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CITIZENS COINAGE ADVISORY COMMITTEE

PUBLIC MEETING

TUESDAY, SEPTEMBER 23, 2014

United States Mint
801 9th Street, N.W.
Washington, D.C.

Reported by: Christine Allen,
Capital Reporting Company

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COMMITTEE MEMBERS PRESENT:

MARKS, Gary, Chairman
JANSEN, Erik
SCARINCI, Donald
WASTWEET, Heidi
MORAN, Mike
BUGEJA, Michael, Dr.
STEVENS-SOLLMAN, Jeanne
HOGE, Robert
URAM, Thomas J.
LANNIN, Mary
VIOLA, Herman, Dr.

U.S. MINT STAFF:

PETERSON, Richard, Acting Director
ANTONUCCI, Steve
BIRDSONG, Betty
EVERHART, Don
NORTON, Bill
SULLIVAN, Megan
STAFFORD, April
VASQUEZ, Roger
WEINMAN, Gary

ALSO PRESENT:

BRADLEY, Debbie, Numismatic News (telephonic)
PATRICK, Amanda, Public Affairs Officer,
Shawnee National Forest (telephonic)
BORNEMAN, Carol, Chief of Interpretation,
Cumberland Gap National Park (telephonic)
COOK, Autumn, Web Manager and Social Media
Specialist, Harpers Ferry National
Historical Park
NAYLOR, Valerie, Superintendent, and
ANDES, Eileen, Chief of Interpretation,
Public Affairs Theodore Roosevelt National
Park (telephonic)
STONE, Tim, Superintendent, Fort Sumter
National Monument
SAVAGE, Jeff, Director, Fond du Lac Cultural
Center Museum
SWAIN, John, Civil Air Patrol Director,
Government Relations

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P R O C E E D I N G S

(9:35 a.m.)

CHAIRMAN MARKS: Good morning. We're on the record. This is the Tuesday, September 23, 2014 meeting of the Citizens Coinage Advisory Committee. Welcome, everyone.

The first item on the agenda today is the swearing in and welcoming of our new member, Dr. Herman Viola, who is our new member especially qualified in American history. Today, Deputy Director Peterson is here to conduct the swearing in.

Director Peterson?

MR. PETERSON: Could you join me?

(Dr. Viola sworn in.)

(Applause.)

MR. PETERSON: Welcome to the Citizens Coinage Advisory Committee. This is your moment to say hello to the team.

CHAIRMAN MARKS: Can we pick up the mic so we can get this on the record?

DR. VIOLA: Welcome, thank you so much

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for this invitation. You have no idea how pleased I am to be part of this because as a historian, coins and medallions have been an important part of my background, especially education.

You don't know much about me but basically I wrote a textbook on U.S. American History. I was an archivist at the National Archives, which has custody of all our permanently valuable records. So, the Mint Coinage has all been part of my history, my background, my interests.

My primary interest is Western History, especially American Indians. You have no idea how pleased I am about the Code Talker Medal Program. The fact is we have so misunderstood and unappreciated the role of American Indians in our history.

One of my books is about the Indians in the military. I have been working on this project for many, many years, but just to tell you one quick story, when you talk about how

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little we know about American Indians and their role in the military, we all know about Iwo Jima, Ira Hayes carrying the flag, lifting the flag, at Mount Suribachi, the one Indian.

Well, the truth is, in working with American Indian veterans, one Marine said yeah, you know, Herman, all us Indians hung around together in combat. He said there we were up on top of Mount Suribachi, about a dozen Indian guys, so tired, so beat up, and this guy comes along and says can I take your picture, will someone help me raise the flag. We all groaned, oh, no.

(Laughter.)

DR. VIOLA: Do you realize it could have been all American Indians raising that flag, and people had no idea of this. So, that's why I think these coins are so important, if we can put the education out there for people to really appreciate all this.

I'm so glad that I can be a part of

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this. Thank you very much.

(Applause.)

CHAIRMAN MARKS: Thank you, Dr. Viola, and welcome to our committee. Before we get started today, I just wanted to cover some ground to get everyone oriented for our meeting today.

We do have some guests here today who will speak to their programs. I'm going to quickly just indicate who is here with us to speak on behalf of the programs today.

We have Tim Stone, Superintendent of the Fort Sumter National Monument. Jeff Savage, Director, Fond du Lac Cultural Center and Museum. John Swain, Civil Air Patrol, Director, Government Relations.

Welcome to all of you. We have a couple of journalists in the room. Bill McAllister. Are there any other press present in the room?

MS. STAFFORD: Mf. McAllister actually couldn't be with us today. He's ill.

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CHAIRMAN MARKS: Okay; sorry to hear that. I'll ask if there are any press representatives on the phone. We would like to welcome you here and know you are among us.

MS. STAFFORD: I would actually ask do we have any connectivity with our folks on the phone? We have someone who is working out that issue as we speak. As soon as we find out that works --

CHAIRMAN MARKS: The assumption is we're not connected at this point?

MS. STAFFORD: The folks that are calling in; that's correct. The good news is we don't have any stakeholders with whom we have to correspond with on this first program.

CHAIRMAN MARKS: Okay. If the staff could indicate to me when we are connected, then I'd like to see if we can get a record of the press members who are on line.

MS. STAFFORD: Will do.

CHAIRMAN MARKS: So we can know who is among us. I was mentioning to the group

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earlier today, we have a lot of work to do in the next day and a half. We have several programs encompassing about 152 designs. We're going to move through this as efficiently as we can while giving due time to each of the programs. Our ultimate goal is to make sure that we select the best designs presented for the programs that are before us.

I'd like to mention at the front end of each of these meetings that our process might seem foreign to you. We usually go through a process of first culling -- not calling -- c-u-l-l-i-n-g -- the designs out. We will go through an initial phase where we try to reduce the number of designs to those that the membership truly wishes to focus on. That way, we can put more time on those designs that we feel are best suited for the particular programs that we are looking at.

As we go through, I'll try to describe what we are doing. I like to know that the people in the room and on the phone understand

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what our process is. We will try to do this in an orderly fashion.

We will give our liaisons opportunities to speak, and then we will be closing those opportunities and then the Committee will go into their focused discussions about the designs. If we have questions thereafter of program liaisons, then we will be interjecting those as may be appropriate.

CHAIRMAN MARKS: So, with that, our first item on the agenda is the minutes from our previous meetings. In the packet you have minutes from our June 2, July 8, and July 22 meetings. If there are any comments on those minutes, I'd be pleased to take those now. In the absence of any comments, I'll take a Motion to approve all three as a group.

MR. HOGE: So moved.

CHAIRMAN MARKS: It has been moved by Robert. Is there a second?

MR. URAM: Second.

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CHAIRMAN MARKS: It's been moved and seconded to approve the minutes of June 2, July 8, and July 22, 2014. All those in favor, please say aye.

(Chorus of ayes.)

CHAIRMAN MARKS: Opposed?

(No response.)

CHAIRMAN MARKS: Motion carries.

Thank you. Next item on the agenda is the review and discussion of candidate designs for the 2015 and 2016 First Spouse Program. I'll look to April Stafford of the United States Mint for our report. April?

MS. STAFFORD: Yes, sir. I would add because we're new in this room, we're just working with the lights here to see what's going to be best to see the screen. I think we are going to have Betty and Roger bring the lights up on this end of the room. If it's hard to see, please just let us know.

Some background on the 2015 and 2016 First Spouse Program golden medal designs.

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Pursuant to Public Law 109-145, the United States Mint will mint and issue four First Spouse gold coins in 2015 and two in 2016 under the same schedule as the Presidential Dollar Coin Program's annual release.

The United States Mint is also authorized to produce bronze medal duplicates of these designs. The legislation specifies that the design on the obverse of each coin issued shall contain the name and likeness of a person who was the spouse of a president during the president's period of service, an inscription of the years during which such person was the spouse of a president during the president's period of service, a number indicating the order of the period of service in which such president served, and additional obverse inscriptions which include "Liberty," "In God We Trust," and the year of minting.

The reverse of each coin issued shall bear images emblematic of the life and work of the first spouse whose image is borne on the

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obverse. Additional reverse inscriptions include "United States of America," "E. PLURIBUS UNUM," "\$10," "1/2 OZ." and ".999 FINE GOLD."

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

Please note that the slides indicate the gold coin and medal version side by side, and as with the 2014 designs, rather than provide the artist with narratives, we provided them with background information about each first spouse. This allowed for a greater range of themes and the resulting designs. As you recall, those themes were brought to the CCAC for discussion.

All designs have been reviewed for historical accuracy by scholars recommended by the White House Historical Association.

We will start with Bess Truman, the obverse candidate designs. Bess Truman

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married Harry Truman in 1891, and she served as First Lady from 1945 until the end of her husband's presidency in 1953. There are seven obverse candidate designs for your consideration.

Here we have obverse one, two, three, four, five, six, and seven.

Mr. Chairman, would you like me to go on to the reverse designs?

CHAIRMAN MARKS: Yes, please.

MS. STAFFORD: Okay. Moving on to the reverse designs for Bess Truman, of which we have six candidate designs. This is reverse one, which features the hands of Bess Truman cradling her husband's campaign button, representing Mrs. Truman's support of his political career.

Reverse two, in 1948, Bess Truman helped campaign with her husband on his whistle stop campaign trip for reelection as president.

Reverse three depicts an image of an

engine reminiscent of the 1940s locomotives, which would have carried the special presidential car Bess Truman rode on during the campaign tour. This design was recommended by the CFA with modifications, including removal of the bunting in order to focus on the train. There was also some slight support for the previous design, reverse two, if we could just go back and show that again.

Moving on to reverse four. Bess Truman was introduced by her husband in many of his whistle stop speeches as "The Boss." Mrs. Truman is depicted here waving from the speaking platform at the back of the train.

Reverse five shows an American woman going through ration stamps to make a purchase. Bess Truman, as with all Americans, complied with mandatory rationing at the White House during World War II, and she continued with voluntary food rationing following the World War to support the United States'

efforts to send food donations to the people of Europe devastated by war.

Reverse six. Bess Truman signed a "Housewife's Pledge," a promise meant to inspire fellow Americans to follow the guidelines for voluntary food rationing. In this design, an allegorical Liberty carries produce from a victory garden, one of several ways that Americans supplemented their rationed diets.

That concludes the designs for Bess Truman. Shall I go on to the other First Spouses?

CHAIRMAN MARKS: Yes, April. I think what I'd like to do today is let's go through the four First Spouses for 2015, and we will break there, and we will have the Committee look at obverse/reverse for that year. Then we will come back with a second iteration for 2016 --

MS. STAFFORD: And go through them all at once.

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CHAIRMAN MARKS: -- the two spouses for that year.

MS. STAFFORD: Yes, sir. Moving on to Mamie Eisenhower obverse candidate designs. Mamie Eisenhower married Dwight D. Eisenhower in 1916 and served as First Lady from 1953 until 1961.

We have five obverse candidate designs for your consideration. Here's obverse one, two, three, four, and five. Obverse five is the CFA's recommended obverse design here.

If I may just for everyone's information, if you could note that on Bess Truman's obverse, the CFA recommended obverse two. I apologize for not including that at the time.

Moving on to the Mamie Eisenhower reverse candidate designs, of which there are six, reverses one and two feature the hand of Mamie Eisenhower lighting a candle before a White House dinner. Mrs. Eisenhower oversaw all details for White House official functions

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whether they involved dinner menus or the protocol for greeting dignitaries to the White House. Here is reverse one and two.

Reverse three depicts a hand holding an "I Like Mamie" button, highlighting her role in her husband's presidential campaign. She was so popular with the public that "I Like Mamie" buttons mimicking the "I Like Ike" buttons began to appear. This design is the CFA's recommended design.

Moving on, reverse four depicts the clasped hands of Mamie and Dwight Eisenhower, a globe, five stars across the top, and a DC-54 airplane. As a military wife, Mamie Eisenhower traveled with her five star General husband around the world.

Reverse five depicts Mamie Eisenhower with her husband on his whistle stop campaign tour where she helped edit his speeches and lent appeal to women voters.

Reverse six depicts the first house owned by the Eisenhower's. Mamie Eisenhower

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had a reputation as a warm and hospitable hostess. As such, the Eisenhower's' homes became a popular destination for their friends, family, and military colleagues, and were often referred to as "Club Eisenhower."

Moving on to Jacqueline Kennedy. Jacqueline Kennedy married John F. Kennedy in 1953 and served as First Lady from 1961 until 1963. There are eight obverse candidate designs.

Obverse one, two, three, four, five, six, seven, and obverse eight, which is also the CFA's recommended obverse.

Moving on to the Jacqueline Kennedy reverse candidate designs, of which there are five for your consideration. Reverse one depicts the eloquent Saucer Magnolia, a flower Jacqueline Kennedy selected for planting in the White House garden and at the Eternal Frame, which would become the final resting place for her and the president.

The petals stretch across the globe,

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its tips connecting the points of some of her most notable diplomatic visits, Washington, D.C., Columbia and Venezuela, Morocco, Italy and Greece, and Paris and London.

Reverse two features Jacqueline Kennedy, a dedicated mother whose priority was her young children, seen here holding her son, John, on the White House lawn.

Reverse three represents Mrs. Kennedy's tour of the White House. This was notable as it was the first televised tour of the White House given by a First Lady, and was also shown throughout the world, including France, a version in which Mrs. Kennedy gave the tour in French.

Reverse four depicts the flag presented to Mrs. Kennedy at her husband's funeral in the name of "A Most Mournful Nation."

She's vividly remembered for her grace and strength during this national tragedy. The stars represent the loss of John F.

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Kennedy as the 35th President with the 35th star removed at the top of the composition.

Reverse five. As Jacqueline Kennedy was a persistent advocate for the arts, this design features symbols for comedy and tragedy to represent the theater, musical notes, and treble clef to represent music, and an artist's pallet and brushes to symbolize the visual arts. This was the design that the CFA commented upon. They prefer the theme that's depicted in this reverse, but they noted they would like the arts theme to be represented, and I'm quoting, "in a less cartoony fashion." There was also some slight support for reverse two by the CFA.

Moving on to Lady Bird Johnson. Lady Bird Johnson married Lyndon B. Johnson in 1934 and served as First Lady from 1963 until 1969. We have seven obverse candidate designs.

Obverse one, two, three, which I'll pause and let you know this was the CFA's recommended design, although they wanted the

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hair style in this design to be altered.

Obverse four, obverse five. This was the hair style that the CFA thought would be more appropriate and should be modified on obverse three. Obverse six and obverse seven.

Moving on to the reverse designs, of which there are eight. All designs in this reverse portfolio reflect Lady Bird Johnson's efforts in the beautification and conservation of America. The Highway Beautification Act of 1965 was known as Lady Bird's bill because of her support.

Reverse one depicts the inscription "Beautify our City's Parks and Highways," the Washington Monument and the Jefferson Memorial graced by an arrangement of flowers. Mrs. Johnson started her beautification efforts in Washington, D.C. setting an example for other American cities. The CFA prefers reverse one because of the presentation of "beautify," that part of the inscription, they feel it highlights the theme. It also shows the urban

planning aspect of her work, which included flowers, to beautify and soften buildings, roads, et cetera. They did suggest that the monument in this design be reduced slightly to give more room for the inscription.

Reverse two conveys one of Lady Bird Johnson's frequently quoted messages, "Where Flowers Bloom, so Does Hope."

Reverses three and four feature vehicles traveling along a highway with a stylized sun in the background. Reverse three mirrors the sun with the pedals of a Gerber daisy while reverse four, shown here, depicts apple blossoms in the foreground.

Reverse five shows gloved hands planting marigolds. Mrs. Johnson enjoyed nature and was frequently photographed among the wild flowers she helped to plant.

Reverse six features a single daffodil, representative of the millions of daffodils that were planted during Lady Bird's beautification of America.

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Reverse seven presents a daffodil, ceremonial shovel, and Blue Bonnet flower, representing Mrs. Johnson's commitment to the beautification of America and conservation of the Nation's natural resources.

Reverse eight depicts a solitary Blue Bonnet wild flower found in the wilds of Texas where Mrs. Johnson grew up appreciating the beauty of nature.

Mr. Chairman, that concludes the 2015 portfolio. I will also add that our technician has noted that they are working to resolve the problem with the phones. We will let you know as soon as that is completed.

CHAIRMAN MARKS: Okay. Thank you, April. As is our normal process, I'm going to go through our culling of the designs at this point. After that, I'll for the members to provide any technical questions before we get into our individual comments on the designs. So, keep that in mind, that will follow this culling process.

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Before we do the culling process, I want to encourage members, in light of 79 First Spouse designs that we have in front of us, it's imperative that we really are able to focus on the best of the best in this portfolio.

So, with that said, please, as we go through the culling process, if you only have a passing interest in a design, I'm going to ask and encourage you to not indicate that you would like to have that in the portfolio. I'm going to ask that we truly try to focus on those designs that you can envision as the reverse designs for these coins. I think that will help our discussion today and give us time to really focus on the designs that would be most appropriate.

With that, we will start with Bess Truman. I'll ask the operator of the screen up in front if we can throw these up as I try to go through them. Also, I'll be holding them up here at my spot at the dais. I'll be

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making two piles. When I'm done, I'll recap which designs we are going to move forward with for consideration.

We will start with the Bess Truman obverse. For our new member, Dr. Viola, the way we do this is if a member wishes to consider a design, one member's indication of interest is enough to keep it in consideration.

As I hold up these designs, indicate if it is something you would like to see. Bess Truman, number one, is there interest in number one?

(No response.)

CHAIRMAN MARKS: We are setting that one aside. Bess Truman two?

(Responses of yes.)

CHAIRMAN MARKS: Truman two is in. Truman three?

(Response of yes.)

CHAIRMAN MARKS: Truman four?

(Responses of yes.)

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CHAIRMAN MARKS: Truman five?

(Responses of yes.)

CHAIRMAN MARKS: Truman six?

(No response.)

CHAIRMAN MARKS: Setting aside.

Truman seven?

(No response.)

CHAIRMAN MARKS: Setting that one
aside. That takes us to the reverse designs.
Reverse one. Is there interest in reverse
one?

(No response.)

CHAIRMAN MARKS: We'll set that one
aside. Reverse two?

(Responses of yes.)

CHAIRMAN MARKS: Reverse three?

(Responses of yes.)

CHAIRMAN MARKS: Reverse four?

(No response.)

CHAIRMAN MARKS: Set that aside.

Five? Interest in five?

(No response.)

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CHAIRMAN MARKS: Passing five by.

Number six?

(Reponses of yes.)

CHAIRMAN MARKS: There is interest in six. That takes us to Mamie Eisenhower on the obverses. Obverse number one? Interest in one?

(No response.)

CHAIRMAN MARKS: Setting aside. Two?

(No response.)

CHAIRMAN MARKS: Setting two aside.

Three?

(No response.)

CHAIRMAN MARKS: Setting three aside.

Four?

(No response.)

CHAIRMAN MARKS: Setting four aside.

Five?

(Responses of yes.)

CHAIRMAN MARKS: We have just picked an obverse design. That was the last one, folks.

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(Laughter.)

MR. JANSEN: Maybe Don has a --

MS. STAFFORD: Mr. Chairman, I'm sorry to interrupt. Our technician has informed us we are connected now on the phone. We apologize for the technical difficulties.

CHAIRMAN MARKS: Thank you. I'm going to pause just briefly to welcome those on the phone. I will ask for members of the press if you would please make yourself known so we will know who is out there.

MS. BRADLEY: Debbie Bradley from Numismatic News. If I could just ask, sometimes when you call on people, when we have more than one "Mike," if you might mention the last name. I can't always tell the voices.

CHAIRMAN MARKS: We'll do our best, Debbie. Anyone else?

(No response.)

CHAIRMAN MARKS: It appears we only have Debbie on the phone.

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MS. STAFFORD: We also have artists joining us.

CHAIRMAN MARKS: Sure. I do want to welcome the artists.

UNIDENTIFIED SPEAKER: They said they were going to come back in in 15 minutes.

CHAIRMAN MARKS: Okay; fine. Still, I welcome the artists on the phone today. With that, I believe we are also going to have some liaisons on the phone.

MS. STAFFORD: They will be joining us when we get to their program on the agenda.

CHAIRMAN MARKS: Okay; fine. That takes us back to our process, our initial process on the First Spouses. We left off with the reverse designs for Mamie Eisenhower. Is there interest in reverse design one?

(No response.)

CHAIRMAN MARKS: We'll set that one aside. Two?

(No response.)

CHAIRMAN MARKS: We'll set that one

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aside. Three?

(Responses of yes.)

CHAIRMAN MARKS: Four?

(Responses of yes.)

CHAIRMAN MARKS: Five?

(No response.)

CHAIRMAN MARKS: Setting that aside.

Six?

(No response.)

CHAIRMAN MARKS: Setting that aside.

We will go to Jacqueline Kennedy. Obverse
number one?

(No response.)

CHAIRMAN MARKS: Setting that aside.

Number two?

(Response of yes.)

CHAIRMAN MARKS: Three?

(No response.)

CHAIRMAN MARKS: Setting that aside.

Four?

(No response.)

CHAIRMAN MARKS: Setting that aside.

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Five?

(Response of yes.)

CHAIRMAN MARKS: Six?

(No response.)

CHAIRMAN MARKS: Setting that aside.

Seven?

(No response.)

CHAIRMAN MARKS: Eight?

(Responses of yes.)

CHAIRMAN MARKS: Thank you. That takes us to Jacqueline Kennedy reverses.

Number one?

(Responses of yes.)

CHAIRMAN MARKS: Number two?

(No response.)

CHAIRMAN MARKS: Setting two aside.

Number three?

(No response.)

CHAIRMAN MARKS: Setting three aside.

Four?

(No response.)

CHAIRMAN MARKS: Setting four aside.

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Five?

(Responses of yes.)

CHAIRMAN MARKS: That takes us to Lady Bird Johnson for the obverses. Obverse number one?

(No response.)

CHAIRMAN MARKS: Passing that one.

Number two?

(Response of yes.)

CHAIRMAN MARKS: Three?

(Responses of yes.)

CHAIRMAN MARKS: Number four?

(No response.)

CHAIRMAN MARKS: Setting aside number four. Number five?

(Responses of yes.)

CHAIRMAN MARKS: Six?

(Response of yes.)

CHAIRMAN MARKS: Seven?

(Response of yes.)

CHAIRMAN MARKS: Going to the reverses, reverse number one?

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(Responses of yes.)

CHAIRMAN MARKS: Reverse number two?

MR. JANSEN: Did design one get a supporting vote?

CHAIRMAN MARKS: Yes. Number two?

(No response.)

CHAIRMAN MARKS: Nothing for two.

Three?

(Response of yes.)

CHAIRMAN MARKS: Four?

(No response.)

CHAIRMAN MARKS: No on four. Five?

(No response.)

CHAIRMAN MARKS: No on five. Six?

(No response.)

CHAIRMAN MARKS: No on six. Seven?

(No response.)

CHAIRMAN MARKS: Passing on seven.

Eight?

(Responses of yes.)

CHAIRMAN MARKS: Yes. That takes us to Patricia Nixon.

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MS. STAFFORD: I haven't read the information concerning Mrs. Nixon.

CHAIRMAN MARKS: My apologies. I'm getting ahead of myself. I will now move to a recap of that exercise to make sure everyone knows which ones we will be focusing on.

For Bess Truman, obverses two, three, four. Those are the three designs for the obverses. For reverses, we'll be looking at number two, number three, number six as the three reverse designs for Bess Truman.

Mamie Eisenhower, obverse number five. That's all we have. For reverses, we have number three, number four, and those two only.

Jacqueline Kennedy, we have obverse two, five, and eight, so those three. For reverses, we have number one and number five, only those two.

Lady Bird Johnson, obverses, two, three, five, six, and seven. Reverses for Lady Bird Johnson, we have number one, number three, and number eight.

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MR. JANSEN: Seven was eliminated.

CHAIRMAN MARKS: Seven was eliminated.
Thank you. So, at this point, we know which ones we are going to focus on, so if you have technical questions about any of those designs, I would ask you to direct those to the staff at this time.

Those would be designs you want to question how something might present itself once it's coined, questions about inscriptions, all those things that we would like to get addressed before we talk about the art itself.

So, if you have any of those sorts of questions, I'd ask you to direct those to the staff now. Anyone?

(No response.)

CHAIRMAN MARKS: Wow! Okay. So, that means we will go to our comment period, and for our new member, Dr. Viola, what we do is each member has an opportunity to go through and comment on as many of the designs as they

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wish. You don't have to comment on every design. We're going to have several members go before you. Just to kind of offer your insights and your preferences about what you are seeing.

So, with that, I'm going to ask our resident expert on First Spouses, my esteemed colleague, Michael Moran, if he'll begin, and then we will move to his right after that.

MR. MORAN: Thanks, Gary. I have two that I like with Bess Truman. Both of them were picked by the Committee to talk about. Number two, this is based -- although the image has been flipped -- it's based on a charcoal done by Bob Hoke. Therefore, it's an image where she sat for it. I think it's a good one. I think it's one that she particularly liked. That is why it was one of my choices.

My real choice is number three. Again, if you look at the images of Bess Truman, it is very close to an autographed

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photograph of her that was given out by the White House. Therefore, it is her choice of how she wanted to look. Therefore, it gets my vote as to the image that we use there.

Gary, do you want me to do the reverses as well?

CHAIRMAN MARKS: Yes, please.

MR. MORAN: Okay. I had two there that I liked, number two and three both. I think my preference is for number three, simply because of the fact that it represented at that point in time the trains of the future, the wheels in number two are basically from a steam engine, and to me, that denotes the past, so my vote will go for number three there.

That's it.

CHAIRMAN MARKS: Did you want to comment on the other First Spouses?

MR. MORAN: You want me to do the whole thing? Okay. Give me a chance to go through them for a second.

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On Mamie Eisenhower, number six. I detested the others. I'm at no help whatsoever on the reverses. I didn't like a single one of them. Therefore, I have nothing to say about them, three or four.

On Jackie Kennedy, to me it's clear -- I was a teenager when she was First Lady, so I have images of her in my mind, and I think number eight really captures what she looked like to me. It's well done. It shows a confident First Lady, which she certainly was. Excellent image of her.

