

CITIZENS COINAGE ADVISORY COMMITTEE  
PUBLIC MEETING

Tuesday, March 13, 2018  
9:28 a.m.

U.S. Mint

801 9th Street, N.W.  
Washington, DC 20220

Reported by: Samuel Honig

## A P P E A R A N C E S

## Advisory Committee Members

Mary Lannin, Committee Chair

Jeanne Stevens-Sollman, Committee Member

Dennis Tucker, Committee Member

Herman Viola, Committee Member (by telephone)

Heidi Wastweet, Committee Member

Robert Hoge, Committee Member

Michael Moran, Committee Member

Donald Scarinci, Committee Member

Erik Jansen, Committee Member

Tom Uram, Committee Member

## Mint Staff Members

April Stafford, Mint Staff

Greg Weinman, Mint Staff

Roger Vasquez, Mint Staff

Pam Borer, Mint Staff

Ron Harrigal, Mint Staff

Betty Birdsong, Mint Staff

Vanessa Franck, Mint Staff

Megan Sullivan, Mint Staff (by telephone)

Program Liaison

Verna Jones, Executive Director, The American Legion

Other Participants

Paul Gilkes, Coin World (by telephone)

Mike Unser, Coin News (by telephone)

Stephen Walker (by telephone)

Brandon Jamal (by telephone)

Joe Menna, Artist (by telephone)

Phebe Hemphill, Artist (by telephone)

Frank Morris, Artist (by telephone)

Chris Costello, Artist (by telephone)

Richard Masters, Artist (by telephone)

Renata Gordon, Artist (by telephone)

## A G E N D A

	Page
Welcome and Roll Call	5
Approval of Minutes	8
2019 American Legion Commemorative Coin Program Candidate Designs	9
Discussion of Concepts/Themes for Native American \$1 Coin Program (2021+)	132

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

Welcome and Roll Call

CHAIR LANNIN: Good morning. I would like to call to order this meeting of the Citizens Coinage Advisory Committee for Tuesday, March 13th, 2018.

Before we begin, I want to introduce members of the committee. Please respond, present, when I call your name. Heidi Wastweet?

UNIDENTIFIED SPEAKER: In the bathroom.

CHAIR LANNIN: Okay. Thomas Uram?

MEMBER URAM: Present.

CHAIR LANNIN: Dennis Tucker?

MEMBER TUCKER: Present.

CHAIR LANNIN: Donald Scarinci?

MEMBER SCARINCI: Present. Present when we call your name.

CHAIR LANNIN: Jeanne Stevens-Sollman?

MEMBER STEVENS-SOLLMAN: Present.

CHAIR LANNIN: Michael Moran.

MEMBER MORAN: Present.

CHAIR LANNIN: Erik Jansen.

MEMBER JANSEN: Present.

CHAIR LANNIN: Okay. We need Robert Hoge and we need Heidi with us. And Herman Viola will be joining us by phone at some point today.

And I'm Mary Lannin. I will chair today's meeting. Kareem Abdul-Jabbar cannot attend today's meeting.

The CCAC will consider the following items today: The discussion of the letter to the Secretary and the minutes from our January 16th, 2018 telephonic meeting; the review of the candidate designs for the 2019 American Legion Commemorative Coin Program; the theme and concept discussion for the 2021 through 2024 Native American \$1 Coin Program.

So before we begin our proceedings, are there members of the press in attendance or on the phone?

MR. WALKER: Yes, I'm Stephen Walker.

CHAIR LANNIN: Can you repeat please?

MR. WALKER: Sure. I'm Steven Walker, Coin Week.

CHAIR LANNIN: All right. Good morning. Thank you for attending.

MR. JAMAL: I'm here as well. I'm Brandon

Jamal of Coin Update (ph) .

CHAIR LANNIN: Thank you. Anyone else?

(No audible response.)

CHAIR LANNIN: Okay. Thank you. And for the record, I would like to acknowledge the following Mint staff that are participating in today's public meeting. April Stafford, chief, Office of Design Management, and program managers from that office, Pam Borer, Vanessa Franck, and Roger Vasquez. Betty Birdsong, acting liaison to the CCAC. And Greg Weiman, counsel to the CCAC.

UNIDENTIFIED SPEAKER: Megan is on the phone.

CHAIR LANNIN: And Megan is on the phone, and Megan is coming.

All right. I'd like to begin with the mint.

Do we have any issues that needs to be addressed?

All right. Do we have any issues that need to be addressed with the mint? At all? Anyone?

(No audible response.)

CHAIR LANNIN: Nothing?

UNIDENTIFIED SPEAKER: Well, other than the fact that our administrative issue are -- our badges

need to be updated?

(Simultaneous speaking.)

MR. WEINMAN: We just notified -- we just became aware of that, and we'll look in -- we'll look into that, the badges.

