MS. STEVENS-SOLLMAN: Sorry.

CHAIRPERSON MARKS: I'm going to

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withdraw my second. Is there another second to replace mine?

MS. WASTWEEK: Does anyone else have a suggestion on how to solve the symbology?

MS. LANNIN: How about just the stars equaling the number of people?

MS. WASTWEEK: Yes.

MS. STEVENS-SOLLMAN: Just more stars and smaller.

MS. WASTWEEK: Can't we do more stars? I mean, how many stars are we missing in there?

MS. LANNIN: You're missing 11 stars. Put 11 more stars in there.

MS. SULLIVAN: Fifty-nine.

MS. LANNIN: Fifty-nine more?

MS. STAFFORD: Fifty-nine more stars.

MS. LANNIN: Okay.

MS. WASTWEEK: It's a lot of stars.

MR. SCARINCI: Was anything close to this one?

UNIDENTIFIED SPEAKER: No.

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MR. SCARINCI: I mean, do people really like this one?

UNIDENTIFIED SPEAKER: No.

MS. WASTWEEK: I love this one.

MR. URAM: Unless you took the stars out and put the rays in place of the stars.

MS. STEVENS-SOLLMAN: No. Then you don't have enough. You don't have enough.

MR. URAM: Oh, you don't? Oh.

CHAIRPERSON MARKS: I think we have an issue here, folks. We need to resolve it. I can't see us going forward with this without the obverse as it's intended.

(Simultaneous conversation.)

MR. EVERHART: Gary, Gary?

CHAIRPERSON MARKS: Yes?

MR. EVERHART: We have an option here. You take reverse number 8 and put how many stars now?

MS. STEVENS-SOLLMAN: Fifty-nine more.

UNIDENTIFIED SPEAKER: Smaller ones.

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MR. EVERHART: Instead of 184, just put 59 on there.

DR. BUGEJA: Yes. That's actually nice. And that would be better for a ready design. There you go.

UNIDENTIFIED SPEAKER: That's nice.

DR. BUGEJA: There you go. That will be easier to do mechanically. That's nice. The edge has meaning now. The edge has meaning.

CHAIRPERSON MARKS: Okay.

MS. STEVENS-SOLLMAN: But, now, wait. Are you leaving the stars on the obverse?

DR. BUGEJA: Yes, yes.

MS. STEVENS-SOLLMAN: Okay. So you have stars?

MR. EVERHART: The obverse has --

MS. STEVENS-SOLLMAN: And then the reverse has all the stars. Is that correct?

(Simultaneous conversation.)

MS. STEVENS-SOLLMAN: That's 59?

UNIDENTIFIED SPEAKER: No. That's 184.

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(Simultaneous conversation.)

CHAIRPERSON MARKS: The designs together
get us to where we need to be.

MS. STEVENS-SOLLMAN: Thank you.

MS. WASTWEEK: I think that is a great
suggestion.

CHAIRPERSON MARKS: Okay.

MR. JANSEN: So read me the motion,
please.

MS. WASTWEEK: I'll change my motion.

CHAIRPERSON MARKS: Yes. I withdrew my
second. So there is no motion.

MR. JANSEN: There is no motion at this
point. Heidi, do you want to restate a new
motion?

MS. WASTWEEK: I will make a new motion
to change the number of stars around reverse
number 8 --

DR. BUGEJA: Yes.

MS. WASTWEEK: -- to -- how many was it,
Don?

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MR. EVERHART: Fifty-nine, is it?

MS. WASTWEEK: -- 59, to the appropriate number.

MR. JANSEN: What's the magic in 59?

UNIDENTIFIED SPEAKER: That's the number of people that were --

MS. WASTWEEK: The number of victims on the plane.

CHAIRPERSON MARKS: Okay. I'll second that. I'm the second of that. Is there --

MS. STEVENS-SOLLMAN: And this is the correct number? There are 184 stars there?

MS. LAYCHAK: One hundred twenty-five in the Pentagon and 59 in the plane.

MS. STEVENS-SOLLMAN: Okay. So then we have enough stars.

CHAIRPERSON MARKS: Yes. We are where we need to be.

MS. STEVENS-SOLLMAN: Okay.

CHAIRPERSON MARKS: Okay. So I'm going to call the question. This gets us to where we

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need to be with the pairing of these two designs.

MS. STEVENS-SOLLMAN: Okay.

CHAIRPERSON MARKS: So all those in favor of the motion with the appropriate number of stars on the reverse --

MR. JANSEN: Fifty-nine.

CHAIRPERSON MARKS: -- raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two, there, four, five, six, seven, eight, nine. And Donald is not in the room. So the motion carries nine to zero unanimously.

DR. BUGEJA: Mr. Chairman, I would just say that if the Mint decides to make those stars on the reverse edge, it's up to the Mint.

CHAIRPERSON MARKS: I'm sorry. What's that?

DR. BUGEJA: I mentioned at least three times that the stars on here would make nice edge lettering on the reverse and that if the Mint decides to go in that direction, that we condone

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that, but it's up to the Mint.

MR. ANTONUCCI: That would never happen
in time for this.

DR. BUGEJA: Can't? Okay.

CHAIRPERSON MARKS: Okay.

DR. BUGEJA: That's fine.

CHAIRPERSON MARKS: That completes the
Pennsylvania -- where are we?

(Simultaneous conversation.)

CHAIRPERSON MARKS: Now we're on
Pennsylvania. We did not select an obverse. So
let's look at -- can we look at reverse 5B and
then put up 10, reverse 10?

MR. HOGE: Before we leave Virginia,
before you go, I'd like to make a motion that we
consider making changes on the woman on the
obverse in order to make it identifiable as a
figure of liberty or America, instead of just a
woman praying.

CHAIRPERSON MARKS: Okay. Is there a
second to that motion?

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MS. STEVENS-SOLLMAN: I'm sorry? I didn't hear the motion.

CHAIRPERSON MARKS: Okay.

MS. STEVENS-SOLLMAN: What was the motion?

CHAIRPERSON MARKS: The motion is to make liberty there look more like liberty or America. And in Robert's --

MR. HOGE: It's a woman.

CHAIRPERSON MARKS: -- judgment, --

MR. HOGE: It's a woman. It's a classical woman.

CHAIRPERSON MARKS: -- he believes that's simply a woman.

CHAIRPERSON MARKS: So the motion would be to make that more look like liberty or America. So is there a second?

MS. LANNIN: I second.

CHAIRPERSON MARKS: Okay. It's seconded. Does everyone understand that motion?

MS. LANNIN: Eight, classical design.