As far as the reverses go, I thought that was clearly number one. I really like that image of the magnolia leaf superimposed over the globe. I think it can be a very handsome reverse for the First Lady, so that's my choice there.

On Lady Bird, I had troubles with these. When you go and look at the images, I can understand why they picked number five, the CFA, or they liked that hairdo. I don't

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like the hairdo. I felt number two softened her image there. I'd be surprised if it gets picked, but that was my choice.

On the reverse, to me, it's clear it's the last one. It's a good, clean feel, as Heidi would say, a nice use of negative space. It doesn't clutter. I think it tells a story of her on her wildflowers. I like that image.

MR. JANSEN: Are you speaking of number eight?

MR. MORAN: Number eight; yes. That's it.

CHAIRMAN MARKS: Thank you, Michael. Erik?

MR. JANSEN: I like the art that we have here today, and I would increasingly make that comment as today and tomorrow goes on, so I really appreciate the amount and the intensity that went into the art work we're getting. Every meeting, it seems to be getting better, so I thank the in-house as well as the external contracted artists for

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their work.

Bess Truman obverse, I'm also going to echo Mike Moran's comments, number three. I think it is the preferred image of the First Wife herself. When it comes to the Bess Truman reverse, I would favor design number two, notwithstanding the comments that Mike Moran just made regarding the kind of historical perspective of steam versus diesel.

So, I'm torn between two and three. I'm not a fan of First Spouse themes where the First Spouse is championing -- doing campaigning with her husband, whistle stopping with her husband. We have seen that many, many times.

I don't find it's a distinctive attribute that I think belongs on the reverse of these coins, although because we're talking about a political couple, it's almost always an attribute.

So, I am almost indifferent between two and three, and I'll wait and see how the

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train leaves the station on that one.

Eisenhower, obviously, I think design number five gets my endorsement. On the reverse, I'm favoring design number three just because the "I Like Ike" was such a notable political mantra. "I Like Mamie," the country did like her. I think that works, that fits.

The image tells the story very literally to the observer, and I think for as much as I would like symbolic and not pictures in metal on some of these things, I think it gives the observer the immediate message that she was liked as a person, as a persona, so I'm going to favor that one.

If I have a back-up, it is design number four. It reminds me of the hand on the cane top kind of message that we did for Wilson, where in his decimation, she stood holding his hand and doing the work with him. So, it's not as powerful an image as the hands on the cane was but nonetheless, that would be my second choice.

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When it comes to Jackie Kennedy, on the obverse, I go with design number eight. I, too, was a teen or slightly younger -- sorry, Mike -- when she was in office. Design number eight is the beauty, the elegance, the confidence, and the Jackie Kennedy which I saw and is indelibly in my memory.

When I go to the reverse for Jackie Kennedy, thank you to the Mint for including the artist notes on this, because in this particular case, it made all the difference to me.

As we wind down this series, I'm constantly looking for new images, new ideas, new symbols, differentiation, which captures the uniqueness of the First Spouse involved.

Design number five does that. We haven't used any of these symbols throughout, it carries the story of one of her passions. If I had a second choice, it would be design number one. It is reminiscent back to the gold medal we did for the micro-grants.

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If done well, that is with good relief, I think it could be an outstanding image, with all due respect to the production demands, the die life and so forth, I think that necessary relief to bring the leaves of the flower forward over the map will be lost, so I strongly endorse design number five as one that will survive the rigors of production volume requirements.

Lady Bird Johnson obverse, my favorite choice is design number two. I'm not fond of the hairstyle in three. I personally cannot ever remember seeing her hair in that mode. It kind of opts itself out automatically in that regard.

When I actually looked at the renderings in the diameter of the coin itself, I actually saw myself drawn to design number five. If one is able to ignore the darkness, the contrast in the image that has been shown here, and actually view it on the coin, it actually could work.

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So, I'm going to support five with a weaker vote than supporting design number two.

When it comes to the reverse for Lady Bird Johnson, my eye, my sense of it immediately went to three and for that matter four. Three is where it really went because I said to myself this is an eye catching design, what is going on here. I immediately wanted to read and understand why this image had been conjured forth by the artist that put it out there.

So, I'm intrigued. I just love the graphic, if I dare reduce this to a graphic artist symbol of design number three. I'm not fond of eight or seven. They're generic. They don't really say much to me. Seven says there is a gardener involved. I think there's more to the story than that. Six is a wonderful image, probably gets my back-up vote. I think the Fine Arts' choice, design number one, would come in third, although I'm not likely to vote for it at all. Thank you.

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CHAIRMAN MARKS: Thank you, Erik. For my comments, starting with Bess Truman, I like number four on the obverse. I'll just comment as I have something worth saying. Going to the reverse, I was particularly taken with number two. I don't think we have seen anything even approaching something like this for the First Spouse series. It's a new and different way of looking at a design for this program.

For me, this is kind of what I've been asking for, when I talk about modern designs. I think particularly on the medal, when we get rid of the outer band, I think that will look really spectacular.

Here's my only concern about this, and I think it can be addressed. If we treat all of the design as a raised sculpted element, we're going to get a lot of white on the proof version.

I would look for opportunities, you know, on the left and right sides, just above

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the rail, you see some dark space in there that I think is meant to represent gravel, I would like to open those up into fields, polished fields, look for those areas -- I'm not a railroad expert -- I'll call them "spokes" of the wheel, where there is not obviously mechanisms behind them. I would like to open those up.

It may be an opportunity for a limited application of our layering of frost, I think, if you put the wheel itself at one layer and then the arm mechanisms in another, I wouldn't go too far with that, maybe two different layers. It might help create some definition to the design.

I'm very excited about this design and truly hope this is one we will select. I think we will be very pleased if we do, particularly if some focused attention is put on the proof version and how we create both polished fields and the raised frosted elements.

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Moving on to Mamie Eisenhower, I don't need to comment on the obverse, we have pretty much recommended that. Kudo's to the artist who did number one and two. I know we eliminated those but a symbolic attempt. I just wanted to recognize that. I think it's moving in the right direction, not quite right for this one. I think we just did a candle lighting very similar to this for Eleanor Roosevelt. I'm not sure we would be serving Mamie right to do something that looked so much similar.

With the two that were recommended, I can't say I have a strong preference, and I'll be listening to my colleagues on which way to go on numbers three or four.

Moving on to Jacqueline Kennedy, on the obverses, I'm taken with both two and eight, with some caution. Erik mentioned this on another one. Sometimes I'm seduced by the shading and the drawing lines, which of course, disappear in sculpt. So, I'm not sure

how this really presents itself when it's a sculpted coin.

At this point, I'm leaning towards number eight because I just think it's a richer design, not by a long shot, but a little bit richer than number two. I could be swayed either way.

Going on to Kennedy reverses, I like both one and five. Number one, I guess this is one that in the proof version, I would have some concern that we create some contrast here. I would suggest the water or the ocean areas of the globe become polished fields. That would give us some nice contrast for the land masses and for the flower.

I'm not sure that's the one I support the most, but if that's selected, I would hope we would create some contrast there. I'm hoping the darkness that I see now on the ocean areas of the globe is not intended to be a frosted area.

Number five, I really like number five

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and with great and due respect for the CFA, the comedy and tragedy masks look like comedy and tragedy masks. I don't see cartoons here. I think the artist did a good job of showing what those masks are. I think this is a very well done design. I think it would be a particularly beautiful one in a proof version with the nice balance of the frosted and the polished fields that we would have.

Going on to Lady Bird Johnson, on the obverses, you know, I like number three but I'm not convinced it's her. It's too bad because it's a nice drawing. I'm just not sure it's her.

So, at this point I think I'll be supporting number seven. I think from my very vague memories, I was a very small boy at the time -- I think that's Lady Bird Johnson. I'll be supporting that design.

Going on to the reverses, as someone who spends his time, his professional life, as a city manager in the whole area of community

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beautification, Lady Bird Johnson holds a special place in my heart. I usually like to stay away from architecture and go towards other elements. I really do like number one. I know the CFA, that was their choice. Correct, April?

MS. STAFFORD: Yes.

CHAIRMAN MARKS: I like that one. Again, in the proof version I think there could be some nice contrast with that. However, I'll agree with my colleague, Mr. Jansen, that number eight -- Mr. Moran. I like that one also. I could be swayed in that direction as well.

That concludes my comments. I'll pass the discussion now to Heidi.

MS. WASTWEET: Thank you, Gary. First of all, my compliments to the Mint and the artists. I think our entire packets that we are seeing this time is reaching new heights and I'm really pleased with the quality that we are seeing. Some really missed the mark.

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We have some new people that have come on and there is a bit of a learning curve, but the high's are very high, and I was pleased when I got my packet. So, some compliments there.

Starting with Bess Truman, as the specialist on this Committee in sculpture, when I look at these designs, part of the question that I ask myself is would I want to sculpt from this drawing. Is there enough information here, how would it translate to a three dimensional sculpture, and into the reflective properties of metal. So, those questions will guide some of my picks.

In the Bess Truman portraits of two, three and four, I would most like to sculpt from drawing number two, the amount of information there, the particular angles appear to me as a sculptor, the textures. I think this would make a lovely metal.

Three and four, I think, do capture her likeness and are nice drawings, but as a sculpture, I think number two is slightly

better than three and four.

On reverse, I was very excited when I saw design number two. We have been asking repeatedly for symbolism, and this hits the mark, for two reasons. It not only symbolizes her work on the campaign trail but it also symbolizes a generalized sense of progress, movement forward, and industry in her time in office.

I agree with Gary's remarks about adding some fields down where there is currently gravel plus frost to increase the contrast, but this is going to make a really nice looking coin when it is in metal, the reflective properties are really going to highlight here.

I could also get behind design number three. The CFA suggested removing the buntings, but I think that is really integral to this design; it is the artist's intention to have that there. I disagree with removing that. If we choose this design, it would be

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as is, but still preferring design number two.

On to Mamie Eisenhower, obverse, we are all in strong support of number five, compliments to the artist. I think it's a very nice drawing. Reverses, I agree with previous comments that I wasn't bowled over by any of these designs, and I'm torn between design number three about which is better. I'm not crazy about either one. The button could maybe have been a little better if it was shown worn on a lapel.

Number four, there is a little anatomy issue with the wrist on her hands. I'm confident that our sculptors could correct that if we give them the leverage to do so. I like the symbology of that, that she was well traveled. That was important to her role. I'm leaning toward number four.

On Kennedy, obverses, number five I think is not reaching the benchmark of a likeness of her. I'm not in favor of number five. Number two is okay but I have a strong

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preference for design eight. I think this really does capture her likeness. It is beautifully drawn, the expression is very nice. I think we can't ask for much more than this in a portrait.

On the reverses of Kennedy, I think design number one is really beautiful. It is going to sculpt well. It's going to look well, actual size, the reflective properties are going to work really well in metal. I agree with what Gary said about adding contrast to the water sections with polish. I think it also has meaning to her diplomatic accomplishments, although one has to dig a little to see that meaning, it is there.

I agree with the CFA comments about design number five in that the subject matter is very appropriate, her work in the arts. However, the design really misses the mark. It's trying to fit in all the aspects of the arts too literally. The theater, the music, the painting. It looks very Clip Art. We

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have seen these icons too much. It's not showing us anything new.

Rather than trying to encompass all of these things, it would have been so much more attractive to just find one aspect. If we had some a very artistic rendering of some ballet dancers and their wonderful gestures and form, that would have been much more attractive and still got the message across without resorting to this Clip Art kind of design. So, I'm going to vote against this one on that merit.

On to Lady Bird Johnson, the CFA made a comment that they liked the hair of three and the face of five, I believe.

MS. LANNIN: Hair of five and face of three.

MS. WASTWEET: Hair of three, face of five.

MR. MORAN: No, hair of five.

MS. STAFFORD: CFA preferred design number three as long as the hairstyle on that design could be modified to be more like that

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seen in five. Basically saying the hair needs to be reworked on three.

MS. WASTWEET: Either way, I think it's too much change. Too much design by Committee to take hair of one, face of another. How do we attribute the artist in the initials. It's a sticky situation.

MS. STAFFORD: We would simply ask the artist to modify the hair to make it appropriate.

MS. WASTWEET: I think it's still a sticky area to ask one artist to copy the hairstyle or the face. Do you approach the artist of three or the artist of five to modify?

MS. STAFFORD: We would ask the artist on design observe three to modify the hair, that the hair is not in keeping with the era or attractive in this design. We would simply use number five as an example. We would not by any means --

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MS. WASTWEET: Not copy?

MS. STAFFORD: No, no. The CFA happened to mention number five, that the hairstyle is more in keeping with that time, more reminiscent.

MS. WASTWEET: Closer to that rather than copying?

MS. STAFFORD: Correct, as an example, as looking across the portfolio.

MS. WASTWEET: Thank you for that clarification. I would be fine with that. However, as a complete package, if we had to vote on something "as is," I would lean towards five or seven. I believe six and two are also in our mix. I think those are not an adequate likeness. I would stick with three, five or seven for likeness.

On the reverse, I find this a tough choice. I like one and three. I'll wait to hear other comments around the table before I make my choice. I like both of those. On number eight, while this is an attractive

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design, I think it's not broad enough.

As a previous example, we had cherry blossoms, which were symbolic and really hit the mark, but here, I think just the flower doesn't say quite enough about what she did. I'm going to keep my votes to one and two and we will see how that pans out after I hear more comments.

MR. JANSEN: One and three, I presume.

MS. WASTWEET: Excuse me. What did I say?

MR. JANSEN: You said one and two.

MS. WASTWEET: Excuse me, one and three. Thank you for the correction. That concludes my comments.

CHAIRMAN MARKS: Than you, Heidi. We will go to Jeanne.

MS. STEVENS-SOLLMAN: Thank you, Gary. Going to Bess Truman, I'm going to have to reserve my comments to our historian, Michael Moran. I appreciate your comments, Michael, on Bess Truman. I will go with your

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recommendation. I believe you chose number two. She seemed to have the most likeness of what I remember her to be.

On the reverse, reverse number two, I agree with my colleagues. This is absolutely fantastic. I'm very pleased that the artists have kind of stepped out of the box a little bit and jumped into something really bold. Design number three also is an attempt to do this.

I love this train image. However, the bunting, it seems like it's a stop, something that stops the train. Maybe this is why the CFA wanted to remove it. Although it's a good design, I'm going to go with number two.

On Mamie Eisenhower, we have chosen already obverse number five. Reverse, I also agree with Heidi. It's a toss-up with number three and number four. Initially, I think number three is bold, it's exciting, I kind of wish the hand wasn't there and it was a lapel. It would make a little more sense. Number

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four, I think the artist was trying really hard to capture the support that this military wife had for her husband. So, I will listen to my colleagues on that.

Going to Jacqueline Kennedy, although reverse number two is a good attempt at likeness, I'm afraid the darkness that's presented here in the shading is a little confusing. I think this captured her but not as well as obverse number eight. I just don't have any complaints about this. Congratulations to the artist who presented this.

As for reverse number one, I think this is absolutely stunning and powerful. I would like to see more reverses on the Spouse designs like this, where it's one icon, one or two. I'm not even going to address number five.

Lady Bird Johnson, I believe number five is the most like her, that I remember her this way. She's positive. She has a stunning

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nose, and I think this artist really addressed that with her smile. Number three is not quite -- number five is much more powerful.

On the reverse, I'm going to go with number three. It is again a good design. The artist has stepped out of the bounds of being just too representative, giving too much information.

I think number one is good but number three, I think, gives us a better idea of what she did for America, all the way across America, you know, working with the highway system. This is something that was very innovative at the time. I'm going to go with number three. Thank you.

CHAIRMAN MARKS: Tom?

MR. URAM: Thank you, Mr. Chairman. As far as some of the comments that have been made, I pretty much agree with all of the thoughts here.

On Bess Truman, once again, numbers two and three, I kind of like number two a

little bit, it's a little bit more recessed than number three, so I'm leaning that way.

On the reverse, I think symbolism is appropriate sometimes and sometimes it isn't. What I do in this case is I think about the collector group that collects particularly these numismatic items, and I think they get it. Therefore, number two, I think, really is a nice projection of that.

I think this collector group appreciates some more of the symbolism than would a normal circulating type coin and so forth. I think this is a great approach, once again, to combining those two with the obverse and the reverse.

Of course, the Eisenhower obverse five, and once again, I echo for the reverse. I'll tell you, I've been to the Gettysburg home, and I would have liked number six if it wasn't for the wording, and I would have accepted it, but I wish something could have been done with the homestead. I think it

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would have been appropriate. That design was not, in my opinion.

So, I lean by default, as many of my colleagues have kind of defaulted, to three and four. I think I'm kind of going more towards four than I am three. Once again, with the suggestion of the arm, a little bit of an adjustment there.

Moving right along to the Kennedy obverse, I, too, like number two and number eight. I lean towards number eight a little bit more in the fact that it does look more progressive, it does look more modern and idealistic. I really like that obverse.

The reverse, once again we're going back to some symbolism here. As much as I would like to emphasize the arts as it relates to Mrs. Kennedy there, I think I'm going to have to go with number one for the symbolism. I think that is going to really be distinguished, and the person who purchases this particular coin will be able to

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understand it.

I agree that number five, as much as I would like to see something happen there, it wasn't maybe the right description of the artistic display.

So, I'm going to go with number one.

Moving along to Johnson, I feel it would be between number two and number seven. Number two, I like how her portrait is tilted somewhat and being kind of an inquisitive look to her approach there, the way she is looking out of the side of her eye, in the juxtative position there. I think it's a little bit better than some of the forward.

We have a lot of the First Spouses that are forward on looking, and we have discussed that. I kind of lean towards number two over number seven for that reason, but number seven, once again, I think is a distinguished looking and appropriate profile, just a little bit different. If you put number seven up there, more straight on and so

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forth. I think number two gives a little bit more of an inquisitive approach.

The reverse, I think number seven again is great, but once again, I think it is going to allow for a little too much interpretation or maybe nothing interpreted. I do like number three and what has been said. I think it has a lot there to say. I think that is very interesting.

I also fall to number one as well. I'm probably leaning more towards number one than I am number three. Maybe the reasoning is I have already used several reverses that are symbolic; therefore, I would like to have something that has some words.

I think this is a good place to not only have the Monument and what it says; it actually says her mission and so forth. It does bring in the wreaths and the Monuments and so forth. So, I think this is more straightforward, as much as I do like number three, I'm going to probably lean a little bit

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more there since I've given some more thought and consideration to the symbolism of the other reverses.

Thank you, Mr. Chairman.

CHAIRMAN MARKS: Thank you, Tom. Dr. Viola?

DR. VIOLA: Thank you. All right, not much I can add to what you have all said. I pretty much agree with everything. I like number three for Bess on the obverse. The reverse, I at first was more taken on with the head on train, but you have all convinced me that the wheel is pretty dramatic, so I'm happy with that.

For Mamie, we all liked number five. I thought it was wonderful. I would like either number three or number four, I think four, military wives should support their husbands, no matter if they're the President or just a soldier. I agree that arm has to be fixed a little bit, but that will be easy to do.

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Jackie Kennedy, I think eight was a very nice portrait. She was so much involved with the arts. You remember after she left the White House, she went into publishing. I really feel that it was nice to have a reverse that reflected her contributions to the arts. She did a lot in the White House.

She continued that the rest of her life, so something with literature or art, I do think this one looks a little bit -- I don't want to say cartoonish, but I don't think it's very attractive.

Again, I like number two and number seven for Lady Bird. I think I prefer seven. I really like number one on the reverse. I'd say I will stick with that, and that's about it.

CHAIRMAN MARKS: Thank you. I'll go to Donald.

MR. SCARINCI: It's always very difficult the first time, you know, shuffling the pictures back and forth. It takes years

before you develop your method of keeping this all straight when we're considering so many designs. So, you can watch me fumble after all these years as well.

First, on Bess Truman, I am persuaded by Erik. I liked number two. Erik is right. Number three is how Bess Truman would have wanted herself depicted; it's the portrait that she liked. So, I actually after listening, I'm persuaded to go with number three for the obverse design of Bess Truman.

The reverse to me really is a no brainer. I want to say something nice about number six just to say something nice because we are asking for contemporary depictions of Liberty, and you're delivering that. I want to just make that point, you know, keep doing what you're doing.

However, I just love -- there's a coin that I believe was one of the nominees for Most Artistic Coin by Krause last year that had the propeller of a plane. I love this;

this really says what you need to say by focusing in on some interesting design.

It's exactly what we are asking for. I think Gary said that and I and others have said that as well. I completely agree, this is what we are looking for you to do, and when we are talking about coming up with new and modern ways of communicating on a very small metallic canvas, this communicates that. I'm absolutely giving reverse number two a full three.

Going to Mamie Eisenhower, I'm kind of I guess in a way delighted that I don't have a living recollection of Mamie Eisenhower.

(Laughter.)

MR. SCARINCI: I'm really pleased about that, as I sit here and listen. I agree, obviously, number five was a no brainer. Everyone agreed to that. The reverse, the reason I think number three says it all is because just about in every history book, delighted to say that I read it in a

history book, "I Like Ike" is actually -- whether it's a political science class or a history class -- "I Like Ike" worked. It was probably one of the most commonly used examples of a good campaign button, campaign slogan.

I love the idea. I love what you did with number three, reverse number three for this. To me, it's absolutely the way to go.

With number four, we got a lot of hands going on in this series, I don't really see going with any more hands. The hand holding of the campaign button is great. I could have lived with just -- if I saw a design that just had the campaign button, I'd be more excited.

You know, I could live without the hand, but I like the campaign button, so I'm going to go with three and I'm not going to be tempted to design by Committee and suggest you give us just the button. In the old days, we probably would have done that. In the new

days, we don't do that.

You know, in the obverse of the Jackie Kennedy portrait, I know probably other people thought it and just didn't say it but number five, and I think clearly the artist's intention with number five was to give us the Paul Manship Inaugural Medal of JFK.

You know, it's obviously one of the few pieces of sculpture you can affordably own by Paul Manship. I hate to use the word "iconic" for an inaugural medal, but it is a very important piece. Danny Altshuler, when he did the Obama Inaugural Medal that was rejected. He used this technique to create that Kennedy-ish atmosphere that was at the beginning of Obama. I don't think they got it either, but they didn't select that design. I get that.

I think there are a million images of Jackie Kennedy in the world. This one, I do remember. I was around for this one. I do remember Jackie. She's probably one of the

most photographed First Ladies ever. I think there are enough pictures of her that we can see her in pictures, we can see her in videos, we can see what she looked like.

That's why I think making it more special by selecting number five on the gold coin, and since I'm one of the 2,000 collectors of this series, because there is not more than about 2,000 collectors of this series, I'm one of them, I have every single one of them. Erik is one as well. So, two of the 2,000 are here, so there is market share in this room on this series.

(Laughter.)

MR. JANSEN: One-tenth of a percent.

MR. SCARINCI: So, I love this series. I just think this is just one of those under rated series. People will eventually figure that out.

I like what number five does, and I appreciate the artist's creativity on this, to envision that. It's clearly what the artist

did.

In the reverse, on this one, I thought it was a no brainer. Number one is exactly the kind of thing we're asking for. I don't want to write off number five as cartoonish or whatever people said about it because it is something that gets an honorable merit in my mind, but number one in this case absolutely, I didn't even have to think hard about it.

The next for Johnson, I can't imagine the Commission of Fine Arts like doing one of those games where you replace the face with the hair and the hair with the face, the eyes with the nose, you know, movable faces. I think design by Committee is just evil. I personally like six. I think six as a portrait is a very nice portrait on the obverse.

On the reverse, I'm just so happy sitting here that so many of us are in sync with seeing the beauty of reverse number three. The only thing I could have even

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remotely have asked for more of is the road go to the end of the coin, but I'm delighted. Number three is what you want to see.

I think more of this kind of thing in the future. I think this is very creative. I think this is a work of art. Overall with these designs on a series, I can only say the artists are listening. You're listening. You are giving us what we are asking for. I think these latest grouping's in this particular series are great, what has just come out, it's very well struck, very well manufactured. These are great designs. Kudo's to the artists with what you have done with this.

CHAIRMAN MARKS: Thank you, Donald. Robert?

MR. HOGE: Thank you, Gary. I have to echo the comments of all my learned predecessors here. I have to concur with almost everything everyone else has said.

I prefer number three of the Bess Truman obverses. The reverses, I didn't

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really care for any of them. I'm not going to worry about that.

(Laughter.)

MR. HOGE: On Mamie Eisenhower, I strongly favor number five, just as everyone else has. For the reverses, number three seemed okay to me. It's a little bit too little for a large scale design or even a coin. Something about it I don't care for in terms of the flatness.

Definitely number four would be my preference but even here, I don't like it as much as I might have. It's really because of what has already been said, use of the hands over and over. I like seeing the airplane and the world and the five stars, of course. Not a strong preference.

For Jacqueline Kennedy, I recall seeing her looking like number eight. I think it's an attractive image.

For the reverses, again, it's somewhat difficult. I would have to go with number one

as my favorite among these. I think what we need to see on the reverse of a First Lady/First Spouse coin is something that kind of captures an essence of the person in one way or another. I'm not sure all of these do that.

I think this one does well, putting beauty and communication with the world. Sort of what you might want to think is Jackie.

For the Lady Bird portraits, several of these were pretty good. To me, number five, if I recall correctly, it's sort of how I would imagine her appearance more frequently than the other images.

For the reverses, I definitely do favor number eight. This is the Blue Bell Flower of Texas, and that's what she was. She was a Texan. Some of the other designs are not necessarily bad in any way. I don't care as much for the design on reverse three as some of my colleagues here, although it is an attractive representation. I get a little bit

tired of seeing these horizons and artificial sunrises and things like this. The road, it is kind of a cartoonish thing.

At any rate, those are my choices.

CHAIRMAN MARKS: Okay. Go ahead, Michael.

DR. BUGEJA: I'd like to take a look at obverse number three of Bess Truman. I think this is by far my favorite. I'd like to go to the reverses now. I would like to talk briefly about two, three, and six. Let's go to number two first, which many people have complimented.

I like it, too, but in my discussion of these designs, I'm going to hit on four artistic points because I think even the best designs can be improved, and some others that CFA has chosen have me baffled.