MS. BIRDSONG: We're checking into it now.

Approval of Minutes

CHAIR LANNIN: Okay, good. Thank you so very much. All right.

The very first item in our agenda, as it usually is, is the approval of the minutes from our previous meeting. In this case, it was the January 16th telephonic meeting.

Does anybody have any comments on the document?

MEMBER URAM: Motion to approve.

CHAIR LANNIN: Hearing now, there's a motion to approve by Thom. Is there a second?

MEMBER STEVENS-SOLLMAN: I second.

CHAIR LANNIN: Jeanne seconds it. Thank you very much. All those in favor, please say signify by saying, aye.

IN UNISON: Aye.

CHAIR LANNIN: Any objections to the motion?

(No audible response.)

CHAIR LANNIN: Okay, the motion and the letters are approved.

April, are you ready to begin?

MS. STAFFORD: Yes, ma'am.

CHAIR LANNIN: Please do.

2019 American Legion Commemorative

Coin Program Candidate Designs

MS. STAFFORD: Public Law 115-65 authorizes the Secretary of the Treasury to mint an issue \$5-gold, \$1-silver, and half-dollar clad coins in recognition and celebration of the 100th anniversary of the American Legion. The Act requires that the coin designs be emblematic of the American Legion. And surcharges for this program are authorized to be paid to the American Legion.

Some background, the American Legion was founded March 15th, 1919 in Paris, France by members of the American Expeditionary Force occupying Europe after World War I. They were concerned about the welfare of

their comrades and communities upon their return to the United States.

The American Legion quickly grew to become the largest veterans service organization in the United States. As it has done since that first caucus in Paris in 1919, the American Legion has performed its duties to community, state, and nation with far less regard for individual praises or the media spotlight than it has for the mission at hand: to strengthen the nation in four areas of concentration known as the four pillars.

They are veterans, including healthcare, disability compensation, employment, and educational opportunities;

Americanism, including such things as the flag code, voter registration, youth mentorship, and good citizenship;

Children and youth, including mentorship, home, health, education, character and opportunity;

And finally, defense, lending strong support for the United States Armed Forces since World War I.

The American Legion has a long list of

accomplishments during its nearly 100 years in existence, including but not limited to, advocating for the enactment of the G.I. Bill in 1944;

Creation of a set of standards for proper respect and treatment of the U.S. flag, later adopted as the U.S. Flag Code;

Advocating for the consolidation of multiple bureaus into one Veterans Administration; Disaster relief at local and national levels, from the tornadoes of Northern Indiana in 1919 to the 2017 hurricanes;

Raising funds for and erecting thousands of monuments and memorials that honor military service, including the Tomb of the Unknown at Arlington National Cemetery;

Coordinating a number of youth programs that promote fitness, citizenship, scholarship, service, and other opportunities for young people; and awarding millions of dollars in college scholarships.

A note about the portfolio presentation today, the candidate designs you will see are being presented in two different manners. Portfolios for each of the

metal categories, gold, silver, and clad, will be presented in the standard obverse and revers format.

However, because our artists were tasked with developing an obverse and a reverse design in conjunction with one another in order to more fully tell the story of the American Legion across both sides, you will also see the candidate designs in pairings.

This will allow you to consider the designs both as individual obverses and reverses, but also in the pairings which tell the story the artist's intended to convey.

With us today, we have Verna Jones, executive director of the American Legion and our liaison to this program.

Verna, may I ask you to say a few words?

MS. JONES: Thank you. Good morning. It's an honor to be here. The American Legion is so excited about this coin. 100 years of loyal and faithful of service to this country, what a great way to commemorate 100 years of advocacy for our nation's heroes.

We're excited about the designs that you presented for us. I look forward to being able to tell the American Legion story across the six sides. Thank you. If you have any questions for me, I'll be happy to answer.

MS. STAFFORD: Thank you.

CHAIR LANNIN: You're welcome.

MS. STAFFORD: I think it's fair, Verna, for me to share that in our conversations about the designs, there were several that were identified by our liaison as strong, and even preferences.

In general, I think some of the designs that tended to be particularly supportive did not necessarily have (indiscernible) in the designs, just out of a concern of, perhaps, inadvertently leaving some people out because the American Legion represents such a vast and diverse population; is that fair?

MS. JONES: That's correct. Yes, we have 200 -- I mean 2 million members, and the American Legion has always been inclusive. And so we want to make sure that the designs across the coin represent the American Legion, all the people that we have fought

for and all the people that we advocate for. So that doesn't look like a particular person for us.

As a matter of fact, the men and women who serve this country fought for a symbol, and that is our flag. And so we think that the symbols across the coin will represent the American Legion and tell a story more adequately.

MS. STAFFORD: Thank you so much.