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MR. MORAN: A headband on there with liberty?

CHAIRPERSON MARKS: Well, I think we'll leave that up to the artist to interpret what that means, but we all understand the motion, I think. Okay. So all of those in favor of the motion?

MS. WASTWEEK: I don't fully understand. Are you talking about changing body gesture or --

MR. HOGE: No, no. Just add attributes to make it so that it would be recognizable as America or as liberty or freedom.

MS. WASTWEEK: Would you mind stating what those would be?

MR. HOGE: Well, I would like to leave it to the Mint. I mean, I could make suggestions.

UNIDENTIFIED SPEAKER: I think they understand.

MR. HOGE: Adding the seal of the cap of liberty, which is a visual symbol of it.

MS. WASTWEEK: Don, do you have any suggestions or comments?

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MR. EVERHART: I'm fine with it the way it is.

(Laughter.)

CHAIRPERSON MARKS: Okay. Let's vote this thing out. All those in favor of Robert's motion please raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two, three, four. All those opposed raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two, three, four, five. The motion fails four to five.

MS. STEVENS-SOLLMAN: The only suggestion I would make is that her arms be more feminine.

UNIDENTIFIED SPEAKER: They are kind of big.

MS. STEVENS-SOLLMAN: But she's quite a farmer.

MR. MORAN: She might have gotten the arms of seated liberty.

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UNIDENTIFIED SPEAKER: Gary, we're offhand.

CHAIRPERSON MARKS: Well, yes. Let's be careful we don't design by Committee here. We're kind of on the edge right now.

I am going to move us on to Pennsylvania. Can we look at 5B, reverse 5B, please? That was the second highest vote getter, if you will. And then 10 was actually the highest, 10. So what do you want to do with that, folks? I think based on what the Committee has done to this point, that would be your reverse. can we have a motion to clarify 5B.

MR. MORAN: Yes. Right. You need to get rid of "SEPTEMBER 11TH."

CHAIRPERSON MARKS: Okay. Do we have a motion to clarify that 5B is the intended recommendation for obverse?

MS. LANNIN: Minus "SEPTEMBER 11TH."
Isn't that what they wanted off?

UNIDENTIFIED SPEAKER: Yes.

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CHAIRPERSON MARKS: I can make that part of the motion. Is someone going to make that motion?

MR. MORAN: I'll make a motion that we set 5B as the obverse, remove "SEPTEMBER 11TH, 2001" from the inscription.

MR. JANSEN: Can you put the image of 5B up for me, please?

MS. LANNIN: It's right there.

MR. JANSEN: Oh, thank you. I looked away, and then I was.

(Simultaneous conversation.)

MR. JANSEN: Adopt design 5B to be used as obverse with removal of the date in the 7:00 to 9:00 o'clock position.

CHAIRPERSON MARKS: Who is the motion maker?

MR. MORAN: Me.

CHAIRPERSON MARKS: Mike Moran? And who is the second?

MS. STEVENS-SOLLMAN: Second. I'll

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second.

CHAIRPERSON MARKS: Jeanne is the second. Okay. All those in favor please raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: It looks like nine. Okay. It's unanimous, ten. So that motion passes. I think that completes --

MR. URAM: Gary, could we go back to one more thing? Since we ended up with all three having the words, back to Mary's comment on the rose, it's the only one that has something in the wording that breaks it up, reverse 13 on New York?

CHAIRPERSON MARKS: Can you bring that image up, please?

MR. URAM: And that is the only one that has it. Maybe something else could be used in place of that or nothing.

MS. STAFFORD: May I? The CFA agreed that there was one too many roses. They would like either rose to be removed. The stakeholder,

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the liaison -- well, connection to the rose because the roses are used at the memorial day by day. The birthday of anyone who lost their life that day is marked with a white rose. You can see on any given day that --

MS. LANNIN: Okay. I understand that.

MR. URAM: And my thought would be maybe the top one.

MS. LANNIN: The top one should go, then.

MR. URAM: Right.

UNIDENTIFIED SPEAKER: Yes, the top one, definitely.

CHAIRPERSON MARKS: Are you making a motion?

MS. LANNIN: I move --

MR. URAM: Mary can do --

MS. LANNIN: I'm making a motion that the top rose be removed from reverse.

UNIDENTIFIED SPEAKER: And you're recommending it be removed?

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MS. LANNIN: I recommend that.

CHAIRPERSON MARKS: Okay. So is there a second?

MR. URAM: Tom Uram, yes.

CHAIRPERSON MARKS: Tom is the second.

MR. SCARINCI: Can I ask a question --

CHAIRPERSON MARKS: Go ahead.

MR. SCARINCI: -- on the motion? The stakeholders, this is the one where they all agree on the obverse. This is the one everybody agrees; right?

MS. LANNIN: Yes, yes.

MS. STAFFORD: No. This is New York.

MR. SCARINCI: Oh, this is New York. So they don't all agree. So this concept of two roses, are people passionate about it?

MS. STAFFORD: No. I know that the roses were included in the design that they reviewed. The CFA is the one that said, "I understand. Keep one, but get rid of one or the other."

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MR. SCARINCI: Got it. Got it. Okay.

MS. WASTWEEK: I would maybe suggest not dictating which one to remove.

MR. URAM: It's just nice. The long stem means a little bit more. And you can have some meaning to the --

CHAIRPERSON MARKS: Mary, what is your motion?

MS. LANNIN: My motion is that we remove the top rose.

CHAIRPERSON MARKS: Okay. That is the motion on the table: remove the top rose.

MR. EVERHART: Gary? Gary? One thing. If you remove that top rose, you need to also probably remove that exergual at the top, that horizontal line.

MS. LANNIN: Okay. I amend that to remove the top rose and the top exergual line.

MR. EVERHART: Yes. We concur.

CHAIRPERSON MARKS: Okay. The motion is to remove the top rose and exergual line. All

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those in favor please raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two, three, four, five, six, seven.

CHAIRPERSON MARKS: All those opposed raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: One, two. Two. One abstention. Motion is 7:2:1. It passes.

Am I correct that we've completed our recommendations? I think we have.

MS. STAFFORD: Mr. Chairman, I'm sorry. One more thing. Reverse 5B is the recommended obverse for Pennsylvania. I just wanted to note that the words "ACT OF CONGRESS" appear in that design.

CHAIRPERSON MARKS: Can we put that up on the screen?

MS. STAFFORD: And the other obverses that you recommended today for the other two sites do not have that.

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CHAIRPERSON MARKS: Thank you for that.