Number one, I'm going to talk about depth and borders. Number two, I'm going to talk about placement of mottos. Three, about the iconography and what that suggests, and

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four, about competing devices.

Now, this particular design can be improved if the whistle stop campaign somehow was worked into the wheel. You see there are three frames there on the top, and the two devices are competing with each other.

What I see our artists doing is they are forgetting to incorporate motto's as part of the design. I see this over and over again. They treat them as they are distinct and Congress is going to have a bill against them if they don't showcase it. That's one thing I wanted to show there.

I want to go to number three, in case this is chosen. Again, we have two competing motto's, the legend, "United States of America" and "Whistle Stop Campaign," and then we have "1948" as if it's the date of the coin. It is not the date of the coin. That whole space allows us to put "1948 Whistle Stop Campaign" into that circle where that train is. A train coming at you is nice, but

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if the depth of field were risen a little bit so that the train looks like it is coming over you, you would have a more dramatic picture, just lifted by ten degrees.

I'd like to go to number six. I know the word "housewife" has turned off people from this design, but if the "Housewife's Pledge" were changed to accurately "Food Ration Pledge," then suddenly we have a very iconic actually Midwestern symbol of abundance, and with the ration pledge, it's quite a beautiful design.

I don't think it's going to gather enough votes here to become it, but I wanted to point out that's the power of a device, that's the power of a symbol. You see "housewife" and you are immediately getting rid of it. The historic thing is "Food Ration Pledge," and that's what it should be, so don't let a motto, an artist's motto particularly, hinder you. In fact, if the artist had submitted this with "Food Ration

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Pledge," I wonder whether it would have gotten more votes.

Now, Mamie Eisenhower number five is fine. I want to speak to number five of the reverse -- number four of the reverse. I'm sorry. Mamie Doud was born 15 miles from my house in Boone, Iowa. There's a Mamie Doud Museum in Boone, Iowa right near the little train station they have.

The one thing that you get from knowing about Mamie Doud is how much she loved her husband and what a strong marriage that was. "I Like Mamie" suggests that she was competing, even though contemporary times, she was beloved and somebody came up with a button, but they were never in competition. They were a true partnership.

Even though the hands have been done before, it's the only one of these designs that actually symbolized their love, which is why I like this one over the other.

I'd like to go to Jackie Kennedy

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number five. When you're working with profiles which the CFA tends to like better than the CCAC, it is incredibly important not to put a motto as if it's a text balloon coming from the mouth, and to have Jackie saying "In God We Trust" is a little -- if you worked with motto's, and there's no reason why "Liberty" has to be on the right and "In God We Trust" on the left.

That's been uniform here. I've told the artists since I've been on this Committee, play with your motto's, stack them, as they did in the silver commemoratives.

If you take this picture and you put "Liberty," smaller underneath the chin and then "In God We Trust," and you get an obstacle line of sight from the left right through, then it becomes a more attractive design. My favorite, however, is number eight.

I'd like to go to the reverses. Let's go to reverse number one, which is my

preference. It's gorgeous. It's a gorgeous design. You don't have to know the specifics of this design. I would disagree with the specifics as it was described to us.

What this represents is that Jacqueline Kennedy was beloved around the world. That's what it is suggesting. In other words, pay less attention to the history of these images and more attention to what those images symbolize. That is the iconography.

If you take a look at one of the worse designs I have seen since being on this Committee, number five. This is Clip Art. I want to back this up, not just by saying it's Clip Art and one of the worse designs, take a look at that. There is absolutely no depth of field. It's just like a page of Clip Art.

Now, if you want to be an artist, take a look at the musical symbol there and can that be worked into the faces, which come to us 600 years before Christ from Dionysus in

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Greece, and she was married to a Greek shipping magnate. That is what I see when I take a look at that.

The other thing is if this is art, why not take that pallet, blow it up, and then in the first, have the mask of comedy and the second, you could have a symbol of the mask of tragedy, and the third, put the music clef, and the fourth, you could put notes.

Now, I'm not advocating for that, but that's art and not Clip Art. I want to make that point abundantly clear. I've seen Clip Art in other designs in here before.

I'm going to go to Lady Bird. My preference is going to be for seven. I know people like five. Five looks like Pat Nixon to me. It looks a little like Pat Nixon. The hair is brunette, but other than that. I'm going with seven.

In terms of the reverses, my favorite is a close between one and eight, but as there is going to be votes for number three, I'd

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like to talk to number three.

Here's a good design that can be improved by remembering that the devices and requirements of a coin can be violated any time you want, and that truck, for instance -- first of all, I'd push the truck back a little so it doesn't take too much of the highway, and then I'd have part of that truck actually over that frame or under it, and the car is already over it, just to add a little bit more depth of field in that.

I do like how on the bottom we have some of that shadowing and depth of field, and with frosting, this could actually be quite a nice design.

But it is important for us to remember the various artistic concepts that make our coins beautiful.

CHAIRMAN MARKS: Thank you, Michael. I'll go to Mary now.

MS. LANNIN: Okay. Well, there is some advantage to being last because all of

you have tried to convince me.

(Laughter.)

MS. LANNIN: For Bess Truman, for the obverse, I chose number three because I think my friend to my right convinced me that was her view of herself. My other choice would have been number four but I thought she looked a little too - you're going to have to stay after school, young lady, kind of stern look to her. I think there should be a softer aspect to her.

For the reverse, I kind of flip flopped on this. I think I would go with reverse number two. I think graphically, artistically, that is really powerful. The whistle stop campaign, it's an interesting concept, and as Mike said, it could actually be worked into the wheels.

Number three, I believe was the choice of the CFA. I kind of like 1948, it's the year I was born. What can I say? I would have the bunting there. To me, it's the

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forward momentum of the train; it's coming in to show all the wonderful things that the United States is going to do after the war. I think it is really powerful.

Number five for Mamie, we have all decided for that obverse. That is my memory of Mamie Eisenhower. For the reverse for Mamie, I did like number three. Can the button be made bigger and the hands slightly smaller? I don't want to miss that.

Ike was the first president that I remember seeing on television. I think we all maybe were getting TVs in the 1950s. I remember seeing him sitting in the back of a convertible with Mamie, you know, waving. The fact that people liked her as well as Ike, I do like this button, and I'd like it a little bit larger. I think just putting it on a lapel; somebody may not understand it's on a lapel.

Jackie Kennedy. Number eight is what Jackie looks like to me. She was beautiful.

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She was gracious. She was welcoming. She was questioning. She was intelligent. I see all those things in this. I compliment whichever artist did that because to me, she was really captured.

Artistically, for the reverse for Jackie, I have to go with number one, although five, I wanted it to be better. I think of Jackie Kennedy, and I think of the arts in America. Again, what everybody has said about Clip Art I think is true for this. Graphically and artistically, number one has my vote.

For Lady Bird, number three, if you do take away the hair, I do agree with what the CFA said that to me was Lady Bird. The very dark eyebrows, the sort of thin, pointed nose, the smile. The hair I remember of Lady Bird is the hair of number five. If the artist could work a little bit on the hair.

For the reverse, I tend to go with number one. I realize that is a little

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traditional choice, followed by the reverse of number three.

I would like to say something. Maybe I would have to kind of look at more pictures of our spouses, did they all share one set of pearls?

(Laughter.)

MS. LANNIN: Every single woman has on a pearl necklace.

MR. JANSEN: I think Jackie has three.

MS. LANNIN: Jackie has three, and she actually did wear them, but everyone else, it looks like they all borrowed from the same jewelry box. Enough said.

MR. JANSEN: They never go out of style.

MS. LANNIN: They never go out of style. You're right.

MR. MORAN: Gary, before we go to a vote, can I interject questions about Jackie Kennedy?

CHAIRMAN MARKS: Yes, let me thank

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Mary first.

MR. MORAN: I'm sorry.

CHAIRMAN MARKS: Thank you, Mary.

MS. LANNIN: You're welcome, Gary.

CHAIRMAN MARKS: Michael?

MR. MORAN: First of all, I think we have the potential with Jackie Kennedy to do a truly outstanding coin design. We did with Edith Roosevelt. Unfortunately, we dropped the ball with Eleanor Roosevelt. She deserved better. You have to work with what you have.

I was ready to go with the railroad train on design number eight on the obverse until Donald spoke up about Paul Manship and the inaugural medal of JFK. I think there is a significant opportunity here to do it again, if indeed that's where we want to go with it. I'm looking for reasons why I should change from eight to five. I don't know the inaugural medal that well.

CHAIRMAN MARKS: Michael, are you talking about Jackie Kennedy?

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MR. MORAN: Yes.

CHAIRMAN MARKS: Okay; sorry.

MR. MORAN: I'm sorry. Steve, I've got a question for you. Which one of those two do you think you can work with and make it the best between five and eight?

MR. EVERHART: This one.

MR. MORAN: That one? Okay.

CHAIRMAN MARKS: Is that all, Michael?

MR. MORAN: That's it.

CHAIRMAN MARKS: I have two quick comments. Looking at the Mamie Eisenhower reverse with the button, look at that real quick, number three. A lot of support on the Committee for that. It wasn't one I was leaning towards. You guys got me all confused now.

(Laughter.)

CHAIRMAN MARKS: If we go with this one, I guess I want to make sure that the "I Like" shows up. Here again, we have a tendency to look at these designs blown up in

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super-size unrealism, because they're so big. When you put this down to a coin that's a little more than an inch, and if that "I Like" is slight as compared to the "Mamie," I just want to make sure when that gets sculpted, if this is the one we pick, it has some definition to it so it shows up.

My other comment has to do with Jackie Kennedy. As is the case so often, I'll say something and then my colleagues say things and I wish I could take some of those words back.

(Laughter.)

MR. JANSEN: We'll get you a mask.

CHAIRMAN MARKS: I think it was Heidi who first said the dagger words to me "Clip Art."

(Laughter.)

CHAIRMAN MARKS: I felt it go right through my heart on number five. She's right. Michael, you're right. You used it, too. Then I started thinking okay, you know what, I

fell into this trap that if I'm looking at these as individual images when we are looking at a coin with both obverse and reverse, so with respect to Jackie, who was a beautiful woman, it looks like we're probably going to go with number eight on the obverse.

I want everyone to imagine number eight obverse and number one reverse. It's a beautiful coin, particularly if we make the ocean areas the polished field. It's a beautiful coin, and I think it's very befitting of a beautiful First Spouse.

So, those are just my comments.

MS. STAFFORD: Mr. Chairman, if I may just interject since we are talking about this reverse, one of the members mentioned something when talking about this design, I think if this is recommended and ultimately selected, we could actually add to the design description to reference the arts, that in some way this symbolizes her bringing beauty into the world through her avocation for the

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arts.

I think we could maybe make reference to that perhaps through the design as well, symbolically.

DR. BUGEJA: I would like to speak to that. What you are doing is you're asking people not to associate those symbols with what they have come to represent and to force them to understand the arts. I would be against it.

MS. STAFFORD: No, I'm sorry. Not the inscription, the accompanying materials, for example, on the web page.

DR. BUGEJA: Oh, that's fine.

MS. STAFFORD: Description; I'm sorry.

UNIDENTIFIED SPEAKER: On this beautiful masterpiece.

MS. STAFFORD: No, no. Description.

UNIDENTIFIED SPEAKER: That would be graffiti.

CHAIRMAN MARKS: Okay. Go ahead, Heidi.

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MS. WASTWEET: I have two quick comments. If we could go briefly to Lady Bird Johnson reverses. Number one, as so often happens, when we look at these packets at home, we pick a favorite, and then when we get here and we hear what the other members have to say, we change our minds. Jeanne swayed me on this one, one versus three.

While I was waffling between these two, she had a great point. Number three shows her influence across the country, whereas design number one is so iconic of Washington, D.C., I think it is limiting to her influence, and number three symbolizes the breadth of her influence. So, I am changing my support and leaning towards three, which brings me to my second point.

I want to remind and inform about our voting system here. We vote on each design and we give it a score of one to three based on merit. It's not a ranking of first, second, and third but rather a merit score of

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one, two, or three. Three being a very excellent design. One being a minimally acceptable design. Zero being I didn't like it at all.

We can give any score to any design. We don't have to give a three to our favorite design if it doesn't meet the standards of an excellent design. I want us to save those three's for the very best designs.

We also have a minimum score that each design has to meet at 50 percent of the possible score in order to be an official recommendation. In this way, it is our method of communicating those best designs and not just the best of a particular group.

I encourage and remind members not to vote too early, not write your scores on your sheets too early until you have heard other people speak because often times other members with their vast array of experiences and coming at this from different angles will have points that we hadn't thought of at home, and

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this method, I think, really works well of choosing the best designs.

CHAIRMAN MARKS: Thank you, Heidi. At this time, I'm going to ask the members to go ahead and vote on the first four spouses that we have considered here. Dr. Viola, has the voting process been explained adequately at this point for you?

DR. VIOLA: In the sense that three is the best.

CHAIRMAN MARKS: You're free to vote zero on everything or three on everything or something in between. It's a test of intensity, how intense you are in your preferences for any given design. If you go ahead and vote on those, we have one hour to complete this First Spouse review, and we have two more First Spouses to go through.

(Members voting.)

CHAIRMAN MARKS: April, are you ready to begin 2016?

MS. STAFFORD: Yes.

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CHAIRMAN MARKS: Why don't you go ahead and give us the benefit of your report?

MS. STAFFORD: Okay. For 2016, we'll start with the Patricia Nixon obverse candidate designs. Patricia and Richard Nixon were married on June 21, 1940. Mrs. Nixon served as First Lady from 1969 until her husband's resignation in 1974.

We have seven obverse candidate designs. Obverse one, two, three, four, five. Obverse five is the CFA's recommended obverse. Six and seven.

Moving on, we have five reverse candidate designs for your consideration. Reverse one features a directional sign indicating the names of many of the places Mrs. Nixon visited during her time as First Spouse. She was the most traveled First Lady until Hillary Clinton.

Reverse two commemorates Mrs. Nixon's dedication to service. The wheel of the wheelchair represents her efforts to make the

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White House more accessible to everyone. The open hand represents her commitment to volunteerism, while the globe represents her distinction as the most traveled First Lady at the time.

Reverse three symbolizes Mrs. Nixon's efforts to make the White House more accessible to all. As a note, she is shown here wearing pants instead of a dress because she was the first First Lady to wear pants in public.

This is also the CFA's preference because it features the theme of accessibility. However, they suggested several modifications, particularly to how her figure is rendered here, while also noting the background needed to be simplified.

Reverse four depicts the earth with a torch featuring an olive branch design representing Mrs. Nixon's international travel on behalf of the United States. While First Lady, she visited more than 75 countries.

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Reverse five features figures standing hand and hand around a globe symbolizing Mrs. Nixon's efforts to emphasize the value of the average American citizen during her years as First Lady. She advocated for volunteerism around the country, and promoted this campaign on an international scale when she personally visited earthquake victims in Peru and a combat zone in Vietnam.

Moving on to Betty Ford, Betty Ford married Gerald Ford on October 15, 1948. She served as First Lady from 1974 until 1977. We have eight obverse candidate designs.

Obverse one, two, which is the CFA's recommended design, obverse three, four, five, six, seven, and eight.

Moving on to the reverse candidate designs for Betty Ford, we have seven for your consideration. Reverse one shows the Scales of Justice holding the symbols of male and female as equal weights, representing equality between men and women. Mrs. Ford was a

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supporter of social and economic equality, an activist for the Equal Rights Amendment.

Reverse three, a spray of oak leaves with three acorns representing Mrs. Ford's strength when faced with hard personal decisions made in the public eye. The acorns represent her three major contributions to the Nation's well-being and advancement. She advocated for treatment of substance abuse and addiction, raised breast cancer awareness following her diagnosis, and was a passionate supporter and activist for the Equal Rights Amendment.

Reverse four features a hand carrying a candle with a flying dove in the background. The inscription reads "Leading the Way." Mrs. Ford shed light on subjects not previously openly discussed, such as addiction and breast cancer.

Reverse five also features a hand holding a candle with the inscription "Shedding Light." Mrs. Ford led the way to a

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more open and honest discussion about substance abuse and breast cancer.

Reverse six, the CFA's recommended design; here a lighthouse shines a light in the darkness while the inscription reads "A Beacon for Others." Mrs. Ford was a beacon of openness and honesty for all as she worked to improve the Nation's attitude in education regarding treatment of chemical dependency, breast cancer, and equal rights for all.

I would note again as this was the CFA's recommended design, they suggested that the inscription be changed to "Shedding Light."

Reverse seven features a stylized caduceus with a microphone in place of the rod. Mrs. Ford used her position as First Lady to engage in a public discussion of medical issues relevant to women.

Reverse eight, a young woman ascends a spiral staircase representing Mrs. Ford's legacy of inspiring others to achieve recovery

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from addiction through her example of openness and personal victory.

CHAIRMAN MARKS: Thank you, April. At this point, we will go through our culling process followed by technical questions. If we are ready for that, if we are ready for obverses. Here again, let's be careful on which ones we move forward to focus on. We want to be able to have the time we need to look at the designs that are most appropriate.

Betty Ford obverse number one. Nixon, excuse me. Patricia Nixon, number one.

Interest?

(No response.)

CHAIRMAN MARKS: Setting that one aside. Number two?

(No response.)

CHAIRMAN MARKS: Setting that one aside. Number three?

(No response.)

CHAIRMAN MARKS: No interest in three. Number four?

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(Responses of yes.)

CHAIRMAN MARKS: Four is in. Number
five?

(Responses of yes.)

CHAIRMAN MARKS: Number six?

(No response.)

CHAIRMAN MARKS: Setting six aside.
Number seven?

(Response of yes.)

CHAIRMAN MARKS: That does it for the
obverses. Going on to the reverses, number
one?

(No response.)

CHAIRMAN MARKS: Setting one aside.
Number two?

(No response.)

CHAIRMAN MARKS: Setting that one aside
also. Number three?

MR. URAM: That is the CFA's choice.

CHAIRMAN MARKS: That is the CFA's
choice; correct. Is there interest in this
one?

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(Response of yes.)

CHAIRMAN MARKS: Number four?

(Responses of yes.)

CHAIRMAN MARKS: Number five?

(Responses of yes.)

CHAIRMAN MARKS: Okay. Now we are going to go to Betty Ford. Obverse number one?

(Responses of yes.)

CHAIRMAN MARKS: Number two?

(Responses of yes.)

CHAIRMAN MARKS: Number three?

(No response.)

CHAIRMAN MARKS: No on three. Number four?

(No response.)

CHAIRMAN MARKS: No on four. Number five?

(No response.)

CHAIRMAN MARKS: No on five. Number six?

(No response.)

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CHAIRMAN MARKS: No on six. Number seven?

(No response.)

CHAIRMAN MARKS: Setting seven aside. Number eight?

(No response.)

CHAIRMAN MARKS: Setting that one aside. We ended up with two for the obverse. Going on to the Betty Ford reverses, number one?

(Response of yes.)

CHAIRMAN MARKS: Number three? What happened to two?

UNIDENTIFIED SPEAKER: There is no two.

MS. STAFFORD: I should have explained. There may be breaks in the numbering of some of these portfolio's because some designs were removed later in the design development process.

CHAIRMAN MARKS: I knew that.

MS. STAFFORD: Sorry, I apologize for not mentioning it.

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CHAIRMAN MARKS: I should have picked up on that faster. Number three?

(Responses of yes.)

CHAIRMAN MARKS: Three is in. Number four?

(No response.)

CHAIRMAN MARKS: Setting four aside. Number five?

(Response of yes.)

CHAIRMAN MARKS: Speak up, folks. I'm half deaf. Six?

(Responses of yes.)

CHAIRMAN MARKS: Seven?

(No response.)

CHAIRMAN MARKS: We're setting that one aside. Number eight?

(Responses of yes.)

MR. URAM: I'd like to recommend obverse seven on Betty Ford.

CHAIRMAN MARKS: You'd like to put that into the mix?

MR. URAM: Please.

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CHAIRMAN MARKS: Just a moment. We have more in this set, folks. The designs for our focus are for Patricia Nixon, obverse four, obverse five, and seven. Three obverses for Patricia Nixon. For reverses, I have reverse three, four, and five. Three reverse designs for Nixon.

On the Betty Ford obverses, we have number one, number two, and number seven. Three designs for obverse. On the reverse designs for Betty Ford, we have number one, number three, number five, six, and eight.

Are there any technical questions about any of these designs that we have decided to focus on? If you have those, please speak up now and address the staff.

(No response.)

CHAIRMAN MARKS: Hearing none, at this point I would like to recognize Mary Lannin to begin our conversation, and after her we will be moving to the left, over to Michael Bugeja.

MS. LANNIN: For Patricia Nixon, I

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believe I chose number five because that is my vision of Pat Nixon. That's what I think of. She looks a little happier. She never really looked totally happy in pictures. She looks slightly happier here. There is the obligatory pearls.

For the reverse for Patricia Nixon, I liked five because I thought graphically and artistically, it would be very interesting. That was my only choice for that one.

Betty Ford, I think number one because that is my mental vision of what Betty Ford looked like with the pearl earrings, and for the reverse, I picked number six with the suggestion that the wording be changed as April mentioned for "Leading the Way." That's it.

CHAIRMAN MARKS: Thank you, Mary.
We'll go to Michael.

DR. BUGEJA: Okay. On Pat Nixon, I'd like to take a look at number five and seven. Number five is a forced smile. I was in

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journalist in the Nixon Administration, and that is her public face. Number seven is a real smile. That would be my favorite. She deserves to have a real smile after what she endured.

As for the reverse, I think you have a wonderful coin design in number four. The iconography is apt. The depth of field is terrific and even though these are common artistic symbols, you see at least we have depth of field, and that just really impressed me. On number five, it's a quilt with stick figures to me.

I'd like to go to Betty Ford. I'm going to advocate for number seven because in public, that's what I remember of her. It's a good Midwestern face. I think she would love it. It's so fetching to me.

Going to reverses, on number two, I'd like to speak briefly about this. I guess that's an oak leaf and I guess it means strength, so if you have to tell what the

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symbol is, then something is not working and we are Clip Art again.

I'd like to go to number six, which to me is my favorite. I'd also like to take a quick look at number eight which really impresses me in terms of the depth of field and how that is going to pop out of the coin. I'm not sure people would understand what it means but I did want to compliment the artist on that. I'm done.

CHAIRMAN MARKS: Thank you, Michael. We will go to Robert.

MR. HOGE: I concur with what my previous colleagues have said, and really don't have very much to add. I kind of like number five of Pat Nixon with the forced smile, because I do recall seeing this being a good likeness of her, forced or not.

For the reverse, I agree with number four being the strongest image, although I do like the patchwork quilt effect of number five.

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For Betty Ford, I think the best image in my opinion for her would probably be number one, it seems closest to the way I sort of imagined her. For her reverse, I agree with number eight being the strongest. Is it number three with the acorn and oak leaf?

MR. SCARINCI: Number two.

MR. HOGE: Number two, it is almost identical of Vogel of the American Numismatic Society, as I'm sure most of you are aware, which is a kind of peculiarity that we might want to avoid here. Thank you.

CHAIRMAN MARKS: Thank you. Donald?

MR. SCARINCI: For the obverse of Pat Nixon, I think number five is perfect because of the forced smile. That was her.

DR. BUGEJA: Good argument.

MR. SCARINCI: That was her, from my mind. I like on the reverse -- I really love the design in number five. I think it is an interesting pairing. I think it's different than anything we have done in this particular

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series. I like the globe. I like the people image. I think it's the best one. I really don't like number three at all. I really hope there is no move to go with number three. You are just never going to get this looking right in the diameter of this particular coin.

I caution those who want to go with number three.

The next one is on Betty Ford. I can see the merits of one and two. I'm having a hard time deciding so I'm not going to decide. I'm going to hear what everybody has to say about one and two. I could see the merits of each. When I look at one closely, it kind of bothers me; her expression kind of bothers me. Number two, I think has the nicest impression. I'm anxious to hear what everybody has to say about that.

For the reverse, however, I love the last one, which is number eight, which is what confused me. Number seven is kind of humorous. I think the reason people are

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reacting to number six, you know, it's absolutely a pretty design. We've seen something like this several times before.

This one definitely works, but number eight we have never seen. This whole concept of breaking a glass ceiling and this concept of steps still to be taken, I just think it's powerful. I think it's different. You know I'm a sucker for a circle within a circle. I just think this one works. I've really not seen it.

I know someone is probably going to mention the similarity to Michael Meszaros' staircase that he did for the Society of Medalists in the late 1980s, I'm tempted to say.

That is a different design and that is a staircase going up. This is a staircase from the vantage point of that glass ceiling. I just like it. I think it works. I think it's symbolic, certainly more symbolic in this case than its competitor, number six. I think

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number six is its only competitor.

CHAIRMAN MARKS: Thank you, Donald. Before Dr. Viola goes, just a note on the score sheets, folks, that was just pointed out to me. If you would look at the score sheet at the bottom for Betty Ford, and this is important, I'd like everyone to grab your score sheet.

Please note that on the reverses, there is no "02." Would you please cross "02" out and you need to add an "08" at the bottom. My apologies. I am responsible for preparing these ahead of the meeting. I fumbled on this one. My apologies, but if you could please make those corrections.

Okay. Dr. Viola, please proceed.

DR. VIOLA: Thank you. For Pat Nixon, I certainly like number five. That's what I remember. On the reverse, I have a handicapped nephew, spends his life in a wheelchair, and it would be nice to have something like that on a coin, but I agree

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that it probably would be very difficult to convey. So, I guess I'd have to say I'd go with number five. If there was some way to do the other one, I would prefer that.

On Betty, I think I really like number seven, a very natural look. Having spent some years in the Navy, lighthouses were very important to me at sea, I do like the lighthouse symbolism. If you folks think you can make this number eight pop out, that's probably what we should go with. That's it.

CHAIRMAN MARKS: Thank you. I'll go to Tom.

MR. URAM: Thank you, Mr. Chairman. On Pat Nixon, I, too, agree either five or seven. I kind of lean towards five. Mike's comment there, it certainly is appropriate. There is no question, I could go with either one. Maybe she does deserve number seven, you know.

(Laughter.)

MR. URAM: Like was said. I could go either way, but maybe this smile would be

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appropriate. I would lean a little more on seven. On the reverse, I had looked also at numbers three, four, and five. After listening, I also felt number three would be difficult, plus we have used that in the Roosevelt series as well and some other things recently.