MEMBER SCARINCI: Are you going to tell us which ones they think were --

MS. STAFFORD: Yes, as we go through the portfolio. Yes, sir. Absolutely. And if it's okay, Madam Chair, as we've done with past programs that are multiple coins, we'll go through all of the portfolios before discussion; is that okay?

CHAIR LANNIN: That's fine.

MS. STAFFORD: All right. First, we'll begin with the gold \$5-coin obverse.

Obverse 1, for the gold, features a young boy looking up to a veteran in an American Legion hat. The man has his hands on the boy's shoulder as though to guide him. In the background is a waving flag. The

design represents three of the four pillars of the American Legion: Americanism, veterans, and children and youth. It connects the American Legion's legacy of accomplishment with its vision of the future.

Obverse 2 illustrates one of the four pillars of the American Legion, children and youth. This design features a young boy looking up at the American flag. The flag, waving high overhead, is symbolic of the strength and freedom of the United States, and the young man looks to it with pride and happiness.

Obverse 3, a liaison preference, commemorates the inception of the American Legion and its mission to serve America and its war veterans. The outer geometric rim designed from the American Legion emblem, the Eiffel Tower and V for victory represent the formation of the organization in Paris in 1919 at the end of World War I.

Obverse 4 depicts a male legionnaire saluting and a female legionnaire placing her hand over her heart. The five stars in the background represent the five major branches of the U.S. Military and the veterans whom the American Legion serves and supports.

Obverse 5 depicts the American Legion's emblem, a symbol that stands for God and country in the highest rights of man.

Obverse 6 depicts a flag being handed to a child to symbolize the members' enduring dedication to passing on the Legion's principles and standards to future generations.

Obverses 7 and 8 represent the American Legion's ceremonial reverence for the American flag in parades, public performances and flag disposal ceremonies in nearly every town all over this country.

They are the visible stand of patriotism in our communities. Design 7 features a flag-bearer with the American flag and a rifleman. Design 8 features a single flag-bearer.

Obverses 9, 10, and 11 depict a member of the American Legion saluting to show respect and to honor God and country. In designs 9 and 10, a stylized the American flag as visible behind. Here is design 9 and 10. All three designs feature five starts to represent the five major branches of the U.S. Military and the veterans whom the Legion serves and supports. Here's

design 11.

Obverse 12 depicts the distinctive crest of the American Legion cap with an American Legion pin (indiscernible) year embroidered in place of the unit number.

Moving on to the gold reverses, reverse 1 features the emblem of the American Legion surrounded by four columns representing the four pillars of the American Legion, that is, veterans, youth, Americanism, and defense. And the liaison noted this as a standout design, although it did not necessarily rise to that of a preference.

Reverse 2 features four columns representing the four pillars of the American Legion: Veterans, youth, Americanism, and defense. The flag waiving high overhead symbolizes the strength and freedom of the United States. The design prominently features the American Legion's motto, for God and country.

Reverse 3 features four simple vertical bars, symbolic pillars, representing the four pillars of the American Legion. The seven stars are symbolic of the seven war eras that members of the American Legion have

served since 1919. Together these design elements represent the United States flag. The design prominently features the motto, for God and country.

Reverse 4, a preference of our liaison, portrays a respectful presentation of a properly-folded American flag, according to the American Legion flag code. This display of honor for the American flag, which represents the ideals of justice, freedom, and democracy for which our veterans fought, represent the American Legion's service to the nation. Again, this is our liaison's preference.

Reverse 5 depicts a wreath from the emblem of the American Legion presented in memory of those who gave their lives in the service of the United States that liberty might endure. The five symbolic stars represent the five branches of the U.S. Military and the veterans whom the American Legion serves and supports. At the center of the design is the inscription, for God and country. This design was also noted by our liaison as a standout.

Reverse 6 visually expresses the strength and resiliency of the phrase, for God and country, as a

monumental sculpture that is majestically carved in the face of a large land formation, characteristic of the American West. The phrase is the American Legion's motto.

Reverse 7 features the memorial poppy which has officially symbolized the Legion's unwavering dedication to the recognition of and support for veterans' issues. There have been many iterations of the appearance of this symbol over the nearly 100 years of use for this purpose. This design portrays the poppy as it was distributed in the 1950s and '60s which represents upholding the same core values of previous generations while still embracing the future. The inscription, *in memoriam*, has been incused on the Legion's identifier tag.

Reverse 8 depicts an American Legion cap featuring the Eiffel Tower to indicate the American Legion's founding in Paris, a poppy, and a Legion emblem. The laurel wreath is representative of the wreath in the American Legion emblem, and the star is prominent in the American Legion auxiliary logo.

Reverse 9 features a female legionnaire

placing her hand over her heart to show respect and to honor God and country. The stylized American flag represents Americanism, and the five visible stars represent the five branches of the Military, as well as the veterans whom the American Legion serves and supports.

Finally, Reverse 10 features a folded United States flag and the motto of the American Legion, for God and country.