This is our --

MS. LANNIN: No.

MS. STAFFORD: Pennsylvania.

MS. LANNIN: This is Pennsylvania.

UNIDENTIFIED SPEAKER: I would be in an alternate universe, then.

CHAIRPERSON MARKS: We can go to Pennsylvania. What is it?

MS. LANNIN: Pennsylvania 5B.

UNIDENTIFIED SPEAKER: Reverse 5B, Pennsylvania.

CHAIRPERSON MARKS: Can we put Pennsylvania reverse 5B up on the screen, please?

(Pause.)

CHAIRPERSON MARKS: We'll pause here just for a moment. You know, while we're trying to figure that out, can I ask each member to, if we can, go to Pennsylvania reverse 5B in your materials? Okay. This is the one where we removed --

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UNIDENTIFIED SPEAKER: There it is.

CHAIRPERSON MARKS: -- removed the date.
There it is. So do we also want "ACT OF CONGRESS"
removed?

UNIDENTIFIED SPEAKER: No.

UNIDENTIFIED SPEAKER: Yes.

MR. JANSEN: That's not the way the CFA
passed it.

CHAIRPERSON MARKS: That is not the
question before us.

MR. JANSEN: I appreciate it.

CHAIRPERSON MARKS: We already removed
"SEPTEMBER 11TH, 2001."

MR. EVERHART: So we need that on that.

CHAIRPERSON MARKS: The question is this
is the only medal now of the three that will carry
the inscription "ACT OF CONGRESS 2011." Does the
Committee care to make a motion in that regard?

MR. JANSEN: Greg, is the Act of
Congress 2011 a statutory --

MR. WEINMAN: No, it is not. It's an

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optional inscription. It's traditional, but it's optional.

MS. STAFFORD: It's been practiced, but I believe some Committee members mentioned that --

CHAIRPERSON MARKS: You know what? In honor of everything I said on my own remarks, I'm going to make a motion that we eliminate "ACT OF CONGRESS 2011."

MS. WASTWEEK: I'll second that.

CHAIRPERSON MARKS: Okay. It's been moved and seconded to remove those words. All of those in favor please raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: It's unanimous. So that motion carries. Okay.

MS. LANNIN: Gary, are you going to then put a shield of honor forever on the bottom to balance it?

CHAIRPERSON MARKS: You know, I think that's some discretion. We'll just --

MS. LANNIN: Leave it on. Do whatever.

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UNIDENTIFIED SPEAKER: That's six of one, half a dozen.

MS. LANNIN: Do whatever.

UNIDENTIFIED SPEAKER: Yes. I don't know that that would improve the design any.

MS. LANNIN: Okay. Okay.

CHAIRPERSON MARKS: We'll let that ride.

UNIDENTIFIED SPEAKER: You know what? If anything, the grass with the rock could be extended like a little more like an --

MS. LANNIN: Okay.

UNIDENTIFIED SPEAKER: Yes, yes.

MS. LANNIN: All right. Fine. Fine.

MR. URAM: A few more rocks on there.

CHAIRPERSON MARKS: Yes. We know the artists will use their discretion to make this the best possible design.

MS. STAFFORD: Mr. Chairman, if you could just bear with me one more moment? The Virginia reverse, there was some preferred text by our liaisons that was read. Might there be a

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motion to consider replacing the text as seen in the sign, the preferred text?

UNIDENTIFIED SPEAKER: Do we need to?

CHAIRPERSON MARKS: Is that it? Can we put that design up, please?

MS. STAFFORD: That's the text in the design that we read that they had --

UNIDENTIFIED SPEAKER: Revised.

CHAIRPERSON MARKS: Can you read that again since you're bringing it up?

MS. STAFFORD: I'm sorry. They've left, and I don't have that with me.

MS. WASTWEEK: Can we ask our court reporter --

CHAIRPERSON MARKS: It'll be in the record somewhere.

MS. WASTWEEK: It's in the record, and we can --

CHAIRPERSON MARKS: Okay.

MS. WASTWEEK: Could we leave that to the discretion, also make a motion to leave the

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wording to the discretion of the --

CHAIRPERSON MARKS: Yes. I don't think we need a motion for that.

MS. WASTWEEK: Okay.

CHAIRPERSON MARKS: It's on the record, our discussion right here.

MS. WASTWEEK: Okay.

CHAIRPERSON MARKS: So be it known that it is our feeling that the artists should use their discretion as far as the text.

MS. WASTWEEK: Okay. Thank you.

CHAIRPERSON MARKS: Okay. I believe -- and tell me if I'm wrong. I believe we're ready to move on. We're going to go back to March of Dimes. And I want to thank everyone again who participated in the 9/11 medal discussion.

And we are now moving again into March of Dimes. April, you had given your report.

MS. STAFFORD: Yes. And our liaisons made comments. And I believe it's over to you now.

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CHAIRPERSON MARKS: To us now.

UNIDENTIFIED SPEAKER: Yes. It's up to us to eliminate, I think.

CHAIRPERSON MARKS: Okay. Yes. We're going to go through the culling process here again. And so if I could get our screen operator to bring up the obverse designs? So, members, again, you know the drill. We're going to indicate those that we want to keep in. And if I hear nothing, it goes out. Let me get to those. Okay. Obverse 1. Is there interest in obverse 1?

(No audible response.)

CHAIRPERSON MARKS: We're removing that design.

Obverse 2?

(No audible response.)

CHAIRPERSON MARKS: Setting two aside. Three?

MS. LANNIN: Yes.

CHAIRPERSON MARKS: Okay. Three is in. Four?

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(No audible response.)

CHAIRPERSON MARKS: Removing 4. Five?

(No audible response.)

CHAIRPERSON MARKS: Eliminating 5.

MR. MORAN: Yes to 5.

CHAIRPERSON MARKS: You want 5?

MR. MORAN: I'm sorry.

CHAIRPERSON MARKS: Okay. I already X'd
it out. Number 6?

(Chorus of "Yes.")

CHAIRPERSON MARKS: Seven? No interest
in 7?

(No audible response.)

CHAIRPERSON MARKS: Eliminating that
one. Eight, which I believe was a preference.

MR. SCARINCI: Yes. Nine is a
preference.

MS. WASTWEEK: Yes. Eight was a
preference.

UNIDENTIFIED SPEAKER: Eight and 9 are
preferences.

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CHAIRPERSON MARKS: Yes, I know. I'm collecting my own thoughts about this design. It all depends on the parent. I'm going to keep it in for now. Nine is a preference. So we'll keep that one in. Ten?

(No audible response.)