I'm going to go with number four, I think. I think the frosting and different ways that could be done is great, the symbolism is there. Number five reminds me of a foreign coin I've seen, and I can't picture it exactly, but there is something out there that is very close to it. Maybe it was a 50 pence. I don't remember. There is something out there real close to it. I'm going to go back to four.

On Betty Ford, the reason why I put number seven back in at the last minute, and I appreciate the Chairman doing that, I do like number one if it was between number one and two, but number seven, I had the opportunity,

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as some of you have said, I actually worked in Pittsburgh on the Abraxas Foundation, and she was our speaker in the late 1970s. I have a really nice picture with her, and I just thought of that.

If you took that picture, she and I were like this (indicating), it was exactly that image. It's just right on. It's just right on. It was an honor to have done something in that era at that time as it related to that.

So, number seven, I'm really encouraged about and I hope my colleagues would feel that way.

On the reverse, I, too, like the lighthouse, but I kind of gravitate towards number eight in the fact that it reminds me of -- I think maybe there is some symbolism said there, but climbing to a better place, where you have been and where you are climbing to, the future, and so forth, I think maybe proportionately the person needs to be

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adjusted a little bit. That head shot there is a little bit un-proportional or something, or maybe because I'm looking at the two of them.

I think that will make a nice sweeping image on the reverse of the coin. I would go with number eight.

Thank you, Mr. Chairman.

CHAIRMAN MARKS: Thank you, Tom.

Jeanne?

MS. STEVENS-SOLLMAN: Thank you, Gary. For Pat Nixon, I'm going to go with number five. I like the fact that she maybe does have a forced smile. I think maybe she needs it. In number seven, I'm not convinced. To me, that's more of a forced smile. We also have more teeth in there.

For the reverse, I'm going to go with number five because if you look closely, everybody is calling these "stick figures," but I'd like to call them "primitive man." This is reflecting her association with South

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America, Peru. If you look at it very closely, I think we see a little bit of basket weaving between the torso and the legs. It just speaks to me of working with a foreign country. I chose that over number four.

For Betty Ford, I'm going to comment on the likenesses of one and two. I think they were very good. However, number two gives me a more convincing forehead. She's very serious, she's very determined, and yet she has this smile that lets me know she's positive about all that has happened to her. In number one, her forehead dips a little bit, and I'm not quite sure that's anatomically correct. I don't think we want to do that.

In number seven, and Tom, I'm going to make this little reference for you, when we bring our dogs to the judge and he says show teeth, this is what I'm thinking somebody has said to her, show teeth, so we can see more of your mouth. I don't like this one for that reason, even though this may be --

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UNIDENTIFIED SPEAKER: You could tighten it up.

MS. STEVENS-SOLLMAN: You could tighten it up. That's why I don't like that one. The reverse, I did think about -- I chose number three because it was a very beautiful design, but at the same time I know this is the ANA symbol, and Bob has spoken to that issue. I also think maybe numismatists would like it. I think it's very good that it shows strength. She has had to overcome a tremendous amount in her life.

The lighthouse, number six, it is also a good representation of her struggles.

I'm still not totally convinced between three and six, but I think we have a very good representation of what she went through. I wanted to compliment the artists on their ability to capture that.

Thank you, Gary.

CHAIRMAN MARKS: Thank you, Jeanne. I'll go to Heidi.

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MS. WASTWEET: Thank you. I may be the only one standing out in the field on this one, but on Pat Nixon, number four, I think this is just a beautiful design. I think it's an excellent example, that sweeping hair to me is just gorgeous, the expression on her face is beautiful, her jaw shows the ultimate dignity in the face of a difficult life.

There is a reason that profile portraits have been popular in the antiquity of coins, because our previous sculptors knew that the profile on a coin makes for the best sculpture because of the dynamics of low relief sculpting.

When I do see a profile portrait that I like, I'm going to always sway toward that over the front on portrait, which is much more difficult to pull off in a coin.

I'm giving full support to number four, and I may be the only one.

For the reverses, I want to talk a moment about number three, since this is the

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CFA pick and they had requested some changes to the anatomy. I want to talk about the gesture and figures on coins. Because of the scale of coins, the gesture, the figures, is very, very important, more so than the details.

If we took this figure and just fixed the detail, that doesn't fix the gesture. This gesture reminds me of those Lego dolls, and I don't think we can overcome that. Besides, it's very busy. I'm not supporting this design at all. I think it really misses the mark.

Number five, I think this would be an attractive coin. I agree with what Tom said, this reminds me of something else and I can't put my finger on it. I like number four. I haven't decided yet.

Betty Ford observes, honestly, I didn't like any of these particularly well. I agree with Jeanne on number one, the forehead is a bit flat. Number two, I could get behind that

one. Number seven, those of you who know me know I'm not a fan of teeth on coins, showing teeth, but I do put a lot of weight into what Tom said since he saw her in person and this is a good likeness, so I may give this some support.

Reverses, number three, the oak leaves. This is part of our American iconography and visual language, that oak leaves do stand for strength. I agree with Michael Bugeja that we don't need to have the word "Strength" on there. That has already been said with the leaves themselves. I think this is a beautiful design. It may not be original enough considering the comments about the ANA logo, but it's a nice design.

Design number six, it's an attractive design. We have seen similar designs before. It's a nice design. I do give merit to design number eight. It's very original. I think the symbology is clear, getting out of the downward spiral is an unique perspective. I

think it can work. I support Donald's comments and praise of this. That's it.

CHAIRMAN MARKS: Thank you, Heidi. This First Spouse series is one that I didn't feel real good about until we got to the early 20th Century and some of the things the First Spouses did became a little more interesting. With it, too, we saw an improvement of the art that we are getting. I'm not sure which design I'll peg it to, but perhaps Edith Wilson with the hand on the cane, and then moving forward.

I think we are putting together a wonderful collection of reverse designs that I think are noteworthy. Most of them are going along this idea of some real original symbolic images, things we have not seen on American coinage before. I'm encouraged with it.

With that idea, I wanted to say that to preface my remarks here because I'm hearing some remarks on some of these designs that I think would take us away from what we have

been trying to achieve here, and I think we have a couple of examples that very much keep us in this track that we are in right now of some real unique originality.

With that, I'll start with the obverse designs. Heidi, I think you have really given me a reason to think about number four. You're right. There is some stylistic technique going on here that is very interesting, and I'll probably be giving that some support.

I'm also surprised, Heidi, that I heard you say you might support teeth.

(Laughter.)

CHAIRMAN MARKS: I've never seen a coin sculpted where teeth looked good, it's just maybe a preference of mine, but I just don't think teeth really come off. It comes off a lot better in a line drawing than in a sculpt. I'm not sure I can make that leap.

Let's go to Pat Nixon reverses here. I know a few of you have talked about gosh, you

think you have seen number five somewhere before. Well, maybe you have seen something like it, but you have not seen this. This is a truly unique design that moves this series forward in an important way.

We're talking about Pat Nixon here, and what this image says to me is the human family, bringing peoples together, reconciliation. If you look hard enough right in the middle, there is a sun, which to me talks to a brighter future for mankind, with the globe right in the middle.

Graphically, it's very intriguing. I think when you first look at this coin, it is going to be one that is going to give you that moment of oh, and you are going to look at it. It's not something we have seen time and time again.

I usually like to stay on the positive side of things, but number four, we have seen number four. We have seen torches. We have seen this sort of thing before. I'm not sure

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there is going to be a lot of popping in this one. Number three, please don't go to number three, folks. I know we kind of got some people upset with the words "Storyboard," but we have moved away from it in a large way, and this takes us right back to that battle. Please don't pick this one.

Number five, I think is a wonderful opportunity for us, think about it in proof. The sun there is going to be the polished field. It's going to be a spectacular coin, not only in the circulating version but particularly in the proof version. I would just call on you to give serious thought to number five. It would not be some other country's coin. It would be ours. It says "United States of America" up there. I don't think we need to be afraid that it might look like something else somewhere else.

If that's the standard we were going to use, most of everything we have looked at today certainly has been done someplace else,

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so please don't let that sway you.

Let's go to Betty Ford. Again, I'm hung up on teeth. I hear what my friend, Tom, is saying, and I do like number seven, but I can't get over the teeth. I'm just not sure that is going to look good when it gets into a coin. I much prefer number one. I'm a little on the outside with the group, I think, but I think that is a nice rendering of her.

Let's go to the reverse designs. As often happens, I am with Donald again. Let's go to number eight. Here again, this one is a great symbolic image for Betty Ford. This is a woman who confronted the difficulties in people's lives and worked to get people rather than on a downward spiral, on an upward spiral. Graphically or symbolically, I should say, it tells a story of moving your life in the right direction, but artistically; it gives this series something once again that is unique and original. I don't think we have seen anything exactly like this.

You see the round opening of the bottom of the stairs behind the lady's head; it almost gives this aura around her head. I see that as a polished area, and it's going to give definition to the head, and just that spiral shape, I'm seeing that one band there that doesn't have stairs that kind of takes off under her arm on her torso and then moves up to the left, I'm guessing that is going to be a polished area. I think that would be offset really nicely with the frosted steps.

I think this is a spectacular design, folks. I think it keeps us moving in the right direction for what this series has become for the 20th Century First Spouses. I want to encourage everyone to give some serious consideration for this design. If it can't be your favorite, I would ask that you at least give it some points.

So, with that, I'm going to go to Erik and ask him for his comments.

MR. JANSEN: Pat Nixon, obverse,

nothing is funnier than the truth and nothing is truthier than the fake. I go with number five because I think this woman stoically carried it forward when it was a heavy load to carry.

When I go to the reverse on Pat Nixon, I'm going to go with design number five. I loved this design from the instant this page showed itself to me. I do have some -- I'm visually challenged here. The heads touch the globe just a little too close, and to that extent, I'm not quite sure how you solve this, by shrinking the globe or reducing the height of the cut out figures.

I think there needs to be just a subtle gap between the top of the heads and the globe that is a little bit bigger than it is. Artistically, I could be screwing this design up completely. So, if this gets selected, I'm going to ask the group to give some discretion to the artist rendering this into the die to take a look at that issue.

When I go to Betty Ford obverse, I vote strongly for one and two. I'll go with either one of them, do you want the side view or the three-quarters view, I don't care. That is Betty Ford in my book, not number seven.

When I go to the reverse for Betty Ford, I have to tell you, I don't know if the artist that did number eight is listening, but the artist that did number eight really got it. It carries the brilliance of the challenge of climbing out of the spiral and gives you the sense of vertigo that one gets when one faces those truths in one's life.

Thank you.

CHAIRMAN MARKS: Thank you, Erik. We will go to Michael.

MR. MORAN: I'm stuck on Pat Nixon in terms of what I'm going to do on the voting. Five and seven look like they were done almost by the same artist. Heidi has made a very good point about number four and profile. I think she looks stoic there. You get away

from the issue of the smile, is it forced or not forced. I don't know what I'm going to do on that one. That's the only place where I have not decided.

The reverse, it's already been covered, it's number five. It's clearly number five.

Turning to Betty Ford, I like number two. I think that is a good design for her. I think number one didn't quite get the hair right, when you look at the images that are on the Internet, how she styled her hair. On the other hand, I also respect Tom in that he was with Betty Ford, he has a personal recollection of what she looked like, in number seven. I'm going to have to give that some votes as well.

I want to take a minute to repeat what people have said about reverse eight with the spiral staircase. We're getting into First Ladies that were multi-faceted, particularly in our recollections of them. Betty Ford was not so simple as a cluster of oak leaves. She

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was a complex personality. I think the thing that makes a good coin design is when it speaks to the individual and can offer multiple interpretations. This is one of the strongest reverses I have seen in this regard. I like the way the negative space there around the head is done.

I came in here wanting to vote for number one, the scales, and it is clearly this one, number eight.

CHAIRMAN MARKS: Okay. That takes us full circle in our comments. Are there any follow-up's you would like to add quickly?

DR. BUGEJA: I'd like to do one really quickly.

CHAIRMAN MARKS: Go ahead, Michael. Do you have a microphone?

DR. BUGEJA: No, I'll just speak loudly.

CHAIRMAN MARKS: We need to get it on the recording.

DR. BUGEJA: Okay. I'd like to go to

number eight, Betty Ford. This is just a suggestion for depth. I don't know if the intent was a patchwork quilt design. I'm sorry. I have the wrong one. I just lost it.

I guess it's Pat Nixon, number five. I'm sorry.

I think Erik spoke a little bit about the head is too close to the planet. If the design is not intended to be flat, one of the things with orientation, and there are some wonderful orientation work, number eight of Betty Ford is an example of that.

I wonder if you made the earth smaller and you pushed the figures in toward it, you would get depth of field, or if you move the earth out a little bit and maybe over some. In other words, to play with orientation.

This is a design, and I'm going to mess with the design, but this is an example of what the concept of orientation can do. Every time you start to change the devices to make depth of field, you're going to get a better

design on a coin.

What I worry about on this one is it almost looks like a shield. I would like to see some depth, some shadow, unless the design was made to be flat. That's a perfect example of what I have been trying to say about coins.

If you go to Pat Nixon number eight, what we have been talking about, I think you get a perfect example of depth of field, and how --

UNIDENTIFIED SPEAKER: Betty Ford.

DR. BUGEJA: Betty Ford, number eight. One of the things Betty Ford was known for is encouraging women to get breast cancer tests. I remember covering that. She was mightily courageous in that. So, that shows she was always moving forward.

Just listening to what people were saying, I have come to really appreciate that. I covered that Administration, so I know her courage. I'm changing my viewpoint to that because it does reflect courage. That's all.

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CHAIRMAN MARKS: Thank you, Michael.
Mary?

MS. LANNIN: Gary, in light of what Heidi was saying about having a problem with teeth, I like Patricia Nixon number five. I think there have been quite a few votes for it. That's my memory of sort of what she looked like. We're talking about the forced smile, the fact that is probably exactly what she felt like.

Would we like it any better if the lips were closed? I think that is really a reflection of what she looked like, not just have the teeth? Just a thought.

MS. WASTWEET: It would be better.

CHAIRMAN MARKS: I'm going to ask just quickly to indulge me on Nixon number five reverse again. Just a quick note there. Some of us talked earlier before the meeting about this idea of a proof map and layers of frosting.

I think in this one, the proof map is

right there. I think there are two layers of frost that are very evident that would apply to the whole thing, plus the mirrored field that would go around the globe. I think it would just be stunning. I think it would be a stunning design, particularly of her.

Any other quick comments?

MS. WASTWEET: I will say on this one, the way I see this, it does have dimension with the globe being round and the texture behind the figures. I think in that respect it's not flat, but it does pop out and it will look good on the actual size.

CHAIRMAN MARKS: Yes, I would truly hope that the globe would have some relief to it. If that globe ends up like a pancake that is going to be difficult for this design.

Okay. Anyone else quickly?

(No response.)

MR. MARKS: All right. What I will do now is ask everyone to register their support on their voting sheets, and get those into our

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Secretary, Mr. Jansen, and staff.

At this point, we are scheduled for lunch. We are a little bit ahead of schedule.

MS. STAFFORD: Lunch is there.

CHAIRMAN MARKS: Are we ready to adjourn?

MS. STAFFORD: Yes, sir. Agenda, returning at 1:15.

CHAIRMAN MARKS: Okay. We are going back at 1:15. I'm going to encourage, ask, and plead with everyone to please make a point of being here at 1:15. As soon as a quorum is in the room, I will get going. We have a lot of work to do yet this afternoon, particularly with the "America The Beautiful" quarter. We have a number of designs to go through.

Please be here at 1:15. Until then, we are in recess.

(Whereupon, at 12:15 p.m., a luncheon recess was taken.)

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

(1:15 p.m.)

CHAIRMAN MARKS: Okay. We are back on the record, and we have a quorum in the room. The first thing I want to do is thank the Committee and the staff for a wonderful morning. I think the discussion was very productive. We did it in a very efficient way, and I thought we were also very thorough. Thank you, everyone, for the great work this morning.

We have some results to report to you from all that work. I will start with the Truman obverse. Again, for those of you who might not have been here this morning, a perfect score here is 33. We need 17 for a clear majority to gain the Committee's recommendation.

I'll tell you right now we have one coin face that we didn't get to the threshold, so we are going to have to have some discussion at a minimum on that coin face.

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For the Truman obverse, I will just go down the line here, I'm not going to read off the ones we eliminated, assume those to be zero, so Truman obverse number two received 14 points. Obverse three is our recommended design with 30, 30 of the 33, that's a fairly strong vote. Obverse four received eight.

Truman reverses, reverse number two is our selection. That is a score of 28, with design number three receiving 14, and design number six receiving four.

Moving on to Eisenhower, the only design in consideration was number five for the obverse, and it received a perfect score of 33.

Going on to the reverse designs, design number three received 18. Design number four received 20. They are the only two we were looking at. At this point in time, design number four is our indicated recommendation.

Going on to the Kennedy obverse, design number two received 11. Design number three,

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which was not in the running still somehow received a vote. Design number five received seven. Design number eight is our recommended design with a score of 30. That is obverse eight for Kennedy, 30 points.

Moving on to Johnson on the obverse --

UNIDENTIFIED SPEAKER: Reverse for Kennedy.

CHAIRMAN MARKS: Oh, how did I do that. Kennedy reverse number one received 28, and that is our recommendation. Number five received 11.

Now going to Johnson obverse, obverse two received 11 points, obverse three, six, obverse five, 14, obverse six, three, and obverse seven received 15. Now, if you are keeping track you will say ah, none of those got to 17. We're going to have to revisit the Johnson obverse by Motion and decide what our recommendation will be.

Moving on to Johnson reverse, number one received 18 points and is our indicated

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recommendation. Design number two, which was not in the running, received two. Design number three received 16. Design number four, which was not being considered, received two. Design number eight received 10.

That was it for 2015. We now look at 2016 Spouses.

Nixon obverse four received 15 points. Obverse five is our recommended design at 25. Obverse seven received seven.

Going to the Nixon reverse, design number three for Nixon received zero, that was one being considered, but it received zero. Design number four received 11. Our recommended design receiving a nearly perfect score of 31, design number five. It received 31 of 33 possible.

Moving on to Ford, the Ford obverse, number one received 20, and that is our recommended design. Design number two received 15, and design number seven received 15.

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MS. LANNIN: Must have been the pearls.

CHAIRMAN MARKS: Ford reverse, number one received three. Design number three received five points. Design number five received zero. Design number six received nine. Seven, which was not being considered, received two. And drum roll, please, design number eight received a perfect score of 33. That is the spiral staircase.

So, those are our scores from our morning work. Again, I want to thank everyone for a great job, great discussion, and a real efficient and thorough examination of the designs.

So, at this point, I'm going to ask us to look at the Johnson obverse. The two highest point totals came out of design number five and seven on the obverse, so if we could look at five and seven. Those seem to be the ones with the most support at this point.

If there is anyone who wants to make a pitch, I'll ask you to keep it brief, because

we do have to get on to the America the Beautiful series. Does anyone want to make any comments on these two designs?

MS. STEVENS-SOLLMAN: Gary, the biggest comment I have to make about this particular design is it looks most like her.

I think the other design has too much hairdo that is not quite appropriate to that time and that era. This is a little more contemporary of what we see today, but I think back in the 1960s, number five really portrays what she looked like then. Maybe she looked like that later, but certainly not during her tenure.

CHAIRMAN MARKS: Erik?

MR. JANSEN: Yes, I would reiterate that, I think just plain on a facial rendering, number five is what she looked like. One of the things to think about here, actually two things, the first one is the shading that the artist has chosen, that casts, I think, her neckline and a number of

things less attractive, just because of the contrast the hair, the lips, the eyes provide against it.

The second thing is the rendering of her head is smaller in image number five than number seven, so I think it tends to make the design look a little less dominant.

I'm going to support number five and would support a Motion to adopt five.

CHAIRMAN MARKS: Anyone else want to make some comments?

MR. HOGE: I think number five is a more accurate image of her, at least in my recollection.

MS. LANNIN: Gary, I agree. I think five is more accurate. I think five is what she looked like. Seven may be what she wanted to look like.

(Laughter.)

CHAIRMAN MARKS: Can we go to seven? I will be maybe the lone person here in disagreement with the rest of the group. I

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don't think that hair looks modern. What would you think if you saw a lady come in the room with hair like that?

UNIDENTIFIED SPEAKER: Nice pearls.

CHAIRMAN MARKS: I think it is well drawn. I think it is a favorable rendering of her. I don't think there is anything wrong with that either.

MR. JANSEN: You're advocating seven?

CHAIRMAN MARKS: Yes, I am. I'm going to lose. At least I'm on the record, so when the other one is made and people say why in the world, and I'll say I don't know, I didn't support that one.

MS. LANNIN: Ask Mary.

CHAIRMAN MARKS: Pardon me?

MS. LANNIN: I don't know, ask Mary.

CHAIRMAN MARKS: That's right.

MS. LANNIN: I'm in agreement with Bob. When I think of Lady Bird, I think of number five.

CHAIRMAN MARKS: Are there any other

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comments? Go ahead.

MS. STEVENS-SOLLMAN: Sorry to make this long, but also, if you look at number five, she has a more distinct forehead; her brow is higher than it is in number seven. I think this is Lady Bird's distinct imagery.

MS. LANNIN: Yes.

MR. EVERHART: May I make a suggestion?

CHAIRMAN MARKS: Go ahead.

MR. EVERHART: On this one, I would blow the image up, take some area out of the bottom so that the head is more in line with what we have already done in the series, size-wise.

CHAIRMAN MARKS: Let me make this suggestion, because I think I see the train is on the track. If there is a Motion, I'd like to entertain that Motion, but if we could expedite this matter, if you agree with what Don Everhart just suggested, if you would just incorporate that into the Motion, and that we recommend number five with some enlargement of

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-- unless you don't want to make that Motion.
You are free not to take that Motion.

Whoever wants to make a Motion at this point, I would ask you to do so.

MS. STEVENS-SOLLMAN: I move that we accept image number five without adjusting the lower part, because I don't think we really need to make it look like all the other ones. I think this is quite nice. I like it.

CHAIRMAN MARKS: It's been moved. Is there a second?

MR. JANSEN: Second.

CHAIRMAN MARKS: It has been moved and seconded to recommend design number five for the obverse of Lady Bird Johnson's coin, without change to what we see here on the screen. Is there any discussion before we go to the vote?

(No response.)

CHAIRMAN MARKS: Okay. I'm calling the question. All those in favor, please raise your hand.

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(Show of hands.)

CHAIRMAN MARKS: Eight in favor. All those, opposed?

(Show of hands.)

CHAIRMAN MARKS: One opposed.

MR. SCARINCI: I'm abstaining.

CHAIRMAN MARKS: Okay.

MR. SCARINCI: Gary, I'll change my vote to no.

CHAIRMAN MARKS: Thank you. I don't feel so alone now.

MS. STEVENS-SOLLMAN: I'll join you.

CHAIRMAN MARKS: The vote is 8-3. The Motion prevails. We are going to recommend Lady Bird Johnson obverse number five as presented.

With that, the Chair will make a Motion now.

CHAIRMAN MARKS: The Chair will make a Motion recognizing that number five has been selected. I will make a Motion that we act on the suggestion of Don Everhart to enlarge the

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image slightly to give it a little more impact.

Do I have a second to my Motion?

DR. BUGEJA: Second.

CHAIRMAN MARKS: It's been moved and seconded to enlarge the image of Lady Bird Johnson on number five obverse.

MR. JANSEN: Question. Essentially, you are wanting to enlarge the face by sacrificing some of the portion of the lower bust?

CHAIRMAN MARKS: Correct. I don't think we are talking about a lot here, right?

MR. EVERHART: No.

CHAIRMAN MARKS: It's a slight but impactful change. I think it's not going to look in line with the other First Spouse coins, it's going to look a little bit diminished. I'm concerned for Lady Bird Johnson, that we don't make her diminished among the other First Spouses.

Comments?

MS. WASTWEET: I'll be the voice of opposition. Don, I usually agree with you, but I like it the way it is. I think it looks proportioned between the top and the bottom rather than some of the heads get a little top heavy, and I think this is well balanced.

I think the collar is important. I think it makes her look very down to earth and unpretentious, that style of collar and her neck is very graceful. I would be in favor of keeping it the way it is.

MS. STEVENS-SOLLMAN: To add to Heidi's comment, if you do make that larger and you encroach on her pearls, I think Mary would not be happy. I think the way this is designed right now, I think it's just right.

MR. SCARINCI: Aren't we going to frost her pearls?

CHAIRMAN MARKS: If we enlarge it so much that the pearls were gone, that is too big. For the record, the Motion maker does not envision the pearls disappearing.

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With that, I'm going to call for the question. All those in favor of the Motion, please raise your hand.

(Show of hands.)

CHAIRMAN MARKS: Four. All those opposed?

(Show of hands.)

CHAIRMAN MARKS: Six.

MR. SCARINCI: Abstaining.

CHAIRMAN MARKS: The Motion fails on a vote of four in favor, six opposed, and one abstention. Okay.

Committee, are we prepared to move on to the America the Beautiful Program? It seems that we are. At this point, we will go to April Stafford and ask her for her staff report. April, if you could present all five under consideration for 2016, I would appreciate that.

MS. STAFFORD: Thank you. The America the Beautiful Quarter Program is a multi-year initiative authorized by Public Law 110-456.

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The Act directs the United States Mint to mint and issue 56 circulating quarter dollars with reverse designs emblematic of a national park or other national site in each state, the District of Columbia, and the U.S. Territories.

The quarters are issued sequentially each year in the order in which the featured site was first established as a national park or site. The reverse inscriptions on the designation of the site -- forgive me, let me start that again.

The reverse inscriptions are the designation of the site and the host jurisdiction, the year of minting or issuance, and "E Pluribus Unum."

We have with us today representatives from each of the five sites being honored in 2016, some of them are with us today and some are on the phone. I will introduce them and ask them to say a few words before reviewing the candidate designs for their site.

We will start first with Shawnee National Forest. Shawnee National Forest was designated in 1939. It is located in the Ozark and Shawnee Hills of Southern Illinois, consisting of approximately 280,000 acres of land, there are seven officially designated wilderness areas within the forest.