All right. So these were the single designs, and I believe we have a presentation of the pairings. If you don't mind, we'll just slowly go through them. This is illustrating the artist's submission. It includes obverse 1 and 2, paired potentially with reverses 1 through 3.

Moving on, the artist submitting gold obverse 3 in conjunction with gold reverse 4. I believe those also represent liaison preferences individually, as well as a pair.

Moving on, this artist submitted obverses 4, 9, 10, and 11 in conjunction and for consideration by this committee with reverses 5 and 9.

An artist submitted obverse 5 as a pairing  
with reverse 6.

Obverses 6, 7, and 8 were submitted in  
consideration with reverses 7 and 8.

Obverse 12, submitted with reverse 10.

Okay. Moving on to the silver obverses.

Madam Chair --

CHAIR LANNIN: That's fine.

MEMBER SCARINCI: Just get it over with.

Let's get this over with.

MS. STAFFORD: All right. So Mr. Scarinci  
ordered us to keep going, so we shall.

Moving on to the silver obverse candidate  
designs, obverse 2 depicts a World War II American  
soldier standing guard before the United States flag,  
our nation's primary symbol of liberty and freedom.

Obverse 3 depicts a member of the American  
Legion and youthful helper, pausing to share a  
contemplative moment before they were faced a tattered  
and worn American flag for a fallen serviceman.

Obverses 4A, 4B, and C depict a seated Lady  
Liberty symbolic of American and its values. In design

A, four columns represent the four pillars of the American Legion.

In design B, a small Eiffel Tower represents the birthplace of the American Legion.

In design C, an American eagle represents the organization's link to the United States.

Obverse 5 depicts the American Legion emblem adorned by oak leaves and a lily commemorating the founding of the American Legion in Paris, France. This was noted as our liaison's second preference.

Obverse 6 features Lady Liberty, the mother of democracy, commemorating the victory and homecoming of the American Expeditionary Forces upon their return from Europe following World War I.

She holds a branch of oak denoting the strength and solidarity of our nation. She wears a crown of laurel to signify her honor. On her chest is an American shield, representing love of country.

The Legion emblem and lily represent the American Legion's formation in Paris, France. This was also noted as a secondary preference we have down.

Obverse 7 portrays the diversity of the

members of the American Legion with three portraits. A wreath of poppy flowers surrounds those portraits.

Obverse 8 depicts the portraits of two American Legion members, one older and one younger veteran, an image that alludes to the organization's 100 years of service to America from World War I to the conflicts of today, including the global war on terrorism.

Obverse 9 depicts a World War I soldier helping a wounded soldier. The figures walk among poppies which the American Legion Auxiliary established as a symbol of fallen veterans.

Obverses 10 and 11 depict a typical World War I soldier with a historic symbol of Paris, the Arc de Triomphe, representing the formation of the American Legion by members of the American Expeditionary Force in Paris in 1919.

Design 11 also features a modern day American Legion member saluting the founders and foresight. This is design 10 and 11.

Design 12 features four pillars representing the four pillars of the American Legion. The fleur de

lis commemorates the formation of the American Legion in Paris.

And finally, the last obverse, number 13, which is our liaison's first preference, they note is as a strong preference by them, depicts an America bald eagle carrying an olive branch. Additionally, the American Legion emblem and the inscription, for God and country, are featured below the eagle's wings.

Moving on to the reverses, reverse 1 features the wreath from the American Legion emblem, in loving memory of those brave comrades who gave their lives in the service of the United States that liberty might endure.

The star, victory symbol of World War I, also symbolizes honor, glory, and consistency. The 48-star flag on the left was our flag during the founding of the American Legion; the 50-star flag, on the right, is our current. The four stars represent the four pillars of the American Legion.

Reverse 2 features the wreath from the American Legion emblem, in loving memory of those brave comrades who gave their lives in service of the United

States. The star, victory symbol of World War I, again, symbolizes, here, honor and glory. The 48-star flag flies in the center.

Reverse 3 depicts the American Legion emblem atop the Legions four pillars of veterans, Americanism, children and youth, and defense.

Reverse 4 features a bald eagle with the American Legion motto, for God and country, representing the diligence (ph) of the American Legion's stewardship of flags and monuments for our soldiers who make the ultimate sacrifice in service to the United States.

Reverse 5 depicts a symbolic memorial to all of the heroes who have died defending our nation.

Reverse 6 depicts Lady Liberty holding the palm (ph) of victory as she welcomes the American Expeditionary Forces returning from Europe. Her torch represents enlightenment and wisdom; a heraldic eagle on her chest symbolizes our vigor and eminence.

Reverse 7, our liaison's secondary preference, depicts a soaring eagle, a symbol of the United States during times of war and peace alike. The American

Legion emblem is depicted above the eagle.