CHAIRPERSON MARKS: Setting 10 aside. Eleven?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Yes? Twelve?

UNIDENTIFIED SPEAKER: Yes.

CHAIRPERSON MARKS: Yes? Thirteen is a preference. Fourteen is a preference. Fifteen is a preference. Sixteen?

(No audible response.)

CHAIRPERSON MARKS: Setting that one aside. Seventeen?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside. Eighteen?

(No audible response.)

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CHAIRPERSON MARKS: We'll eliminate that one. Nineteen?

(No audible response.)

CHAIRPERSON MARKS: We're eliminating 19. Twenty?

(No audible response.)

CHAIRPERSON MARKS: Eliminating 20. Twenty-one?

(No audible response.)

CHAIRPERSON MARKS: Setting 21 aside. And 22?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside. So quickly for the record, we have remaining numbers 3, 5.

MR. MORAN: Forget 5. I was on the wrong page.

CHAIRPERSON MARKS: Forget 5? Okay. We're forgetting 5, everyone. So I'll start over again. We have remaining designs 3, 6, 8, 9, 11, 12, 13, 14, 15, and that's it.

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Moving on to reverses, is there interest
in 1?

(No audible response.)

CHAIRPERSON MARKS: Setting that aside.
Interest in 2? Yes. I'll keep that one in for
now.

MS. LANNIN: I'm sorry. Yes for 1.

MR. JANSEN: I agree. Yes for 1.

CHAIRPERSON MARKS: Okay. Yes for 1,
and yes for 2. How about number 3?

(No audible response.)

CHAIRPERSON MARKS: No takers on 3?
Four?

MS. WASTWEEK: Yes.

CHAIRPERSON MARKS: Yes? Five?

(No audible response.)

CHAIRPERSON MARKS: Setting five aside.
Six?

(No audible response.)

CHAIRPERSON MARKS: We'll set that one
aside also. Seven is an indicated design already.

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Eight?

(No audible response.)

CHAIRPERSON MARKS: Eliminating 8.

Nine?

(No audible response.)

CHAIRPERSON MARKS: Setting 9 aside.

Ten?

(No audible response.)

CHAIRPERSON MARKS: Set that aside.

Eleven is already a preference. Twelve?

(No audible response.)

CHAIRPERSON MARKS: Set 12 aside.

Thirteen?

(No audible response.)

CHAIRPERSON MARKS: Set that one aside.

Fourteen?

(No audible response.)

CHAIRPERSON MARKS: Set that one aside.

Fifteen?

(No audible response.)

CHAIRPERSON MARKS: No further

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consideration for 15. Sixteen?

DR. BUGEJA: Yes.

CHAIRPERSON MARKS: Seventeen?

(No audible response.)

CHAIRPERSON MARKS: Okay. We'll
eliminate 17. Eighteen?

(No audible response.)

CHAIRPERSON MARKS: We'll eliminate 18.
So quickly, we have remaining number 1, 2, 4, 7,
11, 16, and that's it. Okay.

Is there someone who wishes to start
this? Anyone?

(No audible response.)

CHAIRPERSON MARKS: I'll just randomly
pick someone, then. Let's start with Tom.

MR. URAM: Okay, Gary. Thank you, Mr.
Chairman. In looking at the obverse designs and
the number -- and they all certainly speak to what
the March of Dimes is about and stronger and
healthier. And that's what I do like about the
wording in regards to number 3 and that what I

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don't really want to see happen is victory over polio, which is mentioned in some of the obverse and reverse ones. As a past district governor of Rotary, we have raised a lot, a lot of money, for polio worldwide. And, unfortunately, there are still countries where the victory isn't set. As a matter of fact, there were about 200 outbreaks last month in regards to polio. So while it has been resolved here in the United States, there are many other countries, well, basically only like three or four countries but very difficult countries, where polio still needs to fight the fight that we need to do, as March of Dimes has done. So I would kind of lean towards any of the designs that have that on there just be considerate of the fact that yes, we did that.

But I'll tell you what. I like Jonas Salk and Roosevelt on number 15. I think that's a really -- that can tell a good story right there. And with some of the obverse designs, you could then capture the mission and state that through

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maybe number 7 or 11 on the reverse. So I want certainly the March of Dimes story out there. And I would lean towards number 15 on that and then something that would tell more of a story of a healthier future for children and so forth, like reverse number 1 also, I think reverse number 1, you know, a young group of people out there who it affected, and it also talks about a healthier future for all children. So I do like reverse number 1 teamed up with obverse 15.

Thank you, Mr. Chair.

CHAIRPERSON MARKS: Thank you.

I don't really want to put pressure on all of us, but I was just handed a note that says that we need to surrender this room at 6:00 p.m. So whatever we do, we're done.

MR. MORAN: Is the bar open at 6:00?

(Laughter.)

CHAIRPERSON MARKS: So we'll move on to Robert.

MR. HOGE: I don't have a strong

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preference on these. I do agree with the idea of combining the portraits of Jonas Salk and Franklin Roosevelt. I think, that we might want a little older version of Roosevelt and maybe a little younger version of Salk as they look like they're juxtaposing weird times in their lives together there, which is kind of strange. This is a young version of Roosevelt. I think we should show him a little older.

CHAIRPERSON MARKS: Okay.

MR. MORAN: I can just smell the beer.

I'm supporting 14 along with CFA. You get Roosevelt with a dime. You get the fact that it was the campaign. It was the March of Dimes. You get a Salk on there. It's the right portrait of him. And I think it goes particularly well with number 7 on the reverse. I think that's a beautiful image. There's a mother and child.

I'm tired of hearing myself talk. I'm done.

CHAIRPERSON MARKS: Heidi?

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MS. WASTWEEK: For the obverses, I was really blown away with the designs 11, 12, 13, and 14, which are all variations. And I'm hard pressed to pick a favorite. I think they're all fantastic, would love any of those to be chosen. They're very artistic. And they tell the story of the history of the organization more than the other designs.

The reverse, I want to call out reverse number 4. I just want to say I really appreciate seeing ethnic diversity in this piece. The only time that we typically see ethnic diversity is when that is the subject matter. But here it's a choice, and I really love that. I also like reverse 7 as well.

Reverse 11, the anatomy is not quite working for me. The baby's downward arm, I can't tell if that's on the other side of this adult hand, and the thumb of the adult hand looks too small. I just can't get behind the technical part of this design.

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Design number 16 was a preference, but to me, it's just simply not an attractive design. I think we can tell the story better with 7 or 4.

That's it.