Representatives of Shawnee National Forest have identified Garden of the Gods Wilderness as an appropriate feature for the quarters; specifically liaisons to Shawnee National Forest prefer designs featuring Camel Rock.

There are five candidate designs for consideration. I'd like to bring the Committee's attention to a break in the numbering of the designs. This goes throughout the portfolio. There were some designs that were removed after further consideration with our site liaisons.

We should have with us on the phone Amanda Patrick, Public Affairs Officer with

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Shawnee National Forest. Amanda, are you on the phone?

MS. PATRICK: I'm here. Thank you. Real briefly, I do want to clarify something.

MS. STAFFORD: I'm sorry, Amanda. If I could introduce you again. We can barely hear you. Amanda, can you just say a few words about your site?

MS. PATRICK: The Shawnee National Forest is the only national forest in Illinois. We are 287,000 acres of public land. It is not at all what you anticipate when you hear the word "Illinois." It is not flat, it is not farm land. We have a varied topography of rolling hills, mountains that will make you think you are in Eastern Kentucky, the wetland areas; it is quite an unique spot.

In support of what the Governor's Office has said, the Governor recommended Camel Rock in the Garden of the Gods' recreation area, and we do support that

decision and we are honored that the Governor is in support of Camel Rock. It has that wow factor. It is what is iconic for the state when many folks visit.

MS. STAFFORD: Thank you, Amanda, very much. For those of our liaisons that are on the phone, we are going to cycle through the designs, which you should have copies of.

Now, we will go through the Shawnee National Forest reverse designs. First, we will start with reverse one. This design depicts a young girl climbing the stairway cut into rock near Bell Smith Springs.

Next is reverse three, which depicts Camel Rock, the most popular and iconic rock formation at Shawnee National Forest. I will note that this is our site liaison's second preferred design.

Reverse four depicts a close view of Camel Rock with natural vegetation in the foreground. Design four also features a red-tailed hawk soaring in the sky overhead. This

is the site's third preferred design.

Reverse six depicts Devil's Smokestack, one of the rock features at Shawnee National Forest. Reverse seven depicts an overview of Camel Rock, showing the full shape of the formation. This is the site's first preferred design, and it is also the recommendation of the CFA.

Moving on to Cumberland Gap National Historical Park. Cumberland Gap National Historical Park was established in 1940. The park is located 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 Warriors' Path. Beginning in the late 1700s, pioneers and settlers traveled along the historic wilderness road through Cumberland Gap and into Kentucky. It is estimated upwards of 300,000 people from all walks of life traveled

this route by the early 1820s.

During the Civil War, Union and Confederate forces vied for control of the Gap as it remained an important route west.

There are five candidate designs for consideration. Again, note a break in the numbering sequence.

We have with us on the phone Carol Borneman, Chief of Interpretation with Cumberland Gap National Historical Park. Carol, would you like to say a few words?

MS. BORNEMAN: We were simply wowed by all of the designs and we just thank you for giving us the opportunity to participate. Cool designs.

MS. STAFFORD: Okay. Thank you. Of course, as we start to discuss the designs, the Committee may have questions for any of our liaisons as we go through.

First, for Cumberland Gap, we will start with reverse one, which features a series of footprints symbolizing the journey

through Cumberland Gap, the first great gateway to the west. Cumberland Gap was first used by animals, then by Native Americans, frontiersmen, and eventually hundreds of pioneers as a gateway through the Cumberland Mountains. The additional inscription reads "First Doorway to the West."

Reverse two features a frontiersman gazing across the mountains to the west. Many pioneers used Cumberland Gap on their journey into the western frontiers of Kentucky and Tennessee. The addition inscription reads "First Doorway to the West." This is the park's first preferred design.

Reverse three features Indian Rock, a large isolated boulder that became a landmark to those that traveled through Cumberland Gap. It is a spot from which people were ambushed. It bears scratches and messages from settlers passing through.

It has been a waylaying station and a grave marker, and it also served as a

billboard of sorts along the Dixie Highway, which historically led travelers through the Gap. This is the park's third preferred design.

Reverse five shows a view from Pinnacle Overlook at Cumberland Gap. While the Overlook itself is located in Virginia, the figure in the foreground looks into Kentucky. Fern Lake is visible in the background.

Reverse six depicts a white-tailed deer with the Cumberland Gap in the background. This is the park's second preferred design. It is also the CFA's recommended design. The CFA suggests that the deer be slightly reduced to further highlight the geography of the Gap.

I'll move on to Harpers Ferry National Historical Park. This was declared a national monument in 1944 and a national historical 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.

Autumn Cook, the Web Manager and Social Media Specialist with Harpers Ferry National Historical Park is here in the room with us today. I'd like to introduce you, Autumn. Can I hand you the microphone to say a few words?

MS. COOK: Thank you for allowing me to be here today. We were excited to review all the designs, and I look forward to answering any questions you may have regarding the eight designs presented.

MS. STAFFORD: Thank you, we appreciate that. Starting with reverses one and two, both of these designs feature a hand clutching a rifle emerging from stylized water with a gear in the background. Water was the source of power for the Industrial Revolution. As such, the location of Harpers Ferry where the Shenandoah and Potomac Rivers converge was key to its development. The rivers were used to

power the equipment at the United States Amory and Arsenal at Harpers Ferry.

This is reverse one and reverse two.

Reverse three depicts John Brown's Fort, a building originally used as a fire engine and guard house for the Armory at Harpers Ferry. During John Brown's raid, Brown, an abolitionist, took refuge in the building. The building was the only U.S. Armory building to escape destruction during the Civil War.

Reverses four, five and 5A, here, two circling hawks fly over Jefferson Rock, an historic overlook at Harpers Ferry. The rock is named for Thomas Jefferson who stood there on October 25, 1783.

The artist intends the hawks to symbolize the connection between Thomas Jefferson and Merriweather Lewis who corresponded as Lewis worked up the details of his westward expedition while at Harpers Ferry.

Designs five and 5A feature a replica of Thomas Jefferson's signature. Here is reverse four, five and 5A.

Reverse six features an overview of Harpers Ferry. The image includes the historic iron bridge crossing the Potomac River and the confluents of the Potomac with Shenandoah. The steep cliffs and canopy of trees surround the historic Town Center. This design is our liaison's preferred design and it is also the recommendation of the CFA.

Reverse seven features John Brown's Fort, the site of John Brown's last stand during his raid on the U.S. Armory.

Moving on to Theodore Roosevelt National Park. This was established in 1946 as a national wildlife refuge. The park is located in the Badlands of North Dakota and is composed of three areas, South Unit, 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.

We have six candidate designs for your consideration. Again, please note the gap in numbering. We also have Valerie Naylor, Superintendent of Theodore Roosevelt National Park, on the phone with us today. Valerie, would you like to say a few words?

MS. NAYLOR: Yes. I am here with Eileen Andes, Chief of Interpretation, Public Affairs. We are pleased to be part of the process and we look forward to answering any questions that you may have.

MS. STAFFORD: Thank you very much. We will start with reverse one, two, and three. These designs depict a young Theodore Roosevelt surveying the Badlands' terrain at an area near the Little Missouri River. I'll note that reverse one is the park's preferred design, and it is also the design recommended by the CFA. Here is reverse one, reverse two, and reverse three.

Reverses four and eight depict Theodore Roosevelt's Maltese Cross Cabin. Here's four and eight. Reverse nine, three Sand hill cranes fly over the North Unit of Theodore Roosevelt National Park.

MR. SCARINCI: Can I ask a question about the cranes? Is this appropriate?

CHAIRMAN MARKS: Normally, we would do it after. I believe the representative is going to remain on the phone.

MS. STAFFORD: Yes.

CHAIRMAN MARKS: Let's do that under technical questions.

MS. STAFFORD: Finally, moving on to Fort Moultrie. This is managed as part of 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 in the Second South Carolina Regiment successfully defended a half-finished palmetto log fort against nine British war ships, marking the first decisive victory of the Revolution on June 28, 1776.

Tim Stone, Superintendent of Fort Sumter National Monument, is with us today. Tim, thank you for joining us. May I ask you to say a few words?

MR. STONE: It's an honor to be here today. I speak pretty loud, so I'll try to hold it down. It was a good overview of Fort Moultrie and its importance not only to South Carolina and Charleston but also to the United States. It was the first real significant victory of the American Revolution.

The event of 1776 that I guess is symbolic is the flag was shot out, shot down, and Sergeant Jasper bravely grabbed it and held it up until they could have another flag

pole.

That is a very symbolic image to the citizens of South Carolina, and the South Carolina State Flag has the palmetto logs, which helped defeat the British that day, and Moultrie's blue flag with the crescent, so those three elements we felt were the identity of Fort Moultrie and the most important features of the Fort.

Any questions you have, I guess I can answer as we move on.

MS. STAFFORD: Thank you so much. Starting with reverse one, this design depicts the distinctive silver crescent worn by the Second South Carolina regimen that garrisoned Fort Moultrie in its 1776 victory over the British. The silver crescent was inscribed with the word "Liberty," set against a single palmetto log representing the use of the palmetto in the construction of the fort.

Reverse two. Sergeant Jasper plants the regimental flag at Fort Moultrie. The

additional inscription reads "Liberty."

Reverse three. Sergeant Jasper waves the regimental flag as bombs from British ships explode in front of him.

Reverse four features a cannon from the Revolutionary War period as used at Fort Moultrie in 1776. The palmetto trees in the background are those used to build the fort. The open crescent in the sky is depicted as it was on the original Second Regimental Flag of 1776.

Reverse five. Sergeant Jasper clasps the regimental flag; cannon fire from British ships fly through the air and explode on the beach around him. This is the site liaison's first preference and also the recommendation of the CFA.

Reverse six. Sergeant Jasper recovers the regimental flag and returns it while the British ship continues its attack. This is the site liaison's second preferred design.

Reverse seven. Sergeant Jasper plants

the regimental flag and holds it firm as British ships continue to bomb the fort.

That concludes our design portfolio, Mr. Chairman.

CHAIRMAN MARKS: Thank you, April. Before we move into our discussion, I wanted to say a word about the America the Beautiful Program. We have folks from some of the parks here in the room, others on the phone.

I just want to express to you that this is a program that we on the Committee have found challenging, and I think some of the artists have found it challenging, too. I think it might seem maybe intuitive to some that we have beautiful parks in our country and therefore, it should be really easy to pick some very beautiful pictures that we are familiar with, with the parks and historical places and simply put them on a coin.

The issue that really comes into play here is when you are talking about a coin that is essentially one inch in diameter and the

outer rim is dedicated to a template where we put some of the text, you end up with something a little more than three-quarters of an inch for an image.

When you have the broad panorama of beautiful stunning views that we are used to, it doesn't portray well when you put it on this small quarter that has no color, it's silver. You have one color. At best, with a collector coin, we make these in a collector's version that we call "proof," where we essentially have -- I'll call it two colors. We have a polished background and we have the raised sculpted elements that typically come out a frosted white.

At best, we are working with a black and white image on a very small disk. As we go through this process, I want to make sure that the folks who are here representing their national places understand first of all that this Committee has very much in mind trying to pick the best possible designs to represent

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your historic place or your beautiful park or whatever it is that we are looking at today.

To do that job, I have some amazing colleagues here. I have people who have been put on this Committee because they are recognized as the best in our country in numismatic art. We have a member who is here because he is an expert on U.S. history. We have another member who is simply an expert in numismatics, who knows coins, and he has known coins pretty much all his life. We have another individual who is on this Committee because he's an expert in numismatic peroration.

For the rest of us who are either political appointments or representatives of the public, we are here mostly because we have a deep seated passion for numismatics and most of us are coin collectors and have been for most of our lives. Some of us who are not here because we are the art expert still are either artists or have great affinity for the

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arts.

I say all that because I don't want anyone leaving the room today in the event we don't recommend the design that you felt was the right one for your historic park or your national park or your forest. Please know that we are doing our best to make sure that the product that comes out on the other end is something that we will all be very proud of and will represent your park or your forest in just a very beautiful way.

So, with that, it is our normal process to go through when we have multiple designs and do an initial "culling," c-u-l-l-i-n-g, where we go through the designs and the Committee expresses which designs they wish to focus on.

We have 79 designs represented here. Actually, that is not right. We have 30 or 40 designs between the four historic or national parks or forest places that we are looking at today. We want to be able to focus on those

designs that we believe have the highest potential to represent your place in the most appropriate way.

We are going to cull through these and we are going to set some aside. We are going to focus on those that we believe are best suited.

With that, we are going to start with Shawnee. The members, I believe, are familiar with this process. I'm going to move through and if a member wants to consider one of these designs, all they have to do is indicate so, and it is put into the pile to focus on.

If we could look at Shawnee National Forest reverse design number one. Is there interest in looking at this one?

(No response.)

CHAIRMAN MARKS: We are setting number one aside. There is no number two. Number three, is there interest in number three?

(No response.)

CHAIRMAN MARKS: Setting number three

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aside. Number four?

(Responses of yes.)

CHAIRMAN MARKS: Is there interest in number six?

(No response.)

CHAIRMAN MARKS: Place that one aside. Number seven? Do we have interest in seven?

(Responses of yes.)

CHAIRMAN MARKS: Yes, we do. Okay. We have two designs to look at for further discussion.

Now going to Cumberland Gap, design number one, is there interest in number one?

(No response.)

CHAIRMAN MARKS: Setting number one aside. Number two?

(Response of yes.)

CHAIRMAN MARKS: Number three?

(Response of yes.)

CHAIRMAN MARKS: Number five?

(No response.)

CHAIRMAN MARKS: Setting five aside.

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Number six?

(Responses of yes.)

CHAIRMAN MARKS: Now we go to Harpers
Ferry. Harpers Ferry number one?

(Response of yes.)

CHAIRMAN MARKS: Number two?

(Response of yes.)

CHAIRMAN MARKS: Harpers Ferry number
three?

(Responses of yes.)

CHAIRMAN MARKS: Number four?

(Responses of yes.)

CHAIRMAN MARKS: Number five?

(No response.)

CHAIRMAN MARKS: Setting five aside.

Number six?

(No response.)

CHAIRMAN MARKS: Setting six aside.

MR. JANSEN: I think 5A is the next
one.

CHAIRMAN MARKS: Yes, 5A. Is there
interest in 5A?

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(No response.)

CHAIRMAN MARKS: Setting 5A aside. Is there interest in six?

(Responses of yes.)

CHAIRMAN MARKS: Number seven?

(Responses of yes.)

CHAIRMAN MARKS: Okay. That takes us to Theodore Roosevelt. Number one?

(Responses of yes.)

CHAIRMAN MARKS: Number two?

(Responses of yes.)

CHAIRMAN MARKS: Number three?

(Responses of yes.)

CHAIRMAN MARKS: Culling process, folks. Number four?

(Response of yes.)

CHAIRMAN MARKS: Culling process, folks. There are no numbers five through seven. Number eight?

(No response.)

CHAIRMAN MARKS: Setting eight aside. Number nine?

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(Response of yes.)

CHAIRMAN MARKS: We successfully set one aside. We will go to Fort Moultrie, number one. Interest in number one?

(Responses of yes.)

CHAIRMAN MARKS: Number two?

(Response of yes.)

CHAIRMAN MARKS: Number three?

(No response.)

CHAIRMAN MARKS: Setting number three aside. Four?

(Responses of yes.)

CHAIRMAN MARKS: Number five?

(Response of yes.)

CHAIRMAN MARKS: Number six?

(Responses of yes.)

CHAIRMAN MARKS: Number seven?

(Response of yes.)

CHAIRMAN MARKS: Number seven is included. For the record, for those who might want to keep track, what we have to focus on, and I'll go through in the same order that I

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just culled them out. For Shawnee, we have designs four and seven. For Cumberland Gap, we have two, three, six. Harpers Ferry, we have one, two, three, four, six, and seven. Six designs for Harpers Ferry.

Theodore Roosevelt, we have designs one, two, three, four, nine. We have five for Theodore Roosevelt. For Fort Moultrie, we have one, two, four, five, six, and seven, so six designs for Fort Moultrie.

I will ask the Committee members to limit your discussion to those designs. Are there any technical questions? Donald, do you have one?

MR. SCARINCI: Yes. For the ranger at the Theodore Roosevelt National Park, I was curious about two things. One, what is the prominence of the log cabin? Is it a central focus of the park? What is the prominence of it? What is it in relation to the park?

MS. STAFFORD: Valerie, did you hear that question?

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MS. NAYLOR: Unfortunately, I couldn't hear anything from that speaker.

MS. STAFFORD: I'm sorry. Mr. Scarinci, we will have to get a microphone, if you don't mind repeating it. This question will be for you, Valerie, regarding the cross cabin, I believe.

MR. SCARINCI: Yes. Valerie, I'm going to ask you two questions. This is Donald Scarinci. One is about the cabin. Could you tell me what is the prominence in the context of the whole part of the cabin? Is it the central reason people would go there? I don't understand.

MS. NAYLOR: It is something that people come to see while they are in the park because it is a cabin that Roosevelt lived in early in his time in North Dakota. However, it is not the prominent reason anyone would come to the park.

MR. SCARINCI: Thank you. The second question deals with the birds in design nine.

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Are they migratory birds? Are they native to the area?

MS. NAYLOR: That's a very good question. It is honestly difficult for us to tell what species of birds these are, but I understand they are Sandhill cranes. Sandhill cranes migrate through just twice a year and they fly at about 1,000 feet up. So, you don't ever see them up close in the park at all. This does not depict well for the birds in this particular design.

MR. SCARINCI: Can I deduce since designs one, two and three have this Snake River, this S River, is that a predominant feature of the park?

MS. NAYLOR: Yes, it is. The Little Missouri River is the feature that connects the three units of the park. That is a very important feature. It's the Little Missouri River that carves the Badlands' scenery that we have there today. It is of course what brought Theodore Roosevelt to ranch in the

area.

MR. SCARINCI: Great. Thank you.

MS. NAYLOR: Thank you.

CHAIRMAN MARKS: Anything further,
Donald?

MR. SCARINCI: Not on this.

CHAIRMAN MARKS: Are there other
members who have questions?

MR. MORAN: I have one. This is aimed
at reverse one of the Theodore Roosevelt
designs. The question is directed toward
Greg. Greg, reverse one is straight out of a
photograph. It may be five percent tweaked,
the other 95 is from a photograph of Theodore
Roosevelt that appears in the David McCullough
biography, Mornings on Horseback. Is there a
problem with that?

MR. WEINMAN: Potentially.

MR. MORAN: I suspect you can get
permission from Harvard Libraries; Heather
Cole is the contact there. They are not
sticky about that, but we need to be aware

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that is straight out of a photograph.

MR. WEINMAN: The answer is all designs should be original designs.

MR. MORAN: It is not.

MR. WEINMAN: All designs are certified or warranted and certified as original designs. If you are saying it is not, then that is something --

MR. MORAN: It is not, I mean 95 percent of it --

MR. WEINMAN: Then we may have to take it off line.

MR. MORAN: Well, it's liable to be chosen.

MS. STAFFORD: When we have issues or questions like this, we have to do due diligence and go back to the source materials supplied by the artist and obviously look at the other references.

MR. MORAN: I hate to be a stick in the mud but you might want to table this, the design. I have a feeling -- we can fix it if

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another design is chosen, but there is a chance that will be chosen.

MR. WEINMAN: We are going to pull the materials.

MS. STAFFORD: If the design is not usable for that reason, then we would be looking at the votes garnered in the others.

CHAIRMAN MARKS: I would suggest in this case that we proceed with our considerations today. If it happens that we end up making a recommendation for this one, the staff will need to sort that out. In the event we either pick this one and there is not a problem or we pick another one and it's a moot point, I think we want to try to get the work done today. If we need to come back to it, the staff will let us know.

MR. MORAN: I have a technical question.

MS. NAYLOR: This is the design that we feel best represents the park, and I guess was also the CFA's best design, so that needs to

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be taken into consideration.

MS. STAFFORD: Thank you. We understand.

DR. BUGEJA: I have a technical question.

MS. STAFFORD: Can we hand him the wireless mike? Thank you.

DR. BUGEJA: Don, if you could look at Cumberland Gap number two, which I believe was the preferred one from the CFA.

MS. STAFFORD: It is actually the park's first preference.

DR. BUGEJA: Don, I think that is going to show up in proof, but I worry about whether that is going to be seen, because mint has a tendency to flatten. Is there any way to raise that?

MR. EVERHART: Sure. I think it is just the way it is drawn, it's very light. When we transfer it into metal, we will make sure that is legible.

DR. BUGEJA: In the drawing, it looks

like it might get washed out. That's my only point.

MR. SCARINCI: While we are on Cumberland Gap, the park representative, if I can address this question to the park representative from Cumberland Gap, could you tell me the prominence of the rock? Is that something that you depict in brochures, pictures? Is that an important aspect or the pivotal aspect of the park?

MS. BORNEMAN: You are looking at design --

MR. SCARINCI: Three, the rock.

MS. BORNEMAN: Indian Rock, if you actually hike into the Gap, you will see that rock. You know, not that many people really hike into the Gap itself. They look at the Gap from Pinnacle Overlook and they are peering down into it. Unless a person were actually to hike into the Gap, they would not understand the significance of Indian Rock.

MR. SCARINCI: Do you feature it at the

Information Center or on brochures? Is it a central --

MS. BORNEMAN: It is not that prominent. If we are actually giving a hike through the Gap, we will talk about it. We have mentioned it in some of our publications, but it is not that pivotal point.

MR. SCARINCI: Thank you. I have one last question. Fort Moultrie, if I can address the individual from Fort Moultrie, there is no landscape scene depicted in any of these images. Is Fort Moultrie big? Is it a lot of acres?

MR. STONE: Fort Moultrie, there are three different periods, so this is the first period. There was a palmetto log fort which disappeared from hurricanes. It didn't last very long. It was right on the water. There might have been some drawings but there is no images of it.

MR. SCARINCI: I guess what I'm asking is is it like Jamestown? When you go to

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Jamestown, it's a fort. It's a location. Is that what it is?

MR. STONE: Today you would find an earthen or brick fort that was built from a later period.

MR. SCARINCI: It's more of a location?

MR. STONE: It's a location; yes.

MR. SCARINCI: Not what I would think of as a vast park?

MR. STONE: No.

MR. SCARINCI: Thank you.

CHAIRMAN MARKS: Erik?

MR. JANSEN: Thank you. I have two questions, one related to Shawnee and one to Fort Moultrie. Why don't we start with Moultrie since we are there? Can you give me some history, legacy, background on the crescent?

MR. STONE: The crescent was worn by General Moultrie who was in charge of the defense, and it denoted the ranking commander. He used that crescent image on a blue flag,

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and that became their battle flag.

That crescent symbol is carried through today on the State Flag, which is a blue flag, and crescent and a palmetto tree. It has a lot of prominence.

MR. JANSEN: I apologize for not being that familiar with the South Carolina State Flag today, that crescent exists on the South Carolina Flag today with the palmetto foliage symbol?

MR. STONE: It's a palmetto tree with the foliage.

MR. JANSEN: Also, I see the crescent in the upper left-hand corner of the flag in most of the renditions, and some of them, I also see "Liberty." In some, I don't see "Liberty." Is "Liberty" as historically accurate as the crescent on the flag?

MR. STONE: No. That's one of the reasons we didn't select those images because it had "Liberty" on the flag.

MR. JANSEN: Okay. Thank you. Last

question is on Shawnee. Can I get some help there? Image number six shows kind of a rock between a rock and a hard place. What is the significance of that image?

MS. PATRICK: That is a good question. It showed up in the portfolio. That is Devil's Smokestack. There are a lot of key formations in the rocks. This is one of those. This is an image that people recognize at Garden of the Gods. They don't often stop and look at it, of course.

MR. JANSEN: You can clearly see, especially in image seven, you can kind of see the profile of a camel. I didn't know what six was about. Thank you very much.

CHAIRMAN MARKS: Thank you, Erik. We have about less than 50 minutes to complete our discussion here. Are there any more quick technical questions before we move into our evaluation? Greg?

MR. WEINMAN: I just want to clarify an earlier point. I did look up the photograph

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that might have been an issue with North Dakota 01. We did review the photograph that Mr. Moran was thinking about, and we determined this is in fact an original image, while maybe similar, there are numerous pictures of Teddy Roosevelt on horseback, and to some extent, there is going to be a familiarity involved. We made the determination it was not a copy. This is in fact an original design.

CHAIRMAN MARKS: Thanks, that is very helpful. Thank you.

With that, we are going to begin our evaluation. It's our tradition that if we have a member who hails from a state that is being honored with a quarter, we try to start the discussion with that member.

In this case, Michael Moran is a resident of Kentucky, so Cumberland Gap. I am going to ask him to go through all of the four quarters, but Michael, we are going to start with you.

I'm going to mix it up and come down and start with Tom and go to his left after that. Go ahead, Michael.

MR. MORAN: Starting with Shawnee, I particularly like number seven, I like the prospective of looking down on Camel Rock. I think you can see it there, I think the trees, the forest station around it will be okay on the quarter, and you have the negative space up there that represents the head of the camel. It is my first choice although I also like number four, very close to it. Again, good use of negative space. I don't think the bird, which I assume is a hawk, will show up all that well on a quarter. My choice would be number seven there.

On Cumberland Gap, at this point I'm going toward number six. The reason for that is very simple. Every red blooded Eastern Kentuckian in particular needs to have a 10 point buck in their pocket.

(Laughter.)

MR. MORAN: Seriously, it is a nice design. It does show the Gap and it does show the head of the deer. We have not done a deer yet in this new series. It will be awfully popular in Eastern Kentucky.

Turning to Harpers Ferry, I like design number three. It's iconic. Anybody who knows history knows what that building looks like. It will be instantly recognizable even on a quarter. I'm not sure I think Jefferson's Rock has that much to do with it. I certainly don't think of it when I think of Harpers Ferry.

On design number six, when you go down there, yes, I have seen plenty of those photographs. This will be a jumbled up mess and won't be recognizable on a quarter.

Turning to Theodore Roosevelt, Valerie, I'm on the Advisory Board at the TRA, so that's why I know some of these photographs. I think from listening to the talk you are going to want to have the Little Missouri

River there. When I think of Theodore Roosevelt, I don't think of him at this stage in his life with a walking stick in his hand. You are going to find him on horseback.