Reverse 8 depicts the same two veterans seen in obverse 8. The man is wheelchair-bound from injuries incurred long ago during his wartime service. And the woman is a healthcare professional who is attending to him.

The designs convey the message that a strong national defense begins with the life-long care of our veterans that they need, as well as deserve upon completing their service to our nation.

Reverse 9 combines the American Legion emblem with a poppy flower symbolizing veterans and their service to the nation.

Reverse 10 features selected elements of the American Legion emblem. The wreath forms the center, in loving memory of brave comrades who gave their lives in service of the United States that liberty might endure.

Again, here, the star, which is a victory symbol of World War I also symbolizes honor and glory. The central element is the poppy which symbolized the bloodshed during World War I. The four stars represent

the four pillars of the American Legion.

Finally, reverse 11 represents the founding of the American Legion in Paris in 1919. Above, across American and American Legion flags are simplified elements of the Arc de Triomphe and the inscription, 100 years of service. This is the liaison's first preference, noted as a strong preference.

So those are the individual obverse and reverses. We'll go through the pairings for your information.

Obverse 2 was submitted by an artist in pairing with reverse 3.

Obverse 3 here is paired with reverse 4.

Obverses 4A, B, and C were paired by this artist with reverse 5.

Obverse 5, 6, and 12 were submitted in consideration with reverse 6 and reverse 7.

Obverse 7 was submitted singly.

Obverse 8 and reverse 8 were submitted as a pair, and this is the one where the figures on the obverse carry over to the reverse.

And obverse 9 was developed in conjunction

with reverse 9.

Obverses 10 and 11, seen here, were developed by this artist to pair with reverses 1, 2, and 10.

Obverse 13 was paired with reverse 11. And again, those are preferences by our liaison.

Okay. Moving on to the clad obverse, obverse 1 depicts two young participants in one of the many programs the American Legion offers as they begin their event with the Pledge of Allegiance.

Obverse 2 depicts a woman wearing an American Legion cap, standing between two small children with her hands on their backs in a gesture of support. This trio is meant to symbolize the support that the American Legion gives to young people through a multitude of programs, embodying the American Legion's fourth pillar, children and youth.

Obverse 3, for the clad, features a young man receiving a flag from American Legion members. The work of American Legion members to serve youth and promote civics and patriotism inspires this design. It also recalls the Legion's work in developing the flag code and providing service for the families of

veterans.

Obverse 4 features a young family reuniting following their father's return from service. The work of the American Legion to serve active duty military and their families inspires this design. This design recalls the Legion members' own service to our country in different places, different times, and throughout different conflicts.

Obverse 5, a liaison preference, or the liaison preference for the clad, depicts two children standing and reciting the Pledge of Allegiance, the little girl proudly wearing her grandfather's old American Legion hat.

Obverse 6 features a wounded veteran in a wheelchair, proudly wearing his medals and American Legion cap while holding the flag, the symbol of the country he still serves.

Obverse 7 depicts the lamp of knowledge of the Constitution's We the People script, representing the American Legion's promotion of knowledge of U.S. Constitution and commitment to Americanism, one of the four pillars.

Moving on to the clad reverses, reverses 1 and 2 feature the wreath -- excuse me -- as well as 3 feature the wreath from the American Legion emblem, in loving memory of brave comrades who have come before.

The star, here, is victory symbol of World War I, also symbolizing honor and glory.

So in design 1, the center features the beginning of the Pledge of Allegiance. The center of design 2 features the American Legion emblem. And the center of design 3 features selected text from the preamble to the American Legion's constitution. I should note that designs 1 and 3 are preferences with slight text edits.

Just going back real quick to reverse 1, it was discussed that since the United States of America is actually centered and featured as part of text from the Pledge of Allegiance that the additional inscription on the edge, or on the border, the United States of America, would not be necessary.

And the denomination half-dollar could be moved there instead, to get a little bit more field. Additionally, in design 3, there was discussion about

placing these in a proper order that reflects the actual preamble.

Reverse 4 features a man wearing an American Legion cap, standing and saluting the American flag. This gesture symbolizes the American Legion's commitment to Americanism, one of the four pillars, as well as the members' military service.

Reverses 5A and B feature a wreath created by a series of hands supporting each other. The hands become successfully smaller, moving from bottom to top, signifying the Legion's programs established to care for the families of veterans, youth, and children.

The single flower at the base is a symbol of caring, the motive for the work done on behalf veterans, families, youth, children, and communities.

Design A features the inscription, for God and country. This is design A and B with the inscription, mutual helpfulness.

Reverse 6, the liaison's with their preferred obverse, as well as a pairing submitted by a single artist completes the phrase from the obverse, I pledge allegiance to the flag. And here, you see, of the

United States of America.

The design depicts an American flag waving atop a high-flag pole as seen from the children's point of view from the ground below. The American Legion's emblem is featured just above the flag.