CHAIRPERSON MARKS: Okay. Thank you, Heidi. I'll make it real simple. It seems to me the ideal coin for this commemorative would be one that has Dr. Salk on it, it would have Roosevelt with some portrayal of the March of Dimes -- and I think you literally get that with obverse 14 -- and also giving honor to the subject of March of Dimes. And that's the baby and the mother on reverse 7. If I can get that image, either on the obverse or reverse, I'm a happy guy. I absolutely love that design. And the reverse in this case bears the March of Dimes name. So it's clear what the coin is about if you missed it on the obverse. I like the obverse from the idea that we've got four dimes there or five, actually, all stacked up kind of in an interesting way, different sizes, suggests emblematically the idea of a March of

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Dimes. So I think obverse 14 paired with reverse 7 is absolutely the way to go.

That's all. Erik?

MS. LANNIN: Okay.

CHAIRPERSON MARKS: Did you --

MS. LANNIN: Oh, do you want to talk?

MR. JANSEN: Go.

MS. LANNIN: Okay. I liked the obverse on number 3 because it showed sort of a generic child, which is also true on number 1. I understand what we're saying about we very rarely show other ethnic backgrounds. And 1 can be any child. I think 3, there's a possibility for that. I also like the obverse of Roosevelt and Salk.

On the reverse, I'm kind of going for number 1, "a healthier future for all children," because it's a number of children. It can be any of them.

So that's that.

CHAIRPERSON MARKS: Okay. Erik, did you want to contribute your thought before coming back

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to you?

MS. LANNIN: He's mad.

MR. JANSEN: I'll pass for now.

CHAIRPERSON MARKS: Okay. Jeanne?

MS. STEVENS-SOLLMAN: Okay. This is very difficult to choose. There are a lot of very wonderful ideas or concepts for this coin. But in this case, we are going down to a dollar size coin. In our last group of designs, we were doing, you know, a medal, which was bigger. And so we could have more information on that surface. Therefore, I would choose something more simple. If we choose number 14, it's just too much information. It's not a storyboard, but there's a lot of information in all of those little -- correct me if I am wrong, Don. By the time we get to that fifth little dime, it's going to not be a dime. It's going to be a spot. So I sort of don't think I'm wanting to do something like that.

Number 15, which does have Roosevelt and Salk on there, it is classic, very classic. The

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reverse, I can go with number 1 or number 7, but I love number 1 because it is a very contemporary design. And I think it would look very great on a very small surface. And when we get to number 7, where there is a lot of detail, it is a very beautifully illustrated image of a mother and child. I think we're going to lose some of that.

So that's all I have to say.

CHAIRPERSON MARKS: Donald?

MR. SCARINCI: I keep hoping that you're going to tell me that in the manufacturing process, one of these designs is going to have a dime, you know, the specially minted dime that's inserted and pops out --

MR. EVERHART: Not telling you that.

MR. ANTONUCCI: Not telling you that.

MR. SCARINCI: -- because if you could tell me that, I'd think they get 100 percent of the surcharge. All right?

DR. BUGEJA: Yes.

MR. SCARINCI: I think that would be

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another baseball commemorative.

MR. ANTONUCCI: I wanted to make sure. Jeanne, one of the things I tried to do here when I created these --

MS. STEVENS-SOLLMAN: Right.

MR. ANTONUCCI: -- this is the size coin we're talking about here, the Salk. That gives you an idea of the exact size. I don't know that the dimes won't work.

MS. STEVENS-SOLLMAN: Oh, you think the dimes will work?

MR. ANTONUCCI: I think we can make them work.

MS. STEVENS-SOLLMAN: So would the dimes be more like what is on the platinum Liberty with the --

MR. ANTONUCCI: Yes, sort of that direction.

MS. STEVENS-SOLLMAN: So it would be that direction.

MR. ANTONUCCI: Don could adjust those

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as he needs to make them work for all the --

MS. STAFFORD: For what it is worth, both our liaison as well as the Commission of Fine Arts actually recommended that if that design, that particular design, were to be considered, that they suggested taking out those extraneous dimes, just for the art, really.

MR. SCARINCI: Okay.

MS. STEVENS-SOLLMAN: Yes, if you took out even just one.

MR. SCARINCI: Anyway, if we're not going to have a pull-out dime, then, you know, my inclination -- I mean, since I would prefer to err on the side of not taking responsibility if this thing doesn't sell well, you know, I think if the liaison groups like 13, 14, and 15, you know, I could certainly live with 15. I would probably go with 13 because, you know, you get the little helix in there, you get the dime reproduction. And I generally don't like seeing yet another portrait of a president who has got, you know,

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probably next to the Lincoln cent, you know, more images of himself out there than any other president maybe other than George Washington and Lincoln. So, you know, of course, I don't object to that.

He was a great democrat. So, I mean, I won't object to that. But I think I would be inclined to go with 13, 14, or 15 simply because the liaison committee likes it and I don't want to take responsibility.

I would also, then, for the same rationale since we're not going to have the mother-child thing anywhere -- you know, if they like number 7, I would probably go with that. I could understand why people, you know, like number 1. The problem is how you, where you pair number 1.

I want to give an honorable mention. I mean, as neat designs go, I really like number 6. I think you probably make that look really cool, you know, when it would come out. I think it

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would come out really cool with the face of the child, you know, really punched out, you know. But, then again, if it were in relief, I could see exactly what this would look like. With the head in relief, it would just look awesome. And I think you could probably do that. I think you guys could really make that really pop out. You know, but then my thinking is --

UNIDENTIFIED SPEAKER: You're talking about obverse 6?

MR. SCARINCI: Obverse 6. I'm sorry. Obverse 6.

UNIDENTIFIED SPEAKER: Yes, obverse 6, not reverse 6.

MR. SCARINCI: Obverse 6 is what I'm talking about, that head that just pops out.

UNIDENTIFIED SPEAKER: There you go.

MR. SCARINCI: Look at that. I mean, it pops out. You can do something really cool with that. If it were in relief, you would make the head in relief, it would be really nice. But the

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problem, you know, you then encounter is, okay, where do you pair that? You know, certainly we can't pair that with number 7. You would probably then have to switch over to number 1 and pair it with number 1 or pair it with number 2, you know.

MS. LANNIN: Is there any objection to having it just be about children or do we have to say anything about polio?

MS. WASTWEEK: The statute --

MS. LANNIN: You know, I don't know.

MS. WASTWEEK: The statute says past, present, and future.

MS. LANNIN: Okay.

MR. SCARINCI: So, all of that being said, you know, I'm pessimistic. So I'm going to go with what the liaisons want.