That is one reason why I was a stickler in raising the point about the photograph. It is the same buckskin outfit in the photograph as on this coin. That's okay. I actually don't have any problem with that at all.

It is probably going to be my first choice, particularly when you look at number nine, which was one of the ones I originally liked, the Sandhill cranes don't have that much significance to it, and while the river is there, I think that shelter structure takes away from the whole concept of what we are trying to accomplish here.

So, I'm going to vote for number one.

On Fort Moultrie, I actually think we have a winner on number one. I'm not sure -- Mary, you will get your shot at me.

(Laughter.)

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MR. MORAN: I'm not sure "Liberty" does anything. Do we have "Liberty" on the front of the quarter?

UNIDENTIFIED SPEAKER: We do.

MR. MORAN: We don't need "Liberty" on both sides. I like the idea of the palmetto and the crescent. These images of soldiers, you put it on a quarter and it is going to be meaningless. The expression on his face will be lost. The details on the flag will be pretty much lost unless you get a magnifying glass.

I could be convinced to do number four in that I think the negative space there will allow you to comprehend the cannon being from the Revolutionary War period as well as the palmetto tree in the background, although I really like number one.

CHAIRMAN MARKS: Thank you, Michael. That will take us to Tom.

MR. URAM: Thank you, Mr. Chairman. It is totally by accident that I would go second,

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but not a native Kentuckian but having gone to the University of Kentucky and married a Kentuckian, so we will keep the Kentucky theme going here.

I kind of agree with Mike on just about everything there, so I'm not going to reiterate some of those. I lean toward number seven on Shawnee. I think that will be a great design. On Cumberland, number six or number two. I don't know. I'm up in the air on both. I do like number two. I could go either way on that.

On Harpers Ferry, I kind of agree. I think the fort is iconic and survived, so I think that is the image there. Number one and number two with the water and the gears and importance of water that was mentioned and the Jefferson Rock, I think they are relevant, but I think for the commemoration, the block house works well.

Finally, on the design of the Teddy Roosevelt, I would agree number one is a much

more youthful and much more outward looking as well as just the appropriate image for that period of time for Roosevelt. I would gravitate to number one there versus some of the others.

I see on Fort Moultrie, I think my pick there is number five. I like the idea of the flag and so forth. I see number one is a great concept, but any time I've seen the tree, as well as the arc, the arc has been counterclockwise from what I remember seeing on many palmetto trees and then the arc is from noon to six.

It just seems like this is tough to interpret and it is overbearing the branch of the tree in my thoughts. It is a great idea but I think the other would more recognize Fort Moultrie from that respect.

Thank you, Mr. Chairman.

CHAIRMAN MARKS: Thank you, Tom. We will go to Jeanne.

MS. STEVENS-SOLLMAN: Thank you, Gary.

On Shawnee National Park, I like both the pieces that we have chosen, design number four and number seven. However, I think four, because it is kind of telescoping on the camel head of the rock, it is a little bit more interesting for me. I do like the bird up there, although I'm not sure it is a hawk. It looks more like a vulture to me. That's my favorite one on that.

Cumberland Gap, I enjoyed listening to Michael Moran and his journey through the Gap. I like the concept of number three with the Indian Rock. I don't care much for the footpaths there. I think it is distracting. If the rock were a little bigger in the foreground, it would have been better.

As for number six, this seems to be the CFA choice. I wish the artist that rendered this buck had really looked at a buck and understood that the front legs and rear legs should be the same length. You know, the muscular part of that leg is so incorrect.

If this piece is chosen, I would recommend that we go back and look at some good examples of bucks. This is not a good one.

UNIDENTIFIED SPEAKER: She is right.

MS. STEVENS-SOLLMAN: I love the fact that this drawing does give us the river and the Gap beyond the buck. That is kind of an interesting concept. That is my comment on that.

For Harpers Ferry, I think John Brown's Fort is very important to this park. I hesitate to recommend this one. I prefer to go to the Jefferson Rock, design number four. It is simple and I'm not quite sure about this elevated rock, but obviously it is important to the park. I understand it has been elevated for the last 100 years. I think it is a nice feature.

For Roosevelt's North Dakota Park, I have to agree that design number one is my preference here. I think the river is

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depicted quite nicely. Again, I would like to have the artist look at the front of a horse a little better, look at the fact that the legs are not correct here, the knee is not in the right place. Please pay attention to those little details. Otherwise, it is quite a lovely design.

For Fort Moultrie, I agree with the CFA that number five is an interesting design. However, I'm concerned about the flag. It seems quite intact there. I was wondering if we choose this, we couldn't ratty up the bottom there; make it look like it was in battle.

Design number one, again, I think this could be going along with what we are asking our artists to do, to do something outside the box that is powerful. I think this could be a really beautifully sculpted piece, maybe the crescent is a little on the large side, but I think it would translate into a nice coin.

That's all. Thank you, Gary.

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CHAIRMAN MARKS: Thank you, Jeanne. We will go to Heidi.

MS. WASTWEET: Thank you. For Shawnee, we are debating between four and seven, very similar designs. I have a strong preference for four over seven because the strong silhouette of that shape when shrunk down to the quarter is going to be much more recognizable, it's going to stand out, it's going to be distinct, very well balanced negative space, especially with the shape of the bird there. This is going to look great on the coin.

Design number seven may make a nice drawing but if we had the actual coin, if we could somehow judge these based on the coins, not the drawings, I think everyone would prefer design four, if you just try to imagine the coin instead of the drawing.

For Cumberland Gap, we culled out design number one but I want to reference it in relation to design number three. If we had

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something in between these two designs, then we would have a winner. Design one is too simplistic and design three is too complex. The road is too perfect. It looks like it was constructed instead of a path. It has too much going on, too much detail. It's not symbolic enough. Very close, but no cigar.

Design number two I can get behind. I'm a little confused by the wording and maybe I should have asked this question earlier. In the descriptions, I'm hearing "Gateway" and here I am seeing "Doorway." Can you tell me anything about that?

MS. STAFFORD: I will defer that to our liaison, Carol. We have a question about the design number two, which is your first preferred design, specifically the inscription "First Doorway to the West." Is that better as "Gateway" or is there a distinction there?

MS. BORNEMAN: It is better, "First Doorway to the West," because St. Louis claimed the title of "Gateway to the West."

That's the big distinction right there.

MS. WASTWEET: Okay. That's a good explanation. Thank you. Although I like this design, the outline of the Gap itself behind the character is a bit hidden. It would have been better if that were a little sharper, more distinct, and distilled down to its character. This might be the best of the group.

If we go forward to number six, which there is some support for design number six, I have a very important point on this. As a sculptor of coins for 27 years, I've tried a number of times to sculpt a muzzled animal facing straight on, no matter how skilled a sculptor you are, this will always look like a pig.

(Laughter.)

MS. WASTWEET: It looks fine in the drawing. Please understand when this is reduced to thousands of an inch in depth, it will not look like this drawing. I will defer

to Don Everhart, he will back me up on this.

MR. EVERHART: I agree with you, Heidi. It's kind of a tradeoff because with the antlers, that is really a good angle, so if you turn the head, you won't have that. I think the direction of the head is going to outweigh that. You are right; it is going to look strange. It would look better in profile in this case.

MS. WASTWEET: If there was strong support for this design, we would really be forced to change the design and move the head to one side or the other or down in order to make it work.

MR. EVERHART: As long as it is still in the polished area and set off by that, it will still have the essence of the design.

MS. WASTWEET: Of course, the anatomy issues that Jeanne brought up.

MR. EVERHART: Yes, it looks like it needs some anatomy work.

MS. WASTWEET: Which we could get. It

does need some alterations if we begin to lean in that direction.

Harpers Ferry, designs one and two to me provoke a sense of drowning.

(Laughter.)

MS. WASTWEET: I'm sure that is not the intention. Design three, I'm hearing some support for this. I feel like this building is really crowded into the space. I have a strong preference for design seven over this because it is much more proportioned within the framework, the angle of the building is much more esthetically pleasing, and buildings, especially brick buildings, show up wonderfully on coins. They are very sharp. The metal reflects well off them. This would make a nice looking coin.

I don't know if we need the wording "John Brown's Fort." Maybe we do, maybe we don't. This would be a really attractive coin.

If you have a quarter in your pocket, I

encourage you to bring it out and look at it and keep in mind the scale as we look at design number six. When I saw this in my packet at home, it was a palm to forehead slap. This is way too much going on on a coin.

I understand the concept of it. If we were judging postcards, yes, let's do this. This is not a postcard. This is what we have been trying to rally against. It is just going to be a busy jumble. The person on the street that pulls out a quarter will glance at this and not understand what this image is. I encourage the group to not go in this direction.

Theodore Roosevelt. A lot of support for design number one, and it is a nice design. I do have a problem with the way the head is cut off. For the size of this character within this framework, that kind of head cutting off and crowding of the shoulder is not elegant.

Also, when the image reaches that edge of the rim there, on the drawing that is a thin line. On the sculpture in three dimensions, that is a beveled edge. Crowding is going to be even more difficult. It would be a very easy thing to pull this inward and to fix this problem, and I think that is easily arrived at, but let's address that if we choose this design.

Also, a message to the artist, please don't shade the head as if he's in strong sunlight. That doesn't help with our sculptors and it is misleading to those judging the design. Keep that in mind when you are drawing these. We don't want to see those heavy cast shadows. The contour shadows are great. The cast shadows are distracting. Let's keep those out.

Fort Moultrie. Here's another example of how important figurative gesture is, when this is distilled down to the small scale, what we are going to see is not the detail but

the gesture of the body. Think of an actor on a stage who has to use his body to communicate an action, a feeling, and often exaggerate those gestures to tell a story.

Design number two, I think does a good gesture. I really feel like he's planting this flag. The word "Liberty" is not necessary. We're not afraid of having some open space on these coins. It's nice breathing room. We have a lot going on. Having some negative space there would be a nice thing. I would recommend taking "Liberty" off this.

Design number four, this is really attractive. I like the device of using a repetitive image of the trees. It is very decorative. The mechanical features of this would show up very nicely on a coin. This is a really nice design.

Number five, I'm not a fan of this design. I think the flag is too twisted. Jeanne is right, it is very intact. Also, the

upward angle of this character makes his head look much too small for the body. In the drawing, blown up on this screen, we can see it's an upward perspective, but when reduced down to the coin, it is not going to be so obvious and it will look like a very small head.

The exploding bombs behind him could be misconstrued as just bushes when we have texture on the coin. I don't think this is going to strike as well as one may think by looking at the drawing.

Design number six, I'm really attracted to this design. The details may not be perfect as far as the little fine detail, but the overall design here really hits the mark. We have the gesture. The flag is clearly tattered. It's been through hell. It's broken.

We have this really interesting device of the area that he's standing on being a negative space. We have been asking for this

kind of creativity and here it is, a very decorative pattern to the water waves, which is going to be a nice reflection for the metal on the coin. The ships coming out of the smoke. This is really a very expressive design and maybe overlooked in favor of what we have been talking about.

This is my favorite design here.

Design number seven, we haven't talked about it much. This misses on every note. I cannot get past the anatomy and the body gesture here. I really don't want to say any more.

CHAIRMAN MARKS: Thank you, Heidi. Before I make specific comments, I want to ask as I speak; if you have the sheets here the Committee was given, as I speak, if you would try to keep your eye only on the one inch real size down at the right-hand corner.

It's natural for us when we look at designs to want to look at detail, and it leans to satisfy that urge when you look at

these big images. I spoke about this briefly earlier.

The big image we see up on the screen and even this seven or eight inch image we see on the paper, that is not how this is going to look on any of these coins. They are not going to look like this. They are going to look like the small image down in the right-hand corner of these tear sheets.

So, with that, I'll start with Shawnee. We are looking at both four and seven. I'm going to advocate for number four for the reason that it gives more definition and more contrast than number seven. Therefore, I think on the one inch scale, it is going to present itself with much more impact.

When we see this on the coin, remember that if this is the circulating version, it is all silver, it is a silver color. The flat negative background space is going to be set off well with the great definition we are going to have to the rock formation.

If we look at number seven, you will see that in addition to the rock formation, we have other detail here in the background. I know the sculptors can go light on that background, but it's not going to be negative space. There is going to be something there filling it up and it is going to be distracting your focal point away from the rocks.

What you are going to end up with is something that is a little more -- if you can go with me on this -- gray. It is not going to be as much definition and as much impact for this image as compared to number four.

If you look at these images as one inch renderings down in the right-hand corner, I think you will see what I'm talking about there.

If we move on to Cumberland Gap, we have three images here to look at. I support the liaison's choice here of number two. If it's possible, and I don't know if it would be

accurate to do it, based on where this gentleman may be standing, if there is any way to make him appear that the horizon is just a little bit lower, so there is an opportunity to give a little more definition to what would be his left shoulder.

There is already some good definition up around the hat and his face and his right shoulder. Here again, we have some great negative space up on the top of the image. If we could scoot that up just a little bit more, I think that would help this design.

I like this design because when you look at it as a one inch coin; you can still understand this is a pioneer looking man with a rifle. It immediately tells a story to the person who views it. They don't have to guess about what this is, at least to a certain extent. I like this design.

If we look at number three, I think this illustrates what I have been talking about. There is not a lot of opportunity for

negative space here. When you get down to one inch of metal and it is all silver, all this lower part is going to be very hard for the naked eye to really interpret.

I think if you got out a jeweler's loop and you looked at it, you'd say wow, okay, I really think all this detail is great. Our sculptors and the whole process of taking a sculpt and putting it down to a die is really light years ahead of where it certainly has been in the past, and we are able to get a lot of detail in.

To the naked eye, you are not going to see a lot of that. For most Americans, as the change goes from the cash register, over the counter, into your hand, and in your pocket, that is not going to be an opportunity for you to immediately interpret something out of this design.

It's going to appear like a lot of just silver kind of undulations, and you are not going to be sure of what it is. I think there

is good reason not to pick number three.

If you look at number six, I agree with some of the comments, and particularly Jeanne's comments are very impactful for me because I know a lot of her art work deals with animals. I can tell. I'm not an expert on sculpting of animals. I can tell myself the anatomy here is challenged.

Back on the one inch version again, we have a fairly heavy black line that attempts to outline this buck, but you know what, when that becomes a silver colored coin, there is no line there. What happens is it bleeds into the background and especially in the collector version of this, there is not going to be a lot of definition, it's not going to be something that is going to present well.

The thing that will present the best on here are going to be the antlers because you are going to have some negative space behind it. I think we can do better, and I think we can do better with number two.

We will go on to Harpers Ferry. You know, I really wanted to like number one, and Heidi ruined it for me.

(Laughter.)

MR. JANSEN: Exactly.

CHAIRMAN MARKS: But you know what, she did ruin it and I'm glad she did because I don't know, there is just a lot going on here. I like the original approach. I like it's novel in the way it's presented here. I like the close up on the rifle. I like the gears. I think it gives an opportunity to see something that we haven't seen in this series.

I don't know, the water, the stylized water looks a little too Expo '74, early 1970s kind of jive going on.

I'm moving away from both one and two. Just a minute. I want to make a comment on number six. My colleagues have mentioned this already.

I really want everyone who has this sheet in front of you and the opportunity to

look at the one inch version, and I hate to harp on this, but we are not going to produce this coin, this seven or eight inch coin is not going to happen.

What is going to happen is this one inch coin right down here, and you cannot tell me with your naked eye that you are going to make a lot of sense out of that. You're going to be disappointed with this image when it is minted.

That is the last thing I know this Committee wants. We want you to have a coin that is going to represent Harpers Ferry well, and is something you will be proud of and something that will immediately be recognizable by the people who visit Harpers Ferry.

I usually like to stay away from building. I'm probably going to go with number seven at this point because I think in the case of a building, this is an interesting one. I think there is going to be some great

negative space that is going to help the viewer see it. I will most likely be supporting number seven. I'm going to be listening carefully to my colleagues on some comments they may have.

On number four, I will just make a comment here very quickly. Number four is another case where we can put that up on the screen and also look at the one inch version on the sheet.

Because of the background on number four, the rock is not going to stand out. Again, you have a line around that rock that attempts to tell you on this drawing that there is definition there, but I don't think you are going to have that same definition because you're not going to have the sharp black and white or even dark gray shadowing you have here. You are going to have a monotone silver. It is just not going to present very well.

We ruled out 5A. If you wanted to go

with the rock, that would have been a better one. There, you have a lot of negative space. We're not really considering that one.

With that, I'll go to Theodore Roosevelt. I've been to Theodore Roosevelt National Park. I've been there a couple of times when I lived in Montana, which is just next door. I went away from my visit there with some definite impressions of the rolling hills. It was in the middle of August when I was there both times. There were some rock out cropping's I saw, and I saw a lot of bison.

I guess I'm surprised not to see bison presented here at all. On the other hand, I'm not sure how I feel about that because we have done a lot of bison.

For me, these Theodore Roosevelt images look a little awkward to me and I can't sort it out. I'm not sure why I'm having trouble warming up to them. At this point, I don't have a favorite among the designs that we have

been presented here for Theodore Roosevelt. I need to listen to my colleagues a little bit more before I made a decision.

That takes me to Fort Moultrie. I initially liked number one, but the more I look at it, the more I'm just not really sure how that is going to be interpreted by the average person who may receive this in change.

It's a little too -- I don't know. I have a hard time understanding what that might be, if you're not really up on Fort Moultrie.

If I look at number two, I like number two. Again, if you look at the one inch version, because of the negative space, I think it is going to be fairly easy to understand that this is a soldier from some by gone era. Most Americans aren't going to understand immediately what Fort Moultrie is about.

I'm wondering about the flag and if that is going to be discernable. I do find there are some elements with this design that

I find attractive. I think on the one inch pallet, it at least would have some definition to it.

I like the cannon in number four. However, if we were to pick this one, I would want to talk to the Committee about where the trees should be. Right now, being kind of moved toward the center of the cannon, it creates an interesting interplay, but doesn't feel comfortable. I'm not sure if maybe the trees should be moved over a little to the left. If they were, this might have a whole different feel to it.

We haven't really -- memory doesn't serve me that we have ever really done a cannon. We have seen cannons in other coins and commemorative's and even I think we have seen a couple of cannons for this series, but I don't think we have picked one.

I like the perspective on this. I like the great negative space. There would be some great definition and contrast. I think that

would be something an ordinary American would understand immediately, that this is an old time cannon.

Number five, I like it, but I'm wondering if the exploding terra behind the gentleman might confuse the image. Again, we are talking about one inch here. I'm not sure you are really going to understand what is going on behind him except it is taking some negative space away that might help further define the sergeant and his valiant effort to keep the flag raised.

I'm unsettled on which design to pick for Fort Moultrie, so I'm going to listen some more to my colleagues and will have to make a decision as we conclude.

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

MR. JANSEN: Thanks, Gary. I'm finding a number of these to be difficult decisions, unfortunately, difficult because I'm not feeling like I have a lot of good choices.

Having started on that optimistic note,

with Shawnee, I definitely think the thought here is between four and seven. If I could get seven up for a moment, I think you screw up the balance but I think on the backdrop, the area between say 7:00 and 9:00 that has all the hills in the background, if that were turned into just plain negative space, you might get the kind of contrast that number four otherwise brings. It also is going to screw up the balance of the drawing.

So, having said all of that, I have no choice but go for four because I don't have a better option.

Moving to Cumberland Gap, I appreciate the comments here. I think design number six is almost a default design. We weren't sure what to put there, so let's put an animal there. I really opted out of design number six because the view by the animal of every sculptor in this room has said that is a problem. If that is a problem; that is a no vote for me.

Then I look at my remaining choices. Three is just too busy. It is a picture in metal. I won't vote for a picture in metal. Sorry. I am left with design number two. If I can get that up, I actually like design number two with the lettering. I am wondering if that lettering could go incuse?

MR. ANTONUCCI: Not into the field like that, you are going to run into problems.

MR. JANSEN: It's going to run into production problems?

MR. ANTONUCCI: Yes. There are starvation issues with that.

MR. JANSEN: Okay. It stays as a positive relief. It needs to be strong. I would love to see an accentuation of the Gap there, lower the left. Here we have essentially design number six with a person instead of an animal. Let's be honest about it, I think.

My question to the historians involved here is is that the right hat, the right cape,

is the right gun. Understood, we have a multiple episode in history kind of context here. I don't know what is right. I'm not sure whether that's a Spanish conquistador, whether that is somebody going to a South Carolina beach. I'm not sure what that is.

MS. STAFFORD: Carol, can we call upon you to comment upon the CCAC member's question regarding design two featuring the frontiersman? The question is if the hat and cape is correct.

MS. BORNEMAN: Yes, that hat is what the pioneers would have been wearing, a tri-cornered hat. That hunting frock is pretty close. We can provide some more details. When we first looked at it, it was our understanding more so that these were rough designs, so we commented on the overall design versus the specific items. It might need a tad bit of cleaning up.

MR. JANSEN: Well, I'm not sure where the cleaning needs to be but it feels like it

needs a little bit somewhere in there to be historically accurate. My vote is for two is because I honestly can't vote for anything else.

When I go to Harpers Ferry, Heidi, you really wrecked it for me here as well. I was thinking gosh, we have a symbol. We have Harpers Ferry, which is just multiple major events in history. Gosh, I hate to isolate on one item, and here we have a symbol with water, industry, and with conflict, and suddenly it was a drowning man. I'm crushed, but thank you.

(Laughter.)

MR. JANSEN: I'm going to vote for design number seven because I don't have a better choice.

When it comes to Theodore Roosevelt, I think number one is a good choice. I relate entirely to why do we have his scalped. He really needs to have a little bit of negative space and a complete head within that negative

space in order to make this thing work in my mind.

I really don't understand why the artist chose to bleed and clip the image where they did unless they simply didn't want to draw the back half of the horse.

I do think, although I have been there as well, and there are bison everywhere, I thank the art group here in general for not giving us our 150th bison-tenial coin.

I apologize. I really do. I try to make my comments a little higher quality than that. I'm not sorry at all, actually.

(Laughter.)

MR. JANSEN: Fort Moultrie. I actually liked the symbol in number one. I don't think my comments are going to win any support here, but I'm going to make them anyway.

I think if that crescent were raised and shrunk slightly so as to show a stalk on the foliage, it would be more recognizable as that very, very distinctive frond, if I can

use that word, or leave.

I would really love to see that happen in one. I think it is a symbol as opposed to a picture. As the answer to my earlier technical question reinforces, I think, it ties it into the South Carolina flag, and therefore the big legacy of the state, which I think we always need to think in terms of, how the coin will score to the local representatives and the people that will identify with it.

Having said all that, design number four is interesting, and Gary Marks' comments nailed it for me. I wasn't comfortable with where that tree is, and now I realize what that is, that's a backfire, where the fuse goes in the cannon, that's an explosion upward. The cannon ball stuck, so the cannon actually blew up out the back.

Somehow, I like, as Heidi described, the very strong contrast between that cannon and all the negative space around it. I think

the trees need to be moved so we don't have this really unfortunate coincidence of locality between a tree or an explosion, I'm not sure.

If you're going to put a person on here, I'm going to follow Heidi's lead and say six is a better choice than five. Don't be confused between the different style of the art here. Design number five basically being a pen and ink style. Design six being more of a charcoal style. Neither of those differences will carry through into the actual quarter itself.

I think the physical body motion, the negative space, the tattered nature of that flag, come forth much better in six. So, I end up with one, four, six combination, if you score baseball.

CHAIRMAN MARKS: Are you done?

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

CHAIRMAN MARKS: Thank you, Erik. This will take us down to Mary.

MS. LANNIN: I'm trying to make things as simple as I possibly can. I like number four for Shawnee. I like the use of the negative space. It doesn't bother me with the bird. One of the things I liked about it is how small the trees are in comparison to the rock formation, which gives you the impression of really how massive it is and why it is so iconic for the park.

On Cumberland Gap, this is difficult. The stakeholders liked number two. I agree with what people have said, if we can kind of separate that left shoulder a little bit from the Gap, make the "First Doorway to the West" a little more prominent and check the historical accuracy of the design. I would put my vote in with that.

I've seen enough deer in my lifetime that I don't necessarily need to see one on a coin. So, there you go.

We're going to get to Harpers Ferry. To me, I like the cleanness of design number

three. It's simple. It's a building. It's great. People are going to recognize it. The Jefferson Rock thing, I thought was just in all three iterations just kind of messy to me. They just didn't do much for me.

Theodore Roosevelt. This is pretty interesting. I don't know how many of you have been watching the PBS series on the Roosevelt's -- I really like number three, and I'll tell you why. Look at the angle of his elbow and look at the angle of the river. You get totally away from drawing an animal. It isn't Theodore Roosevelt and his horse that is the national park, it is Theodore Roosevelt.

You see all of his head. I don't know what we can do about the shading for the hat. Somebody else can deal with that a little bit better than I can. It shows him sort of in his frontier mode. It's more about the man than the man sitting on the horse. I just like the echo of the crook in the elbow and the crook in the river. I thought that was

really important.

Fort Moultrie. I would pick number one. I really like the reverse of that. If we take "Liberty" off, I don't necessarily think we need the stem of the frond at all. I just think that is a really strong design.

That being said, I don't think we do real well with explosions. We have bombs coming in that look like comets, double comets. We have other things -- number seven, someone is going to look at that and say oh, look, a star in the middle of that, what is that. It is just too much stuff going on.

The stakeholders seem to like number two. I think that is a very strong image, although that would be my third image. I would prefer number four, moving the trees, again like everyone else said, a little bit to the left. From purely a design standpoint, I am going to have to vote for number one. I just like the way it looks.

CHAIRMAN MARKS: Thank you, Mary.

Michael Bugeja, if you could grab a mike.

DR. BUGEJA: Thank you. Just a few quick remarks on the state park designs. These were inspired by the State Quarter Program, which had a huge compendium of images from which to draw. It had culture, landmarks, cuisine. It had state flags, state birds, historic events. The compendium of images was huge.

We went to the territories and it was less huge and even though they had perhaps geographically as many images in their compendium, they were not very well known nationally.

When you get down to the state quarters, you are really limited because you have very few images in the compendium that are other than landmarks, flora, fauna, and perhaps some history.