Reverse 7 depicts a wreath placed at the Tomb of the Unknown Solider and balances the idea of serving survivors and the concept of honoring the fallen.

Reverse 8 depicts the four pillars of the American Legion. The four pillars inscribed, youth, veterans, defense, and Americanism. The light of the sun conveys with illumination and passage of time, accented by 100 years at the top of the columns.

And finally, reverse 9 depicts a wreath with the inscription, rest in honor of glory, representing the American Legion's work of serving survivors and honoring the fallen.

Those are the single designs submitted in both obverse and reverse for clad. Here are the pairings. This artist submitted obverse 1 in conjunction with reverse 1, 2, or 3.

Here, the artist submitted obverse 2 with

reverse 4.

Here, the artist submitted both obverses 3 and 4 with reverses 5A and 5B.

These designs, which again are the liaison's preferences, depict obverse 5 paired with reverse 6.

Here, the artist submitted obverse 6 and 7 in consideration with reverses 7, 8, or 9.

And that concludes the pairings. Madam Chair?

CHAIR LANNIN: Thank you so much, April. We have quite a lot of designs to go through, as she said, understandably. All right. I think we can begin our discussion.

Jeanne, would you like to go first?

MEMBER SCARINCI: Could I ask a question?

CHAIR LANNIN: Sure.

MEMBER SCARINCI: If I make a motion to reject that all designs is -- are we able to get us new designs or we beyond that?

CHAIR LANNIN: We're beyond that, I believe.

Am I correct?

MS. STAFFORD: We are beyond that, as far as from the manufacturing standpoint. Earlier, when we

discussed this program, I shared that we all acknowledge this is a 2019 program, and we're well into 2018.

As the legislation was signed late, we wanted to ensure that we got everything moving. But I would suggest we pursue the process and see where we end up as far as consensus and recommendations.

MEMBER SCARINCI: Second question, what artists are joining us on video? Are any artists joining us --

MS. STAFFORD: Not on video, but on telephone, yes. We've artists from Philadelphia, our sculptor (indiscernible), as well as artists from the AIP (ph).

MEMBER SCARINCI: Who is on?

MR. MENNA: Joe Menna.

MEMBER SCARINCI: Hi, Joe.

MS. HEMPHILL: Phebe Hemphill.

MEMBER SCARINCI: Hi, Phebe.

MR. MORRIS: Frank Morris (ph).

MR. COSTELLO: Chris Costello (ph).

MR. MASTERS: Richard Masters (ph).

MEMBER SCARINCI: Thank you. Thank you for

participating.

CHAIR LANNIN: Okay. Thank you so much.

Jeanne, I begin with you.

MS. GORDON: Renata Gordon.

CHAIR LANNIN: I'm sorry. Who was that?

Renata. Hello, Ronata.

So any technical questions before we start talking about all of this, that we need to ask (indiscernible) or the staff with the Mint?

(No audible response.)

CHAIR LANNIN: We can save until we figure out designs then.

MEMBER JANSEN: Actually, a comment on the most recent frosting because I'm sure, at some point, some texture is going to be involved in something here. You guys are doing a much-improved job among various degradations, degrees of frosting, as well as it's actually becoming frosting instead of obliteration.

And it's kind of a backhanded compliment, but we had a number of years where the frosting had just been so obliterating. I just want to put out that I technically appreciate that refinement and in the use

of it because I think in the most recent commemoratives that we will see and have seen recently, and then the platinums in particular, we're making really great progress here. Thank you.

MEMBER MORAN: Mary, I've got one question.

CHAIR LANNIN: All right.

MEMBER MORAN: On the wreath of hand, so to speak, and fadeaway, is that coinable to where it looks like the artist's rendering on the half-dollar, those along the reverse, right there?

MR. HARRIGAL: Yes, we get to the edge of the coin, we do feather the artwork down to the level, so that was designed to be coinable. And it has gone through the coinability review.

MEMBER MORAN: Okay.

MS. WASTWEET: Is that not polished? One of the --

MR. HARRIGAL: The proofed version will have the arms polished, but it will fade out to the border.

MS. WASTWEET: It's going to be polished and faded?

MR. HARRIGAL: It'll be -- well, the

background will be polished and the artwork will have degrees of the frosting. We try to limit the number of levels because it's really hard, when you get in production, to differentiate between the various levels.

We generally keep it to like two, maybe three at most, if there's enough artwork, that needs that kind of differentiation on the frosting levels. But yes, the hands, as they form and they get to the border, they will -- they will fade into the border. And they will be frosted.

MS. WASTWEET: How is that maintainable in production though? They didn't change through the run?

MR. HARRIGAL: No. It should -- well, there is a bit of a degradation on it. We do watch it closely as we go. And, you know, I think that's evident in how some of these coins grade out as MS70s and some as a little lower. Ultimately, we'd like to make everything MS70s. But, you know, when you're dealing with a large volume product like this, yeah, we have done some coins that have had artwork that frost all the way to near the border.