CHAIRPERSON MARKS: Thank you, Donald. Before we go on to Michael, we had a request for a point of information. Greg?

MR. WEINMAN: Yes, a real quick point of information. First, to answer your question, the

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legislation states specifically "The design for the coins minted under this act shall contain motifs that represent the past, present, and future of the March of Dimes and its role as champion for all babies, such designs to be consistent with traditions and heritage of the March of Dimes."

One more other point of information I just want to add and keeping in mind that artists always have artistic license to interpret any way they like, they are several designs that have Jonas Salk on them. The legislation does, in fact, in the findings mention both Salk and Sabin in the same name, in the same place: developed by Jonas Salk and Albert Sabin. Again, the Salk and Sabin polio vaccine was funded by the March of Dimes and ended the polio epidemic in the United States. So do with that as you will, but it's --

CHAIRPERSON MARKS: The information in the findings but not necessarily --

MR. WEINMAN: No. There's nothing that

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requires --

CHAIRPERSON MARKS: Right.

MR. WEINMAN: -- either/or both, neither on the design.

MR. SCARINCI: So going with Salk means we screw Sabin of all time.

UNIDENTIFIED SPEAKER: Right, right.

MR. WEINMAN: I didn't say that.

MR. SCARINCI: I said that.

CHAIRPERSON MARKS: On that, we're going to Mike.

DR. BUGEJA: Okay. I want to speak mostly on this now and for in general. One of the things I wanted to mention is that there is always a missed opportunity by the Mint artists when we get a coin that could be a privy mark. And when you put the Roosevelt dime so large, you just are repeating mottos. You are repeating liberty. You are repeating "In God we trust." If you treated it as a privy mark, as we have done on some other coins, it opens up a whole palette for you on what

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you can put on that obverse or reverse.

I want to go speak to just a few of these things. If you are going to have any design with the 1946 Roosevelt dime in there, you're going to have repeating a motto. Just be careful about that.

I don't like any of the dime obverses. It's been such a long time since we've had a I don't like double portrait jugate. And number 15 is elegant that way.

While I agree with my esteemed colleague about the Democrat Roosevelt, he also was a disabled president. And this actually makes his contributions even greater than what we've ever had.

Now, if you go with that, you're going to have a hard time doing what Tom suggested because reverse number 1 doesn't have March of Dimes. So you've got to be careful if you're going to go with a double portrait that you're going to get March of Dimes here somewhere because

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you could lose that. And I really can't find March of Dimes going with number 1. So I am going to speak against that.

On the other hand, I think a double portrait, you're not going to get confused about heads and tails. Remember, this is a coin. And I don't like commemoratives in which tails is on the obverse and you can only figure that out if you know the legends and liberty and "In God we trust" are on the obverse.

So you get a strong double portrait here that I think is marvelous, which opens up all different types of possibilities, then, on the reverse. My favorite would be number 4 or number 7. They both have March of Dimes in there, "a healthier future for all children." They capture what they want. March of Dimes is missing, and there is not really a place for it with the others that are there.

But the final thing I want to say in terms of selling out this mintage, it is

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everybody's goal, but particularly for the March of Dimes, to sell out this particular coin. I have a marketing suggestion that is not actually included in here. One of the most boring series for collectors is Roosevelt dollars because we create so many of them. All right? It would be interesting as a marketing venture in a coin that everybody can afford, unlike what you have done with the silver eagles and the gold eagles, the 1995 silver eagles and so forth, to have a silver dime in there that only collectors can get through ordering by the Mint, that suddenly you're going to have everybody in Coin World ordering from the Mint to get that. And then that dime could also be sent in to a grading company as a first release or a first strike. And then we get the dime without reprinting the dime and all the logo things there. But mostly it will rekindle collector interest to have a 50,000-top silver dime that you could only get through the Mint on affordable commemorative.

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That's all I have to say.

CHAIRPERSON MARKS: Thank you, Mike.

Okay.

MR. URAM: Gary, can I make one comment?

CHAIRPERSON MARKS: One follow-up?

MR. URAM: One follow-up. I agree with what you're saying on number 1. And 1 and 7 are great choices. My question would be, would reverse 5 -- if you could put reverse number 5 up? And my question would be, Don, could we just take that "march of dimmest" there and substitute it in reverse number 1, put that in where this wording is here in number 1, because then you'd have it covered right there?

MS. STEVENS-SOLLMAN: Oh. Yes.

MR. SCARINCI: You mean substitute "march of dimes" for --

MR. URAM: Yes, and "a healthier future," that whole logo --

MR. SCARINCI: Sure.

MR. URAM: -- like we have and pop it

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into the center.

MR. SCARINCI: Yes. I can go for that one.

MS. LANNIN: Sure.

MS. WASTWEEK: That would be nice.

MR. SCARINCI: I would go for that.

MS. LANNIN: Yes. Good idea.

CHAIRPERSON MARKS: We have little time. Donald?

MR. SCARINCI: Can I make an appeal? I think, you know, picking up on what was just said, if we look at it this way and try to boost up the surcharge, okay, I think your best shot of a coin that will work like this would be 15 obverse. So you've got the portrait thing going on, the 7 reverse. And then you package it with a reverse-proof dime or something like that

MR. JANSEN: That's right.

MR. SCARINCI: -- to boost the sales so that they get their surcharge and you make money, too, because they don't get the money on the

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special strike dime. You do. So it benefits everybody. And in order to do that, if we're going to do that, then you do want the Roosevelt portrait. And so going with 15 as an obverse would make a lot of sense.

MR. JANSEN: It would.

MR. SCARINCI: So I'm thinking 15 obverse, 7 reverse accomplishes what you need, special strike dime set, done.

CHAIRPERSON MARKS: Okay.

MR. URAM: In consideration, too, that 1 or 7 would change on the logo there.

MR. SCARINCI: Whatever you want to do.

CHAIRPERSON MARKS: Okay. I'll ask each of the members to fill out their ballots for the March of Dimes. Pass those in to Erik.

REVIEW AND DISCUSS CANDIDATE DESIGNS FOR THE

CODE TALKERS RECOGNITION

CONGRESSIONAL MEDALS PROGRAM (CROW TRIBE)

CHAIRPERSON MARKS: And, meanwhile, we have one more program. And that would be the

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Congressional Gold Medal for the Crow Tribe Code Talkers. I'll ask April to give us her report now.