The dominant medium of the state parks for over a century now has been the postcard. When you take a look at the designs of each of

these, in Shawnee, you have six of six that are postcards. In Cumberland, you have three of five. Harpers Ferry, six of eight, and Roosevelt, you have three of six, and in Fort Moultrie, you have none.

It's very interesting to me because it suggests that our artists need to look deeper when depicting the state parks. For instance, I know some of the parks have state flags. You might want to look and see what the images are there.

If it looks like a postcard, if you could buy a postcard, if you can imagine it a postcard, it should be eliminated. We already have postcards.

Let's go really quickly to Shawnee, and the only one left -- they are all postcards. The only one left for me is number four. The reason why is it is a landmark and a red-tailed hawk, which is a magnificent bird. It's still a postcard but it is something people would remember.

If you go to Cumberland Gap, number two is my hands on favorite. Number six really concerns me. I'm concerned not only about the deer but it is almost a hunter's stamp, because the deer takes precedent over Cumberland Gap. You don't see this, for instance, in Shawnee, where the red-tailed hawk doesn't taken prominence over the scenery.

So, to me, this is -- you can see a deer like that in West Virginia, in Kentucky, in Iowa, although not so much with the hills, but you could certainly see that in the Black Hills of South Dakota, which is not too far. It is not unique to the Cumberland Gap, which is my point.

So, number two gets my unqualified support.

When you take a look at Harpers Ferry, number one and number two have just really strange iconography. I mean the symbols there to me are saying so many different things, you

almost have astrology symbols and Second Amendment symbols, which to me is frightening.

(Laughter.)

DR. BUGEJA: That is what the symbols say. I admire the fact it is not a postcard. You wouldn't see that in a postcard, would you? The rest of them, you would. I'm left with the only historic one I can go to, and that is West Virginia seven.

I worked for 18 years at Ohio University, it's 15 miles from the West Virginia Border. There is just so much more to Harpers Ferry than what we had here in these designs. I'm left with number seven.

If we go to Theodore Roosevelt, to me, number one is fine. I'm fine with number one or number two. Number three seems like he's saluting, but I think he's covering his eyes, even though he has a hat on. I can't figure out what that is.

I think number one is my preferred. The bottom three are postcards again.

Let's go down to Fort Moultrie. It is important if we are going to choose a design of Fort Moultrie, not to choose one that has the word "Liberty" in it, because "Liberty" is on the obverse, and we do not want to repeat motto's that have to be there by congressional design.

To me, number two is one of my favorites. Actually, my favorite is number six. Let's go to number two. Number two needs to get rid of the word "Liberty." It's beautiful, it's forceful. It has movements. It has determination. It is an embodiment of history. We can't repeat the motto of "Liberty" which is on the obverse of the state quarter.

If we go to number six, number six, I haven't seen a design like this in such a long time. There is movement. There is wind. There is musculature. There is determination. There is negative space. To me, it's a little different stylistic design, but it has

captured my attention and I'll be saying that one is my favorite.

Thank you, Mr. Chairman.

CHAIRMAN MARKS: Thank you, Michael. I'll go to Robert.

MR. HOGE: Thank you, Gary. I have to say that some of these are really kind of disappointing to me. The Shawnee National Forest, it seems to me if you regard just these images, it should be called the Shawnee National Rock Land.

Rocks don't do very well on coins, if you think in terms of the New Hampshire state quarter -- let's not think about it -- it's an unfortunate kind of thing to have selections that only deal with these rock formations.

As I've pointed out before, the Garden of the Gods is an extremely famous landmark spot in Colorado, where one of the formations is Camel Rock, it looks almost like this, so there is a bit of confusion here. It's unfortunate there were not other parts of the

wilderness areas that might have been selected.

I really can't advocate any one of these, although I would have to say number four would coin the best, maybe look the best.

For Cumberland Gap, again, these are a disappointment to me. I kind of would prefer number two, where you see the padre carrying the rifle. He's not someone that's shooting that rifle because he has no powder flask, for one thing, and he doesn't have much in the way of rifle equipment. Also, his garments, I'm sure, would have been fringed if he were an actual frontiersman, because that was always done because of water and moisture.

Again, I agree the deer overpowers the imagery in number six. Just a disappointment.

For Harpers Ferry, I think clearly number seven probably has to be the best one. Jefferson Rock looks like a megalithic grave site. The other designs are really too much curtailed, number six and number three.

I like number one and two because of the great accuracy in the rendition of the Harpers Ferry rifle, the Model 1855. However, the hand looks like it is the hand of a giant of some kind holding on to this thing.

(Laughter.)

MR. HOGE: A drowning giant. I don't like the water. It is a combination of styles that are just completely unmatchable one to the other. I think something better could have been done using a Harpers Ferry rifle.

This is a very accurate rendition, and the great importance to Harpers Ferry was it was one of the two Federal arsenals. This is why it changed hands repeatedly during the Civil War, and was a bone of contention. That is why John Brown went there and why it is an important historic site to visit today.

A little postcard image of number six is just a loser for a coin. This is troublesome.

I like the three images of Teddy

Roosevelt. I like number one very much because of the image of him on horseback. However, I have a question here. Was Roosevelt left-handed or right-handed?

MS. LANNIN: Right-handed, I think.

MR. HOGE: Horsemen ordinarily hold reins in their left hands in Western style riding.

MR. MORAN: It may be but in the photograph, it is exactly like that.

MR. HOGE: Or is it a reverse photograph?

MR. WEINMAN: There are multiple photographs of Teddy Roosevelt on horseback. It is something we can check.

MR. HOGE: We can check to see if the image is reversed or not. I was just curious about that, it appears to me that wouldn't have been his normal hand position if he was right-handed.

MS. WASTWEET: He's a Western rider.

MR. HOGE: If he's a Western rider, he

would hold it in his left hand or he would have used both hands.

(Laughter.)

MR. HOGE: Both hands, Eastern style, left hand is Western. Being an Easterner, he may not have held them in his left hand. Anyway, this is the question.

I liked number three because of the hand gesture, although it doesn't look as though it is quite in a correct drawing. My vote would probably be for number one in this case, but I would like to see him shown with a full head. Decapitation is not one of my favorite designs.

For Fort Moultrie, I have a question about the crescent in number one. For Fort Moultrie, I have a question about the crescent in number one. This is an attractive design. I think it would look nice on a coin. That crescent seems to be different from the ones shown in all the flags and head gear.

I assume that General Moultrie himself

was probably a Mason, since this is a prominent Masonic element. You might want to take that into consideration as well, with the use of any of these images, the helmet identifier, the crescent on the flag, this sort of thing.

Number four shows a cannon in enormous distortion. It looks like kind of a toy put together without correct understanding of the carriage and size of the wheels, size of the barrel, this sort of thing. I wouldn't go with this one unless it was completely redone, redrawn.

Thank you.

CHAIRMAN MARKS: Thank you, Robert.

Donald?

MR. SCARINCI: It's always hard to go towards the end, and it's especially hard to go after Bob, especially when I'm sitting here thinking about all this information that he has, and when you hear him talk about Medieval hammered coins, forget about it.

(Laughter.)

MR. SCARINCI: Let's start at the beginning.

I guess the easiest one is Shawnee. I've heard a lot of support for four and some support for seven. I have to agree that four would make the better coin because it's on a planchet, it's on a very small planchet, and there is a lot going on in seven. Seven almost tries to do too much. Four at least picks out something. It seems to convey what the park is about on a small surface better than seven.

So, I'm inclined on Shawnee to go with four. That to me is the easy one.

On Cumberland Gap, Cumberland Gap is a struggle. Number six is the classic deer in the headlights.

(Laughter.)

MR. SCARINCI: That's all I think about when I see six. I just don't even consider that an option. I'm very troubled, and this

is where I start to become troubled by putting human figures on these coins. I don't believe that other than to have these insect like size people climbing on Mount Rushmore, I don't think we have put a person as a main design element in one of these national park quarters before.

I think here we are seeing at least two possibilities that we might actually be putting people on these parks' coins. I'm very concerned about that. I don't think that is what we are supposed to be doing with this particular series.

I think we are supposed to be illustrating the park land and the beauty of nature and not historical events and people.

I really have a problem going with number two on this, which is why I was struggling with this. Number five just doesn't work. I don't think we are even considering it. We are really considering number two, which is a person. Number three,

which at least is an important feature of the park, and number six, which I can't even seriously consider because it's the deer in the headlights.

So, I think I'm really inclined to give three all of my support and request that if we vote on three, that we can make a Motion to really redo this a bit along the lines of what some people have said with respect to the prominence of the rock.

I really think on this one, you know, especially since the human figure in number two is like kind of a generic human figure, not a specific person, I think I would be inclined to support three and then if people agree, I would request a Motion to go back to the drawing board with a more prominent rock on that, along the lines of what people said.

With respect to Harpers Ferry, you know, I could see number four, the Jefferson Rock, as something people would expect to see. I could see the building, number seven. I

could see those two possibilities. I don't think there was much support that I heard with respect to number three as a building. I suppose for reasons in keeping with the series, I'd be more inclined to go with number four, although I could see the support for number two, and I'm going to give it some weight.

It's either four or seven. I can see support for number seven. I think the other ones that we are considering here are just out of the question. One, two, three. One and two I think are just out of the question. I think if you like a building, it's between three and seven. If you like nature, it's four. Number six is just not an option. That would just look ridiculous as a quarter; absolutely ridiculous.

For the more difficult coin. If we are going to do one human figure in a national parks' series, obviously it has to be TR, right? If we are going to do one human, I

don't believe we should do the generic human in Harpers Ferry. I think if we are going to do a human, we should do TR.

Now, that being said, it looks like from what we have heard from the park person, the "S" shaped river is something that people would identify with who would know the park. The "S" shaped river appears to be a major part of this particular park.

We really want to see the "S" shaped river. Honestly, I don't need to see a horse. I don't need to see the horse's head. I don't know that gives you anything. I think if we end up disqualifying it later, then we have thrown our support to something that there is going to have to be a back-up for.

So, I think, you know, kill the horse.

(Laughter.)

MR. SCARINCI: I mean it metaphorically, Jeanne. Eliminate the horse, in which case we are looking at TR in design two and design three. I think I really like

this one. At the end of the day, I don't really think we need the walking stick in design two, and the stick in design two cuts into the middle of the river, which I think is what you really want to see.

So, I think our better option is this one. You know, I trust completely that the Mint will deal the shading in the coin. I don't think that's an issue, and I don't think we should be looking at the pencil drawings because these are coins, not pencil drawings.

I think if we look at this as a series, and I think we have to look at this as a series, one of the things I'll suggest at another time before we consider quarters again, I think at this point when we are doing series that are this mature, we are this far into it, it would be instructive for us to do a session maybe to talk about what has been done and what we think of it.

Here we have an opportunity to go with TR in the park series, if we make this the

only time we do a human figure, then we have done a human figure. Greg, which one is that?

MR. WEINMAN: Oliver Hazard Perry.

MR. SCARINCI: That's a statute or is it?

MR. WEINMAN: Yes; exactly.

(Laughter.)

MR. WEINMAN: Technically, it's a bas relief sculpt.

MR. SCARINCI: Right, it's a sculpture of a sculpture. It's a statute. I think if we are going to distinguish the series and do something, honor one human being in an entire series of 50 quarters, doing one with TR in it makes sense. Doing one with TR in it where you can see the river and not the horse, and we don't need to debate whether it is a picture, whether it is an Eastern horse, an Arabian horse, a Western horse, a Canadian horse. We don't have to deal with it.

I think I'm tending to support design number three for that reason.

Now you get into the most difficult of these, and probably the most difficult quarter design that we have considered so far. I honestly don't know what to do. We have heard that the use of the word "Liberty" would be something to remove from design one. Obviously, I'm a sucker for something like design one because of its simplicity, it makes a statement. I would like the experts decide whether we have to remove the word "Liberty."

I'm against the human figure. Therefore, that only leaves you with this kind of cannon thing, you know, it's either design one or the cannon thing. I do like what Heidi said about design six. That one, I had to really look at after you mentioned it, Heidi, because I just didn't consider it. After you said that, I looked at it more closely, and I think you're right. It is a sleeper design. It does the things we want it to do. It's clean, but it's not obvious. It's something that you really have to think about.

But then we have another human figure depicted on one of these parks' coins. I'm bothered by that. Maybe I shouldn't be bothered by that, but I'm bothered by that.

So, our other alternative is to go with the cannon, and people have been wanting to do a cannon. We've heard a groundswell about cannons on coins. If we had to do a cannon, you know, this might be one to do the cannon, or we could go with the clean and simple design one.

You know, I guess I'm torn on this. I'm torn -- this one I find to be the most difficult one, you know, and only because I really don't want to do the human figure. If we did the human figure on it, I would pick six, but I think that's a mistake.

I think there is something to be said for honoring TR as the only human, the only non-statute human on one of these. In which case, you're looking at the cannon or you're looking at number one. I would have to say

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since the cannon would need work, we either do the cannon with a Motion, or we do design one, in which case we still may need a Motion to take out the word "Liberty" if we need to do that.

So, I'm sorry. I just don't know what to do.

CHAIRMAN MARKS: We'll figure it out.

MR. WEINMAN: Mr. Chairman? Can I make a point of clarification?

CHAIRMAN MARKS: Sure.

MR. WEINMAN: Number one, especially for new members that are here, the legislation says the designs must be emblematic of the national sites. Early on, we interpreted that fairly broadly of what emblematic of a national site means.

Just as a point of clarification, only because I happened to be there during the time when we were actually selecting the sites, there was always a concern that when you are featuring many forests and many parks that

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look alike, you're looking for things you can grasp onto, like iconic images.

We thought years in advance would there be an animal we might be able to feature, would there be a person theoretically associated with it that could be featured, so we didn't have 50 rivers, et cetera.

I mean in the end, I just lay that out for where our thinking was and what our interpretation of the statute was when the legislation passed.

CHAIRMAN MARKS: Thank you. As we go to Dr. Viola, I'm going to ask members to start giving thought to their voting sheets. We are time challenged. I'm going to discuss that as soon as Dr. Viola is done, but we have considerable more work to do before this day is over, and we have bit into our time element for the next program.

So, Dr. Viola, please go forward.

DR. VIOLA: Thank you. I certainly hope to make this quick. Shawnee, I am very

happy with number four. With Cumberland gap, I'm very happy with number two. I did considerable research. His outfit seems pretty good. The Kentucky rifle he holds is pretty good. It looks like 1780s' vintage.

That is the way they dressed, the kind of farmer's hat and he has a long hunter's coat on, and often they were made with wool, not always with buckskin, so you didn't want to make him look like Daniel Boone or Davy Crockett with a coonskin hat.

I began my life thinking I was going to be a commercial artist, and my first published drawing was of John Brown's Fort. To me, that is very important. I've been there many times. I know Harpers Ferry, they would like to see a lot more things advertised and promoted. It is a very important moment in American history. I think that is your icon and I think it is very nice, number seven is very good.

Since you brought up the Roosevelt

series, by coincidence, I'm a good friend of Clay Jenkinson. He was in town a couple of days ago with Ken Burns and they had a big deal at the Smithsonian. I didn't know if I was violating any rules here, but hey, you want to see something. I showed him these drawings of TR. He just went wow, this is fabulous.

He sorted them out and he said one is a no brainer. TR was a cowboy, Little Missouri is an important part of his life, and this says it all. As a horseman myself, I do not want to see any horses killed.

(Laughter.)

DR. VIOLA: I want to see that horse in there. The other thing is I know Fort Moultrie may be a little difficult for folks. I've been there several times myself. The whole purpose of these coins as I understand it is to get kids interested in coins. You know, I've done a lot of work with school teachers. I've written a couple of textbooks

for grade school.

You know, you look at these, and to me it jumped right out at me, Heidi is absolutely correct. Number six says it all. Most kids have never heard of Fort Moultrie but when dad or grandpa and shows them a coin and says let's look this up in the encyclopedia, and it tells you everything you want to know.

To me, it's a great image, well done. I wish I would have been there. Thank you.

CHAIRMAN MARKS: Thank you, Dr. Viola. We were supposed to start our next program, which was the Code Talkers Medal, at 3:00. We are severely behind at this time. I'm going to ask everyone to get their score sheets into Erik so we can get that tallied.

April, if you're ready, I want to go immediately to your report for the Code Talkers Medal.

MS. STAFFORD: Yes, sir. Public Law 110-420 authorizes the Secretary of the Treasury to strike congressional medals to

recognize the dedication and valor of Native American code talkers to the United States Armed Services during World War I and World War II.

Unique gold medals will be struck for each Native American Tribe that had a member who served as a code talker. Silver duplicate medals will be presented to the specific code talkers or to their next of kin. Bronze duplicates will be struck and made available for sale to the public.

There are no required inscriptions. However, for design consistency, the obverse designs include the Tribe's name, code talkers, and if designed, a language unique to the Tribe. Reverse inscriptions include "World War I" and/or "World War II" as applicable to the war served, and "Act of Congress 2008."

We will review five obverse and three reverse designs for the Lake Superior Band of the Fond du Lac Chippewa Tribe.

We are very fortunate to have with us Mr. Jeff Savage, Director of the Fond du Lac Cultural Center and Museum. At the moment, I'd like to invite Mr. Savage to say a few words.

MR. SAVAGE: Good afternoon, folks. I'm from the Fond du Lac Reservation. We are by Duluth, Minnesota at the head of Lake Superior. Duluth is our original home site, 1854 Treaty. We moved about 20 miles west to an area that was very important to us. It had a lot of our wild rice lakes. Fond du Lac is in Northern Minnesota.

One thing I would like to say is that in 1958, Minnesota Centennial, at their parade, I did collect a wooden nickel and I still have it.

(Laughter.)

MR. SAVAGE: I don't know if you folks make wooden nickels.

MR. ANTONUCCI: Might one day.

MR. SAVAGE: Yes, you may have to one

day.

MS. WASTWEET: Wooden pennies.

(Laughter.)

MR. SAVAGE: I'm an old coin collector from way back. I still have some steel head pennies and Indian head pennies I collected in the early 1950s. It's kind of nice to be able to be here and meet with your folks over a coin or code talker medal.

This medal is made in honor of a fellow by the name of Lex Porter. He was a Fond du Lac Band member. Grew up on the Fond du Lac Reservation, and he moved to a reservation north of us and raised his family and came back and lived again on Fond du Lac for his last years.

Mr. Porter was a close friend of mine and his sons are some of my best friends. He never ever mentioned even to his family that he was a code talker. So, that was something that he did keep in his heart. His family was even surprised when the honoring for the code

talkers came up.

There were other code talkers. Most people know the Navajo code talker, but there were quite a few other tribes that did it also.

The Fond du Lac Reservation had me be the person to be the point man for you folks on this code talker medal. We picked out a couple of designs. On the back, we have our tribal reservation logo, and on the front, there is some work by the artists here. We had a committee and a group of elders who we reviewed these designs with, and you have our recommendations there.

Thank you for inviting the Fond du Lac Reservation to come and be part of this planning session.

CHAIRMAN MARKS: Thank you.

MS. STAFFORD: Thank you so much. Now, we will look at the designs we are considering today. We have five obverse designs. They all feature World War II code talkers, either

transcribing or receiving information, foliage depicted in the first three designs is incorporated to show that the Fond du Lac code talkers served in the South Pacific.

A beading pattern is incorporated around the borders of the designs, and the designs are inscribed "Lake Superior Band of the Fond du Lac Chippewa" and "Code Talkers." First, obverse one. This is the Tribe's preference. It is also the CFA's recommended design. Obverse two, three, four, and five.

Moving on to the reverse designs, of which there are three for consideration. All three reverse designs depict a variation of the Fond du Lac Tribe seal with a beading pattern around the border. Inscriptions include "Act of Congress 2008," "World War II," "Fond du Lac" on reverses one and two, and "Fond du Lac Soldiers" or "Fond du Lac Warriors" inscribed in their tribal language. This is reverse one, which is also the Tribe's preference and the CFA's recommended design.

Reverse two, and three.

CHAIRMAN MARKS: Thank you, April. Before I recognize Donald, I just want to say that I think the artists really knocked this one out of the park. There are just some wonderful drawings here. I think any of these could make a fine medal. I'm very pleased with it.

For myself, I'm totally prepared to go with the Tribe's preferences. I'm actually hoping the rest of you are also.

Donald?

MR. SCARINCI: We think alike after all these years.

MR. SCARINCI: I was going to make a Motion that we adopt unanimously obverse one and reverse one, which are the Tribe's preferences and the recommendations of the CFA.

DR. BUGEJA: Second.

CHAIRMAN MARKS: It has been moved and seconded. This is getting out of our normal

process. I want to be respectful for our process. Is there anyone who has any discussion about this Motion? This is your chance. Robert?

MR. HOGE: One brief point. I had a question about what the equipment and weapons of this particular group of code talkers were because there are three different kinds of firearms shown here and different types of equipment, bullet pouches, canteens, and even radios are completely different. What's the correct one?

CHAIRMAN MARKS: Can someone from staff respond to that?

MS. STAFFORD: I'm going to hand the microphone to Betty, who is our program manager and has worked closely with the Department of Defense and others to review such things. Betty?

MS. BIRDSONG: We did work directly with the Department of Defense and typically what they do is give us source materials of

the equipment and guns that would have been available in World War I. There is no particular equipment specific to a Tribe, so they just give us complete equipment relative to World War II.

MR. HOGE: Would we know what the units to which they were attached were equipped with?

MS. BIRDSONG: I don't know what unit they were attached to. In many cases, we do not know. I could ask Mr. Savage, do you know what unit they may have been attached to?

MR. SAVAGE: No.

MR. HOGE: So, there is no way of knowing what the weaponry was, or their equipage, or their radios?

MR. SAVAGE: We left that up to --

MS. BIRDSONG: When DOD verifies that the individual is a code talker, sometimes they don't know exactly what unit they are in, just they were in the South or whatever theater they were in. That's the only

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information they actually give us.

MR. HOGE: I'm happy with the selection. I just want to make sure it's accurately shown because the other images are different.

MS. BIRDSONG: It is World War II equipment. Once we decide or we know what the design is, we will go back to DOD once again just to ensure before the medal is produced.

DR. BEGEJA: Sound power?

MR. HOGE: There is no weapon in this one.

CHAIRMAN MARKS: Any other comments on the Motion? There is a Motion on the table.

(No response.)

CHAIRMAN MARKS: Hearing none, all those in favor of the Motion to approve obverse one and reverse one, please raise your hand.

(Show of hands.)

CHAIRMAN MARKS: It is unanimous.
Thank you very much. Thank you, Mr. Savage,

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for being here. You're going to have a wonderful medal. Beautiful.

MR. SAVAGE: Thank you.

CHAIRMAN MARKS: Okay. That takes us to review and discussion of candidate designs for Civil Air Patrol. April, if you're prepared, we'd like to hear your report.

MS. STAFFORD: All right. On May 30, 2014, the President signed into law a bill authorizing a congressional gold medal in honor of the World War II members of the Civil Air Patrol collectively in recognition of the military service and exemplary record of the Civil Air Patrol during World War II.

As described in the findings of the legislation, the unpaid volunteer members of the Civil Air Patrol during World War II provided extraordinary humanitarian combat and national services during a critical time of need for the Nation.

During the war, Civil Air Patrol members used their own aircraft to perform a

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myriad of essential tasks for the military and the Nation within the United States, including attacks on enemy submarines off the Atlantic and Gulf of Mexico Coasts of the U.S.

We have our liaison to the Civil Air Patrol, John Swain, with us today. Mr. Swain, may I ask you to say a few words to the Committee? Thank you.

MR. SWAIN: Thank you. Glad to be here today representing the CAP, the Civil Air Patrol. We probably have about 100 veterans that we are aware of that are still alive, and last evening, we took a young lady who is 100 years old, Jeri Trusdell, she raised her right hand, joined the Civil Air Patrol again.

We promoted her to lieutenant colonel, and we took her flying last night out in California. She plans to be here whenever the medal is presented, but we are grateful to the Committee today for meeting about this.

We think there are a number of exceptional designs to look at here today, and

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look forward to answering any questions you might have.

MS. STAFFORD: Thank you so much. We're going to start first with the obverse designs. While not required by law, artists were given the suggested inscriptions of "Civil Air Patrol" and "1941 through 1945," which are the years the Civil Air Patrol members supported World War II. These inscriptions are included on all obverse designs of which we have 16 in total for your consideration.

Obverse one depicts two Civil Air Patrol pilots scanning the coastal waters from the cockpit of a Fairchild 24. They are banking to the right to get a clearer view of the ocean.

Obverses two, three, and four feature two Civil Air Patrol volunteers monitoring the skies. In the background, a tanker is escorted by Civil Air Patrol planes overhead. Here is obverse two, which is a preference of

our Civil Air Patrol liaison. Obverse three, and obverse four, another preference of our Civil Air Patrol liaison.

Obverse five depicts two Civil Air Patrol pilots preparing for a rescue mission. Obverse six and seven feature two Civil Air Patrol crew members saluting as they vigilantly observe the skies and coast line. In the foreground, an armed Stinson 10 scours the coastal water for enemy vessels. Here is obverse six, also a preference of our liaison, and seven.

Obverses 9, 9A, and 9B depict three courageous Civil Air Patrol pilots. The five Civil Air Patrol patches are depicted along the bottom of the design, along with the Civil Air Patrol roundel.

Design nine features the Civil Air Patrol single wing emblem while design 9A features an eagle. Here is obverse 9, 9A, and 9B.

Obverse 10 and 10A depict two Civil Air

Patrol pilots. The five Patrol patches are depicted along the bottom of the design. Design 10A features an eagle atop the roundel. Here is obverse 10 and 10A.

Obverse 12 features two Civil Air Patrol pilots with a plane serving the coast line in the background. Obverse 13 features two Civil Air Patrol pilots in profile with a pair of planes flying below. Obverse 14 depicts two Civil Air Patrol pilots with a Civil Air Patrol roundel centered above and behind them. The figures are positioned over an armed single engine Civil Air Patrol aircraft as it lifts off the runway. The composition's underlying structure resembles the Civil Air Patrol roundel.

Finally, obverse 15, which features the Civil Air Patrol roundel with a propeller shape dividing the space into three equal segments representing the pilots, the support crews, and the Civil Air Patrol mission itself. To the left are two pilots in

profile. To the right, a ground support crew prepares a plane for its mission. The bottom section depicts one of the many important missions undertaken by the Civil Air Patrol - escorting tankers.