As it starts to come up, we will set the quality standard so there's not that much variation, and adjust our dye life when we change dyes in that accordingly.

MS. WASTWEET: That sounded really difficult to maintain. I mean --

MR. HARRIGAL: You know, we've done these type of things before. I mean you really --

MS. WASTWEET: Not typically. Usually, we have a clear outline.

MR. HARRIGAL: Right.

MS. WASTWEET: And the dimension between frost and polish --

MR. HARRIGAL: Right.

MS. WASTWEET: -- so that we do have a consistent quality through the run and don't have any degradations.

MR. HARRIGAL: Yeah. Well, I think -- I think on this one, I think you will see, as we do our developmental process, we do a preproduction run to see how much that we need to deal with on the intensity of the frosting.

And typically, when you show something that fades into the background like that, it does actually become a level of relief on it as you go to the border. And so you may see a bit of an edge there as you get to the border.

For the design like this, you know, when you start getting out near the outer edge of the letter circle, that's going to pretty much define as far out as you want to go with any kind of relief or frosting.

So I think, you know, even though it's not known here, there will be a certain amount of light and edge to the end of those arms. But you're not -- the drawing doesn't show it that way, but yes, we can fade and take the frosting out of there.

MS. WASTWEET: I would recommend -- from my point of view, I think that that would be an unnecessary compromise to have to deal with that in production. I would recommend against anything fading like that for the reasons that you stated.

MR. HARRIGAL: Well, I think obviously, if we have issues where we can't control it, then we would have to frost the other elements like the flower and

the lettering, and leave the arms as not being frosted, if we can't control it.

MS. STAFFORD: I'm sorry. For clarity, may I just ask, is this a technical question or is this -- was this a design that was being recommended by --

MS. WASTWEET: We're assessing degradation --

(Simultaneous speaking.)

MEMBER SCARINCI: I'm sorry. Is anybody going to actually vote for this? I mean nobody is going to vote for this.

MS. WASTWEET: I'm speaking in general of designs and coinability, when we see things in our packet that fade into the background. Generally, I look at that and say, oh, that's something that I wouldn't recommend despite the artwork.

No matter what the artwork looks like, when I see a fade like that, I think, I'm not going to recommend that because that's a production challenge. And having toward the mints and seeing the production, seeing trays of coins coming off the press, and seeing the degradation of frosting and the delicate edges,

that's something that I notice from tray to tray, that there's an inconsistency. And so I would lean towards not recommending any designs that fades, as a technical aspect.

MR. HARRIGAL: I think certainly elements like that would be much easier if they had a defined edge, but it's something that we determine through a preproduction phase on whether we can actually frost the arms or not. If we can't maintain it, we will not frost the arms.

MS. WASTWEET: Where would you not frost them to?

MR. HARRIGAL: At all. I mean you wouldn't --

MS. WASTWEET: So all the hands would be polished?

MR. HARRIGAL: It would be like the --

MS. WASTWEET: Because you're saying arms. Do you mean hands?

MR. HARRIGAL: The arms, the hands, yes. I mean all of that would be -- it may be more like a --

(Simultaneous speaking.)

MS. WASTWEET: A finished polish --

MR. HARRIGAL: -- like a wire brush look to it. The background would be polished, mirror finished, the lettering, and the flower would have the frost. So there would be like three different levels of finish on that coin.

MS. WASTWEET: I would -- I would think that that would be a challenge then for the grading companies to say if that is a true proof or not. To me, it's still a technical challenge, in my opinion.

UNIDENTIFIED SPEAKER: Can I say something?

CHAIR LANNIN: Sure.

UNIDENTIFIED SPEAKER: This is (indiscernible). I mean I'm speaking out of turn and probably gonna make my boss angry at me. You know what, as our technology grows and our capabilities grow, it is our duty as a mint if we didn't try and push ourselves to the limit and to expand what we can do, I think.

So I mean unless something -- I'm not arguing with Heidi, I'm not disputing your point at all. But I do think it's our obligation to try and push the

envelope. I do think that -- if we can't do it, number one, we won't be able to grow if we keep making the same coin. So I'll stop there and thank you.

CHAIR LANNIN: Thank you very much for chiming in.

Do we have anybody in the room with any technical questions (indiscernible)?

(No audible response.)

CHAIR LANNIN: So we can begin to discuss the artwork.

Jeanne, would you like to go first?

MEMBER STEVENS-SOLLMAN: I need --

CHAIR LANNIN: You need a microphone.

MEMBER STEVENS-SOLLMAN: Thank you, Madam Chair.

Where to begin with this, I think this was a mutually complicated program. I think it's very much like our Boys Town where we have six sides to tell our story.