MS. STAFFORD: Yes, absolutely. It's Public Law 110-420 that authorizes the Secretary of the Treasury to strike congressional medals to recognize the dedication and valor of Native American Code Talkers to the United States armed services during World War I and World War II. Unique Gold Medals will be struck for each Native American tribe that had a member who served as a Code Talker. Also, the duplicate medals will be presented to the specific Code Talkers or their next of kin. And, of course, bronze duplicates will be struck and made available for sale to the public.

Regarding inscriptions, there are no required inscriptions, but for design consistency across the program, the obverse inscriptions have included the tribe's name; Code Talkers; and, if desired, a language unique to the tribe while the

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reverse inscriptions have included World War I and/or II, as applicable to the war served; and "Act of Congress 2008."

For today's meeting, we will review three obverse and two reverse designs for the Crow Tribe. I am going to go through the candidate designs and then ask our guest, Paul Little Light, to address the Committee. First we'll cover the obverse designs. Obverses 1, 2, and 3 depict variations of the Army Air Corps wings. They are inscribed "CROW CODE TALKERS." Here is obverse 1. And I would like to note that this is the tribe's preferred design. Obverse 2 and 3.

For the reverses, they depict elements of the Crow Tribe seal, which includes the sun; sun rays; mountain peaks; two meandering stripes, representing rivers on the Crow reservation; teepee; war bonnets; a sweat lodge, tobacco bundles, and a peace pipe. Inscriptions include "ACT OF CONGRESS 2008" and "WORLD WAR II." Here we have reverse 1 and reverse -- I'm sorry. Go

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back to reverse 1, please. Thank you. This is the Crow Tribe's preferred reverse and reverse 2.

And now if I could introduce Paul Little Light? Thank you so much for being with us, the Crow Tribe's representative, to address the Committee. Thank you. And thank you for your patience.

MR. LITTLE LIGHT: That is fine. I went and took a nap and came back.

(Laughter.)

MR. LITTLE LIGHT: It is important what you guys do. I realize the time that it takes to get the process done. It is very important. But I just wanted to thank you for inviting me.

And if we can go back to the first one? It's reverse 1. Yes. We like that one because of the simplicity of it. It didn't get too cartoonish. And the Code Talkers themselves preferred that one. It's the one that they remember the most. And so, with their input, that's the one that they wanted me to select.

And so that is kind of what we did there. The other one seemed a little bit too flamboyant, I guess. And the other one was too Captain America, the next one right there. So we just decided to keep it simple. They don't really feel like heroes or they're not jumping up and down like I did. So they just wanted to keep it simple.

As far as the Crow Tribe, the flag -- I think it's reverse. I get confused: reverse, obverse. We like this one just because of the sweat lodge. It's more symbolic of the ribs of the buffalo and then the tobacco crop, which is central to the Crow people. This is where we come from, is a tobacco society. And so they thought it was more real and, of course, the teepee at the base of the sun. All Crow teepees face the East. And then the rays put on top are in our system. And the peace pipe, of course, is symbolic to all tribes as far as honor and leadership. So that's the one that we preferred right there.

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I really didn't know what to tell you guys, just to come by and tell you that we appreciate you guys doing this and inviting me to come and represent the tribe.

MR. MORAN: Are there Code Talkers in your tribe still alive?

MR. LITTLE LIGHT: I believe there is one, one that is still alive.

MR. MORAN: He's going to get a Gold Medal instead of the --

MR. LITTLE LIGHT: I believe so.

MR. MORAN: Good for him.

MR. LITTLE LIGHT: We just had one pass away recently in the past couple of months. As you know, they're passing away at a fast rate. It's a great story behind these poor gentlemen. Two of them were brothers: Barney Old Coyote and Hank Old Coyote. One was on the ground, and one was in the air. And they knew each other, and they were talking and had another gentleman named Cyril Not Afraid and Sampson Birdinground. And

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they all spoke the same language. And it's a good story, especially to hear it from them.

That's all I got.

(Chorus of "Thank you.")

CHAIRPERSON MARKS: Okay. I'm going to try something new. And you guys might not support this, but to honor the tribe's preferences, I'm going to start off this process by simply making a motion. And if members wish to still speak to this program, I would suggest that you speak to the motion. But my motion would be to recommend obverse 1 and reverse 1 for the Crow Code Talker. So do I have a second?

MR. SCARINCI: Second.

CHAIRPERSON MARKS: I'll take Donald for the second on this one. So it's been moved and seconded. Is there some discussion?

MR. MORAN: Does the bar open early?
Does the bar open early?

CHAIRPERSON MARKS: Is there a discussion about this motion?

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(No audible response.)

CHAIRPERSON MARKS: Okay. I don't hear any. So we'll move to the question. All those in favor please raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: It looks like a unanimous vote. Our recommendation is set.

MR. MORAN: My flippancy aside, it's been a long day, but you made good choices.

DR. BUGEJA: Mr. Chairman, may I just say to you thank you for all you have done in facilitating this meeting. It was a difficult meeting with lots of choices. Without your leadership, we wouldn't have come to this successful conclusion. I would like that on the record.

(Applause.)

CHAIRPERSON MARKS: We do have a bit of business left. We have the report back on March of Dimes. So I'm sorry. We're going to recess until we have some scores. We'll come back into

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session at that moment. We'll come back into session at that moment, report the scores, and then we will adjourn the meeting for the day. I'm going to ask people to stay in the room if you can because as soon as we get the results, I want to report those and get done so we can vacate out of this room. So we are recessed momentarily.

(Off the record.)

(On the record.)

CHAIRPERSON MARKS: So on the obverse, we'll do this as quickly as possible. Designs 1 and 2 had been eliminated. Design 3 received 2. Designs 4 and 5 had been eliminated. Design 6 received 2 votes. Design 7 was eliminated. Design 8 received zero. I don't want to go too fast here. Design 9 received 3 votes. Ten had been eliminated. Design 11 had received 5 votes. Design 12 received 7 votes. Thirteen acquired five votes. Fourteen is our selected or recommended design at 19. Close on its heels is 15, which received 18 votes. And the balance of

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the obverse designs at 16 through 22 had been eliminated. So our recommended obverse is design number 14, which is on the screen.

And so, then, let's move to the reverse. Design number 1 received 14, the second highest for the reverses. Design number 2 received one. Design 3 was eliminated. Design 4 received 5 votes. Designs 5 and 6 had been eliminated. Design 7 is our recommended design with 16.

MR. SCARINCI: Yes.

CHAIRPERSON MARKS: Design 8, 9, and 10 had been eliminated. Design 11 received zero. Designs 12, 13, 14, and 15 had all been eliminated. Design 16 received 4 votes. And designs 17 and 18 were eliminated. So at this point, we have the pairing of obverse 14 and reverse 7.