Obverse 15 is the CFA's recommendation. They would ask that the fonts used on the obverse and reverse designs be modified as needed so they coincide with one another.

Moving on to the reverse designs of which we have 15 for your consideration, reverse one depicts three Civil Air Patrol planes flying a coastal mission. The center aircraft is fitted with a 100 pound bomb.

A Civil Air Patrol insignia is featured at the top of the design. Inscriptions read "Civilian Volunteers Who Flew Combat and Humanitarian Missions" and "Act of Congress 2014." Reverse one is a preference of our liaison.

Reverses two, 2A, and 3 features variations on a Civil Air Patrol insignia.

Inscriptions read "Eyes of the Home Skies" and "Act of Congress 2014." Designs 2 and 2A feature the additional inscription "Civil Air Patrol" across the lower banner. Here is reverse 2, 2A, and 3.

Reverse 4. A partial laurel wreath representing honor and service surrounds Civil Air Patrol insignias. Inscriptions read "Honor," "Civilian Volunteers Who Flew Combat and Humanitarian Missions," and "Act of Congress 2014." Reverse 4 is a preference of our liaison and the recommendation of the CFA.

Reverse 5 depicts Civil Air Patrol planes escorting a merchant ship to shore. The Civil Air Patrol roundel is depicted at the top of the design. Inscriptions read "Civilian Volunteers Who Flew Combat and Humanitarian Missions" and "Act of Congress 2014."

Reverse six features two Civil Air Patrol planes flying overhead with the Civil Air Patrol roundel and Patrol patches below.

The inscriptions read "Honor," "Civilian Volunteers Who Flew Combat and Humanitarian Missions," and "Act of Congress 2014." This reverse, reverse six, is also a preference of our liaison.

Reverse seven depicts an eagle holding a scope, reminiscent of the Civil Air Patrol coastal Patrol badge. The eagle clutches a branch of oak symbolizing strength. A Civil Air Patrol plane flies in the background. Inscriptions read "Eyes of the Home Skies" and "Act of Congress 2014."

Reverse eight features a stylized eagle clutching a scope, again, reminiscent of the Civil Air Patrol coastal patrol badge. The design is framed by olive branches symbolizing unity. Three planes used by the Civil Air Patrol are featured at the bottom of the design with inscriptions reading "Eyes of the Home Skies" and "Act of Congress 2014."

Reverse nine depicts a stylized version of the Civil Air Patrol coastal Patrol badge.

The design is surrounded by laurel signifying victory. The inscriptions read "Eyes of the Home Skies," "Civilian Volunteers Who Flew Combat and Humanitarian Missions," and "Act of Congress 2014."

Reverse 10 features a pair of Civil Air Patrol planes flying over a shipping vessel representing one of the important missions of the Civil Air Patrol. The five Civil Air Patrol mission patches are represented on either side of the design with the Civil Air Patrol insignia at the base. Inscriptions read "Civilian Volunteers Who Flew Combat and Humanitarian Missions" and "Act of Congress 2014."

Reverses 11 and 11A portray two armed Civil Air Patrol light aircraft from the point of view of one of the pilots. The planes fly over an oil tanker along the Eastern Seaboard. The inscriptions read "Civilian Volunteers Who Flew Combat and Humanitarian Missions." In design 11, the five Civil Air Patrol active

service duty patches are positioned along the top of the rim. Here's reverse 11 and 11A.

Reverses 12 and 12A are variations of reverses 11 and 11A, with two armed Civil Air Patrol light aircraft flying over an oil tanker along the Eastern Seaboard.

Inscriptions read "Civilian Volunteers Who Flew Combat and Humanitarian Missions."

In design 12, the five Civil Air Patrol active service duty patches are positioned along the top of the rim. Here is reverse 12 and 12A.

That is it, Mr. Chairman.

CHAIRMAN MARKS: Thank you, April. So, our next step in our process would be to move to our culling process. If I could have the obverse images brought up. Please indicate, Committee members, which of these images you would like to consider further.

We will start with obverse number one.

(Response of yes.)

CHAIRMAN MARKS: Yes. Obverse number

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two?

(Responses of yes.)

CHAIRMAN MARKS: Number three?

(No response.)

CHAIRMAN MARKS: Set that one aside.

Number four?

(No response.)

CHAIRMAN MARKS: Set that one aside.

Number five?

(No response.)

CHAIRMAN MARKS: Passing on five.

Number six? April?

MS. STAFFORD: This was a preference of the Civil Air Patrol.

CHAIRMAN MARKS: I will include this in our pile for consideration. Number seven?

(No response.)

CHAIRMAN MARKS: Set that one aside.

Number nine?

(No response.)

CHAIRMAN MARKS: Set that one aside.

Interest in 9A?

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(Responses of yes.)

CHAIRMAN MARKS: 9B?

(No response.)

CHAIRMAN MARKS: Set that aside. 10?

(No response.)

CHAIRMAN MARKS: Set that one aside.

10A?

(No response.)

CHAIRMAN MARKS: Pass on that one. 12?

Interest in 12?

(No response.)

CHAIRMAN MARKS: Okay. No interest in

12. 13?

(No response.)

CHAIRMAN MARKS: Setting 13 aside. 14?

(Responses of yes.)

CHAIRMAN MARKS: You want 13? Okay.

13 and 14. 15?

(Response of yes.)

CHAIRMAN MARKS: As far as the obverse designs go, we have remaining for our focus towards a recommendation, obverse designs 1,

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2, 6, 9A, 13, 14, and 15. All others we are setting aside.

Going to the reverse designs, is there interest in reverse number one?

(Responses of yes.)

CHAIRMAN MARKS: Reverse number two?

(No response.)

CHAIRMAN MARKS: Set that one aside.

2A?

(No response.)

CHAIRMAN MARKS: Setting that one aside also. Number three?

(Response of yes.)

CHAIRMAN MARKS: Interest in three.

Four?

(Responses of yes.)

CHAIRMAN MARKS: Five?

(No response.)

CHAIRMAN MARKS: Setting five aside.

Six? This was a preference --

MS. STAFFORD: A preference of our liaison.

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(Response of yes.)

CHAIRMAN MARKS: We'll include that.

Number seven?

(No response.)

CHAIRMAN MARKS: We're passing on
number seven. Eight?

(No response.)

CHAIRMAN MARKS: Setting eight aside.
Nine?

(Responses of yes.)

CHAIRMAN MARKS: Yes on nine. 10?

(No response.)

CHAIRMAN MARKS: Setting 10 aside. 11?

(No response.)

CHAIRMAN MARKS: Setting 11 aside.
11A?

(Response of yes.)

CHAIRMAN MARKS: We have 11A. 12?

(No response.)

CHAIRMAN MARKS: Setting 12 aside.
12A?

(No response.)

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CHAIRMAN MARKS: For further consideration on the reverses, we have designs 1, 3, 4, 6, 9, and 11A. I'll ask members to focus their comments and their consideration on those designs we have just indicated we would like to look at further.

At this point, I'll ask if members have any questions of a technical nature they would like to ask the staff before we get into our discussion on the designs themselves. Are there any questions, and if so, please direct those to the staff now.

MS. LANNIN: I have a question. Overwhelmingly, I think that we seem to favor white Americans or white when we do these medals. One of the women who was a member of the Civil Air Patrol was the first black woman ever to get an aviation license in the United States, and her name was Bessie Coleman.

One of my choices was I voted for an obverse that was more ethnically diverse. I just wanted to mention that.

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CHAIRMAN MARKS: Okay. Can we have any technical questions? Are there any technical questions?

(No response.)

CHAIRMAN MARKS: Hearing none, is there a member who would like to begin the discussion? Michael Bugeja, why don't you go ahead and comment both on obverse and reverse.

DR. BUGEJA: I'll set the tone by only commenting on ones that I like so we can go quickly.

CHAIRMAN MARKS: Thank you.

DR. BUGEJA: I'd like to go to obverse number two, which is my preference. I think it captures a great scene. It doesn't repeat many of the symbols which you are going to find in some of the other ones that we are looking at. I would just want to caution the Committee that it is very important on this medal to take a look at what you are including on the obverse and make sure it is not repeated on the reverse.

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The other ones are all fetching, but I believe that this one is my favorite because it captures all of them. I'm only going to talk about my favorite, and I'll listen to the favorites of others.

When I go to the reverse, I'm just going to talk about my favorite again. Although there is a repetition of the plane, I like number six. I like the way the planes are flying overhead. I think this does actually need an inscription. I like the fact that it has "humanitarian missions" in there because many people would not know that aspect of history.

Those are my two favorites. I'll pass.

CHAIRMAN MARKS: Thank you. Robert?

MR. HOGE: I found it very difficult to select among these, seeing so many attractive designs. In general, they seemed to be a little bit busy. I do see a difficulty in correlating obverses and reverses that would not reduplicate each other.

I like the views of the interior of the aircraft that you find on some of the obverse and reverse images. I wonder if maybe contrasting one of those with one that is not an interior would be a good combination. I don't have any particularly strong preference for some of these, although I would be against the ones that have a great deal of inscriptions or a great deal of representation of the various patches or badges of the divisions of the Corps. I think that becomes a bit too busy. I'll pass to Donald.

MR. SCARINCI: You know, I approached this from the reverse. Reverse first and then obverse. I'm actually kind of happy to hear that number one is the recommended reverse, the one that the constituent group would like.

If you work from that point, you know, that is the one I liked, and I happen to like obverse 14. All you have to do is remove the only thing about reverse one that I didn't like, which is "Act of Congress 2014," in the

field, if you removed that from the field there, you have it by the landing strip on obverse 14.

I like obverse 14 a lot because I really like the way that landing strip moves your eye towards the figures, moves your eye into the coin, into the medal. So, I think that's my favorite. I would support obverse 14 paired with reverse one, and with a Motion that we eliminate "Act of Congress" on reverse one.

DR. VIOLA: Well, artistically, I thought all of these were really very nice, but again, very repetitive. I have no strong feeling on any of these. Since I was in the Navy on a cargo ship, I like seeing my ship out there with a plane overhead. I like number two. I would go along with that.

I do like the idea of the CFA one, you know, honor the civilians who really helped out. I would say I'm happy with number four on the reverse.

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CHAIRMAN MARKS: Tom?

MR. URAM: Thank you, Mr. Chairman.

These designs are really tremendous and a lot to choose from here, but we do have to narrow it down. On the obverse, I lean towards 14 or 15. I do like the movement also on 14. I also like the quadrants of 15 where it represents the mechanics as well as the ocean as well as the fliers.

I threw in number one simply because I thought the artist did a great job of movement there. I think maybe not for this one, but it really has a lot of movement to that medal, and that would be great to see on one of our upcoming designs of some sort that would be circulating.

As you all know, I'm kind of one for wanting to have words on the reverse, so I would go with number four or number six. I lean towards six a little more because of the plane and everything, but once again it would depend on the pairing, and maybe four is a

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cleaner look particularly if we already have a plane on the front. I guess I would go more with number four if we were to choose some of the plane images on the obverse.

As you all know, I am on the medals liking to have the description presented in a way that is very direct, particularly for what it represents in any occasion.

Thank you, Mr. Chairman.

CHAIRMAN MARKS: Thank you, Tom. We will go to Jeanne.

MS. STEVENS-SOLLMAN: Thank you, Mr. Chairman. I'm going to be brief because of the time. I also am aware of the fact that we needed a little bit more ethnic diversity.

In this particular field of medals, the one thing that disturbed me in some of the earlier ones, like number two, although it's a beautiful design, it's of such young people. Number 15 has an image of some older people that I believe would have been more in keeping with the folks that would have been owning

these airplanes and flying them. Even though I know we had young pilots at the time, I think perhaps number 15 might represent the group a little better.

I also like the fact that we had a ship in the lower quadrant of that medal, and to compliment that, I would go with reverse number one. However, reverse number one, I don't think the border -- it disturbs me a little bit about how the text is around that. I'd like to see it in reverse, so that we would have maybe the emblem at the bottom, and it would read a little better.

I'm finding my head is trying to turn around this medal; it's a little disturbing to me.

Thank you.

CHAIRMAN MARKS: Heidi?

MS. WASTWEET: I'd like to take a second to also compliment the creativity of design number one. I don't think it is the best of the group, but it is a tough group. I

do like the creativity.

In the Civil Air Patrol, I prefer to emphasize the civil nature of it. We do have a lot of military coins and these were civilians. I like these designs that have a little more casual

pose that look more civilian and less military.

Design number two accomplishes that. I initially liked design 9A but as I'm looking at it again, I feel it's a little too glamorized and not down to earth enough, real enough.

I really lean toward design obverse 14. I like the equality of the two characters; it's predominantly the woman or the man, very equal. They are not really glamorized but yet they are charming, and the design is well laid out and clear. The leading lines that go into the center, got the log in there. I think it hits all the marks. I really like this one.

Design 15, I appreciate the details. I

think it's a little too collagey for my taste.

On reverses, I gravitate toward reverse nine. I think this is unique, it's different than what we see with the shields and patches and that sort of thing. It's so clear. The wings, they are up in the air. The telescope there. That's their job, to look. It's just a clean, clear, concise direct design. It has the text on it that clearly explains what it is for, without being busy, crowded, like a lot of the other reverses that I see here. I have a strong preference towards nine.

CHAIRMAN MARKS: Thank you, Heidi. I am grateful to my colleagues that I didn't go first. I'm going to say something different than I would have said before. However, I'm going to start off with -- I asked for 9A. I've decided to go away from that. One that I don't think anyone else has talked about yet, could you put up obverse 13? I really like this one. I like it more than 14.

I know there has been a lot of

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discussion about 14. 14 is a little busy. This is cleaner. I think those profiles are going to provide a real sharp image, there's going to be a lot of definition to this. It's simple, but I think it has all the elements that tell the story for the obverse.

I really like this one, and I'd ask those of you who are considering 14 if you would also look at 13 and consider it as maybe a cleaner option as opposed to 14.

MS. WASTWEET: (Off microphone.)

CHAIRMAN MARKS: I'm fine with it. Anyway, can we look at 15, please. I like 15. I also have to acknowledge Heidi's comment that it's a little collagey. I like the creative effort here. I like the propeller shown here. I'm going to give some support to this one. I also like the ethnic diversity. This is the one that Mary is referring to. I like that. I like the profiles. I think it's well rendered. In a three inch bronze medal, this is going to look sharp. I do think 13 is

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probably the sharper.

If we could go to reverse number three. I think reverse number three is a real dignified reverse. Very clean. I think if you pair it with obverse 13, the two together will just look sharp. It has the symbology with the Civil Air Patrol image there in the middle, the American bald eagle. I like the way this presents and I like the way it would pair with 13.

With that, I'll give the mike to Erik.

MR. JANSEN: These are really, really some wonderful images. I am taken by the sheer number of images that we got. I suspect that one or two artists submitted quite a few drawings here.

In particular, I don't know who it is, obviously, we don't, if you look at just merely the portraiture, the quality of the faces and portraits on obverses two, three, four, five, six, seven, eight, nine, 9A, 9B, 10, whoever drew these, these artists, I would

encourage you to give us more of your work.

These portraits are spectacularly good.

In terms of preferences for this particular design, I wasn't able to isolate the feeling that Heidi brought forth, but she said it very, very tidily. This is civilian, not military. We would like a look that feels civilian, not military. We have tons of military looks. I thank you for those comments. As quite often is the case, I get my opinions from Heidi.

In that sense, when I look at the obverse selections, I have a lot of good choices here. Wow. I love the feeling of number two. It feels very much civilian. We have this skin frame aircraft, which is common in many of these, but especially it looks like a civilian grade aircraft here.

As I tried to architect the contents of this coin, what is on one side that should not be on the other, I take the appearance, the airframe for the obverse images here, and I

love two. I love 14. 14 just feels so volunteer to me, and I like the layout of it, I like the lines of it. Yeah, it's kind of matchy-matchy/left-right. I like the fact that we have civilian kind of headwear, civilian look, civilian feel.

I'm not at all bothered on 15 by the "collagey," I think is the word that was used. I actually like the two portraits in the upper left-hand corner because they carry forth some of the possibilities, interpretatively, that Mary brought forth. It's not clear to me exactly what the race or demographics of the male and female are, so in that sense, they are nicely universal. That is a hard thing to do. I commend the artist there.

I'm going to support 15. I'm going to support 14. I'm going to support two. I'm going to let the group slug this one out at the high end.

On the reverse, I have now captured my faces and my airframes on my obverse choice,

so I'm going to go for some text and some wings and things on this one. My favorites, four, six, and nine. Thank you.

MR. MORAN: I'm pretty much seconding the Motion on what Erik has said on obverse number two. I like number 14. The reasons I do on two, I like the fact that they are banking the plane. I think it denotes to me motion more so than the others where they are flying level. In 14, I like the concept first of all of the plane taking off and secondly, the balance of basically one-third plane, two-thirds for the people above there. That's a nice split in terms of portraiture.

Once you get to that stage and going to the reverse, I'm not looking for airplanes again. Like Erik, I'm looking for something that approximates a coat of arms and explains the medal. I'm looking at four, six, and nine. Not six. Three. I looked at three, four, and nine.

In the end, I came down with number

nine as my favorite. I think it gives a nice contrast to either number two or 14 on the obverse.

CHAIRMAN MARKS: Mary?

MS. LANNIN: Well, I seem to have staked my claim a little early on with number 15. It may be a tad busy. I liked it for the ethnic diversity in it. I was also a fan of number 14. Again, to me, it's classic. I don't mind the "Act of Congress 2014" on the bottom. I think somebody else had talked about getting rid of that.

My other favorite was number two. We have them outside the plane in number two. If you pair that with number 11A, that's kind of what they are looking at when they are flying. I like the view. I think if you're a pilot or something -- I'm not -- I have friends who are. Just the view from the cockpit, that's what they are looking at.

I don't want the one with the patches. I like 11A. I think it is simpler. Those are

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the two people that could be in that plane looking at that oil tanker, making sure it's safe. I said my first vote would go to 11A, my next vote would go to just something simple like the shield on number three. That could be paired with either 15 or two or 14.

CHAIRMAN MARKS: Thank you, Mary. We have come full circle on our discussion. I will ask members to fill out their scoring sheet and pass those in for Erik to tally. I'll report those as soon as he has it ready.

Until then, I do have some unfinished business to report to you about the America the Beautiful quarters, so if I could ask the screen operator to go back to America the Beautiful, I will bring us all up to date on our recommendations.

CHAIRMAN MARKS: I am going to start with Shawnee National Forest. As in the other programs, I'm not going to read the ones that we set aside. On Shawnee National Forest, number four received 31 of the possible 33

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points, and that is our recommended design. Number six received zero. Number seven received eight. A strong separation there for number four.

Going to Cumberland Gap, number two received 26 of the 33 possible points. That is our recommended design. Design number three received four points. Design number six received four points. Again, another strong showing for design number two.

Going to Harpers Ferry, design number one received one vote. Two received one vote. Three received 10 votes. Four received six votes. Six received one. Number seven is our recommended design with 27.

Moving on to Theodore Roosevelt National Park, design number one is our recommended design with 22. Design number two received five. Design number three received 16. Four received zero. Nine received one.

Going to Fort Moultrie, design number one received 16. Design number two received

eight points. Four received 13 points. Five received five. Design number six is our recommended design, and kudo's to Heidi for pushing that one out to our attention. It received 25 of the possible 33 points.

MR. WEINMAN: How many?

MR. EVERHART: Twenty-five.

CHAIRMAN MARKS: Twenty-five of 33.

Design number seven received zero. That rounds out our America the Beautiful quarters for 2016.

I think we are going to need to take a short recess to tally the Civil Air Patrol scores. As soon as I have those in my hand, I will bring us back into session. Until then, we are in a short recess.

(Brief recess.)

CHAIRMAN MARKS: Okay. We are back on the record now. We have a tally for the Civil Air Patrol Congressional Gold Medal. All right. We have some hot scores here. Erik was just making the observation to me that

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Committee members did a lot of scoring, which meant they were giving lots of scores to several of the designs.

I think that is just indicative of the fact that we had a great portfolio for the Civil Air Patrol. Once again, my thanks and appreciation to the artists who participated in putting that portfolio together, and of course, the staff who helped organize it. I think this was a great collection that we were able to look at.

So, without further ado, on the obverse of the Civil Air Patrol, design number one received three points. Design number two received 18. This is not the highest score. I will remind you that 17 is the threshold. Number two received 18. Number three --

UNIDENTIFIED SPEAKER: Were these eliminated?

MR. JANSEN: Eliminated; yes.

CHAIRMAN MARKS: Design number six received two votes. Design number nine, which

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I don't think was being considered, received two. Design 9A received three. We slide all the way up to 13 which received 11. Then we come to 14, which is our recommended design at 24 points. Number 15 received 17.

We had three top ones, number 14 being the top, number two being second, and number 15 right behind that with 17 points.

If we go down to the reverse, design number one received 10 points. Design number three is our recommended design with 18. Design number four received 10. Design number six received eight. Design number nine received 17. Design number 11A received eight.

UNIDENTIFIED SPEAKER: Where did three come from?

UNIDENTIFIED SPEAKER: We talked about it.

CHAIRMAN MARKS: I want to thank everyone for your hard work, the artists, the staff, the Committee. This was a good

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exercise. With that, I believe Heidi has a Motion to make. Can I get us to focus, please? We are almost done. Heidi?

MS. WASTWEET: I'd like to make a Motion on the Theodore Roosevelt obverse, since that is our choice number one design, that we move the head away from the rim at the discretion of the Art Department, whether it be completely free of the rim or more so than it is. Don?

MR. EVERHART: I was going to suggest, and I might need Greg to weigh in on this, have we ever overlapped letters? Could we overlap, not completely over the "S" and "E," but maybe just a little bit?

MR. WEINMAN: We have broken them completely. We certainly can break the border, we have. In this case, have we ever actually overlapped letters? There is nothing that says we can't.

MS. WASTWEET: Steve? I don't know if the hat were above. I would make the hat

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flush and incused.

MR. ANTONUCCI: We could do it. We could put the hat up on the rim a little bit.

MR. EVERHART: I would still shrink the whole thing down so it's not covering half of the letters but just overlapping a little bit. I think it would make it pop.

MR. ANTONUCCI: It can't be higher than the rim, obviously. No, that, we can't do.

MS. WASTWEET: Yes, that's what I'm saying.

MR. WEINMAN: We've instructed the artists not to do that, so I'll leave it to the discretion of the Committee. There is nothing legally that says we can't, but because we have instructed all the artists for all the years not to do it, is it appropriate to do it now.

MR. EVERHART: We have been overlapping letters.

MR. ANTONUCCI: The problem is you have that rim there, we can't go above that, the

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coin won't lay flat.

MR. JANSEN: It's already at the peak;
right?

MS. WASTWEET: That's what I'm saying,
you could make it so it is still flush with
that table.

CHAIRMAN MARKS: I think the point
here, folks, is that we just want to simply
give the artists some direction, that we would
like to see something done with the head.
Let's leave it at that.

MS. WASTWEET: Yes, my Motion stands at
leaving to the artists and the discretion to
the Art Department to adjust the head where it
meets the rim.

DR. BUGEJA: Second.

CHAIRMAN MARKS: Okay. Thank you.
It's been moved and seconded to do everything
that Heidi just said. Is there any question
about that Motion?

(No response.)

CHAIRMAN MARKS: Okay. All those in

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favor, please indicate by raising your hand.

(Show of hands.)

CHAIRMAN MARKS: It looks like it is an unanimous vote. Thank you. Wait a minute. It's an unanimous vote, 11-0.

We have at this point reached the end of our agenda for today. We won't adjourn because we have business tomorrow, so this will be a recess overnight.

I understand we have a desire for another Motion. Heidi, I'll turn the mike over to you.

MS. WASTWEET: On the Civil Air Patrol, our recommended designs are obverse 14 and reverse three. We have repeated devices of "Act of Congress" lettering. My Motion is to remove "Act of Congress" from the obverse and leave it on the reverse.

DR. BUGEJA: Second.

CHAIRMAN MARKS: Seconded. Thank you, Heidi. That's a good catch. Any discussion on the Motion?

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(No response.)

CHAIRMAN MARKS: All those in favor, please raise your hand.

(Show of hands.)

CHAIRMAN MARKS: It is an unanimous vote.

I was about to say that tomorrow we have some important business to look at. We have the Platinum Program that we are going to try to see if we can get two years out of it.

Also to the staff, I'd like you to know that the resolution that the subcommittee that I appointed developed and is on our agenda for tomorrow concerning an Arts Medal Program, something that this Committee has a lot of passion for.

If you have individuals on the staff who might not have thought about being in the room tomorrow for this discussion who will play a part in that program, I'd encourage you to see if they can be here.

MS. APRIL: We have invited them

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already.

CHAIRMAN MARKS: Okay. I think several of us regard this as a huge milestone for our Committee and for the Mint. If we can have all interested staff in the room, I would very much appreciate it.

MR. NORTON: Mr. Chairman, before you recess, will you indulge me for a second?

CHAIRMAN MARKS: Okay. It's my understanding that we will need to have an administrative meeting tomorrow at 8:00. Our time to reconvene the current meeting will be 9:00. We will get some direction from staff where that meeting will be in the building.

MR. NORTON: Yes, sir.

CHAIRMAN MARKS: We will be informed off line here, but 8:00, plan on an administrative meeting. Did you have anything?

MR. JANSEN: If anybody has a travel sheet, get it to me.

CHAIRMAN MARKS: Okay. Anything more,

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staff?

MS. STAFFORD: I think we can go off the record.

CHAIRMAN MARKS: Okay. We are in recess.

(Whereupon, at 4:39 p.m., the Committee recessed, to reconvene the following day, Wednesday, September 24, 2014.)

CERTIFICATE OF COURT REPORTER

I, CHRISTINE ALLEN, the reporter before whom the foregoing hearing was taken, do hereby certify that the witness whose testimony appears in the foregoing deposition was duly sworn by me; that the testimony of said witness was recorded by me and thereafter reduced to typewriting under my direction; that said deposition is a true record of the testimony given by said witness; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this deposition was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

CHRISTINE ALLEN