DR. BUGEJA: Can we take a quick look at it?

CHAIRPERSON MARKS: Excuse me?

DR. BUGEJA: Can we take a quick look at

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it? Just checking. Just checking.

CHAIRPERSON MARKS: Okay.

MS. STAFFORD: Sorry. The inscription on the obverse currently says "VICTORY OVER POLIO," but I believe it was our liaison that requested that that actually be changed to "FIRST POLIO VACCINE." Kristy, is that correct?

MS. LYSIK: The first safe and effective vaccine for polio.

UNIDENTIFIED SPEAKER: All right. I make a motion that that occur.

UNIDENTIFIED SPEAKER: I think that's better. That's great.

UNIDENTIFIED SPEAKER: Why don't we leave it up to the Mint to address that?

CHAIRPERSON MARKS: Would it be beneficial for a motion or --

MS. STAFFORD: I just wanted to note it in case --

CHAIRPERSON MARKS: Could it be understood on the record that there is a consensus

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among the Committee members to make that change?

(No audible response.)

CHAIRPERSON MARKS: Okay. I think we stand pat. Okay.

You know what? A recognition I need to give here, and that is that there is another person on this Committee who had to work extra hard today. And that is my friend Erik to my left. You all gave me a round of applause, but I really think I had the easy part here. The hard part is trying to do all of this tally and get all of the scores together in a timely fashion and still participate as a member. So that's tough. I know I tried to do it for a while and also run the meeting. That didn't work.

And so Erik has just been fabulous, not just this meeting but several meetings going back. So I'm going to give him a round of applause for that.

(Applause.)

MR. JANSEN: It is absolutely shocking

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the motions you made today.

CHAIRPERSON MARKS: Okay. So now stay put after I adjourn because we need to discuss some things off the record. But, for the record, I want to note that, given the challenges we had today, we are actually getting out of here only three minutes over time.

MR. URAM: Gary, can I just go back to --

(Laughter.)

MR. URAM: Since that vote was so close on the obverse, I'd like to just have a revote on it because I really think that it is more of a homerun with the -- you said it yourself -- with pairing it up with the obverse and the reverse of number 15 with number 7.

CHAIRPERSON MARKS: I didn't say that.

MR. URAM: Somebody did.

DR. BUGEJA: I did.

MR. URAM: I just think that you have a better chance of a sellout with that image than

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the other. The other is good, but I am just saying.

CHAIRPERSON MARKS: Is that a motion?

MR. URAM: Yes.

UNIDENTIFIED SPEAKER: I'll second it.

UNIDENTIFIED SPEAKER: What is it?

UNIDENTIFIED SPEAKER: Fifteen replacers
14.

CHAIRPERSON MARKS: Did we go off? Can we still bring that up?

REPORTER: We are on the record.

CHAIRPERSON MARKS: We're still on the record.

REPORTER: You haven't adjourned.

CHAIRPERSON MARKS: I thought I was going to.

(Simultaneous conversation.)

DR. BUGEJA: The motion, as I understand it, Tom, is if we get a majority voting for 15, that replaces the first one. Am I correct on that?

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MR. URAM: Right.

DR. BUGEJA: I second that one.

MR. URAM: I just think it teams up
better, but --

DR. BUGEJA: It sure does. And you'll
sell more. You'll sell more for this.

MS. WASTWEEK: I still like 14. I think
it's more artistic. And it's a really attractive
design. It has a great composition. It's exactly
what we have been asking for from the artists over
and over again to give us something unique and
artistic. And if we go with a just a simple
portrait, that is going to send a mixed message to
the artist. We tell them we want one thing, but
we choose another.

CHAIRPERSON MARKS: Yes. I agree with
Heidi. This is a more traditional approach. It
also opens up the idea of you have a two-headed
coin because the reverse almost carries that idea
of the mother.

DR. BUGEJA: I have big problems --

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CHAIRPERSON MARKS: I personally am going to stand pat on obverse 14, but we're going to vote this out.

DR. BUGEJA: I have big problems with 14. You repeat "In God we trust." You are repeating "liberty." And then you are repeating one, two, three, four, five. That will be a Mint record for repeating moments.

MR. URAM: And heads.

DR. BUGEJA: Everything will be --

MS. WASTWEEK: So it will be a collector item for the --

(Laughter.)

UNIDENTIFIED SPEAKER: Call the question. Call the question.

CHAIRPERSON MARKS: Okay. Calling the question. All those in favor of supporting obverse 15, instead of 14, raise your hand.

(Show of hands.)

CHAIRPERSON MARKS: Six opposed.

MR. JANSEN: Wait, wait, wait. Wait.

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DR. BUGEJA: That's for Tom's motion;
right?

MR. JANSEN: Six ayes. And how many
nays?

CHAIRPERSON MARKS: Nays? Like four.
Four nays. Motion carries. So we've switched.
For better or worse, we have switched.

MR. SCARINCI: While we are still in the
meeting, could I just ask a question? Should we
discuss? I mean, for going forward, I mean, it's
kind of a rule. I mean, we've never done this
before, you know, like we voted. I'm happy. I
supposed --

CHAIRPERSON MARKS: We actually have
done this many times.

MR. SCARINCI: Where we vote and then
score and then vote?

CHAIRPERSON MARKS: When it's been
close, yes.

DR. BUGEJA: Democracy is troublesome.

MR. SCARINCI: When it's been close?

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CHAIRPERSON MARKS: Yes.

MR. SCARINCI: Okay. Okay if everybody is okay with doing it.

CHAIRPERSON MARKS: Okay. Now I'm going to brag again. We're only seven minutes over our slated time to adjourn.

(Applause.)

CHAIRPERSON MARKS: And we are adjourned. Thank you all.

(Whereupon, at 5:37 p.m., the Citizens Coinage Advisory Committee public meeting was concluded.)

CERTIFICATE OF COURT REPORTER

I, MICHAEL MCCANN, the Court Reporter before whom the foregoing proceeding was taken, do hereby certify that the proceeding was recorded by me; that the proceeding was thereafter reduced to typewriting under my direction; that said transcript is a true and accurate record of the proceeding; that I am neither related to nor employed by any of the parties to this proceeding; and, further, that I have no financial interest in this proceeding.

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Digital Court Reporter

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I, SARAH VEACH, hereby certify that I am not the Court Reporter who reported the following proceeding and that I have typed the transcript of this proceeding using the Court Reporter's notes and recordings. The foregoing/attached transcript is a true, correct, and complete transcription of said proceeding.

Date

SARAH VEACH

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