And I think we are -- have a great 100 years to talk about. And I appreciate your preferences that you gave us. I have to agree with all of them, not all

of them.

When I went through the portfolio, I was always -- I'm always trying to think about who is going to hold these coins in their hands, who are we going to tell our story to, and how many people are going to be able to have all of them? Not everybody will be able to do that.

So I'm trying to think of those people and what we're trying to represent in the American Legion. I think that these are very sensitive drawings, very sensitive designs trying to address lots of issues. I think that when we were talking about -- and I'm just going to speak in general, because it was a hard portfolio for me to go through, to try and look at the pairings.

So my work with this was to look at it several times and almost saying, well, you know what, I think I can pick certain designs and then mix them up and have the story told, not necessarily, unfortunately, the way the artist thought about it.

I appreciate April's going through these pairings again. It was very easy for me to see the

pairings up in a large format. And I appreciated that, but I think if we go with those pairings, we're going to lose some of the information.

So I chose to mix them up. And what I think most of us are probably going to end up doing, and I don't know if we should go through these -- I only picked six. That's all I could pick. Sorry. And so I apologize to the artist because I know you all got very long time working on this project.

But I found only six, and those six were probably the most simple. So I have to go with the preferences a lot of times with our liaisons. And I think that helped me after -- I mean I didn't know which you were choosing so, you know, I couldn't go back and redo my project again.

What I chose -- maybe this is the way, the easiest thing to do, is on the gold coins, we chose 5 -- I don't know if you want to go. Okay.

Now, I chose that first because I was going through it. It was the emblem, it was very simple. That doesn't mean I really have to have that. And I also chose number 7 because of its simplicity -- well,

no reverse 7, which was the single poppy.

Please just think about these as designs, not that these are going to go together. Okay. Silver obverse was number 5. If we chose this, then I have to X the other one.

This was the American Legion emblem, and I truly think this was so very sensitive and it addresses what a lot of our collectors are going back for maybe old Greek coins. It's quite beautiful. So for those people that need that loveliness, there it is. I prefer this one over gold obverse 5 only because it's pretty.

So I'm thinking if we had this beautiful coin in our hand, you know, it's a sensitive representation of what's going on with the American Legion and all the issues that we have to address.

Silver obverse 10, in the beginning of looking at this portfolio, I did not know that we had the foundation of American Legion in Paris. So I think it's really important historically to have the Eiffel Tower or the Arc de Triomphe. I think this was a teaching moment. So for those who are historically-

leaning, I think this was great.

I love the fact that we have, you know, World War I represented and more contemporary. It sort of addresses a whole lot of issues. I realize this was not a preference for the American Legion, and I'm sorry to say that, but I'm thinking of the story, only the story.

And number -- silver reverse 8, again, this is not the preference. However, I think we have a representation of our long time older veterans. And also, we have a woman represented as a caregiver. I think we're getting into a lot of information. This probably would have to be on a larger coin, not on the gold coin. Again, this is just an idea.

And the last one that I chose was the clad number 3, obverse 3. And here, where we have -- in our symbolism of Americanism, one of the pillars, I'm not saying this is a great design. It just tells the story.

I think so how we have to tell the story, so as we are looking at these coins -- and I hope somebody might be able to change my mind for something else, you

know.

But I think we need to have a beginning,  
because I don't think we should throw these designs  
back. I think we did a -- there's a lot of work here.  
And I think we have a story to tell somehow easy,  
beautifully --

You know, my -- I would like to see the emblem  
on something that the public would have -- you know, it  
probably would be the silver or the clad. So the  
emblem might be -- the simple emblem would be the best.  
How we pair that with some of the figurative designs  
probably would make a good statement for those people  
that will have this coin.

I like to think about the coins that we have  
as American art in our pocket. If we think about that  
and we travel around to different countries or to  
different audiences, and we can take it out and I do it  
so many times, especially with young people, to say,  
look what I have in my pocket, especially the American,  
the beautiful coins. They get to see America.

With this program, we get to see amazing  
history. How are we going to say that to our youth, to

get them off from their little cell phones and into looking what's in their pocket? I mean you can give people a coin; they don't even know what they're getting.

So that's what I'm going for, is to have each one of you pick a series and tell a story. And how we pick these at the very end of this meeting, then maybe we can mash them and make a good story. Thank you.

CHAIR LANNIN: Thank you. Jeanne, did you have a clad reverse --

MEMBER STEVENS-SOLLMAN: No, I did not. I'm counting on --

MS. LANNIN: The rest of us --

MEMBER STEVENS-SOLLMAN: I'm counting on the rest of you, and I'm also counting on the fact that we are going to -- these are the only ones that I could pick. Sorry. I regret not being to have more, but I'm thinking about what we have, our task at hand. So my apologies to the liaisons for not picking theirs, all of them. But I think I got some of them.

Thank you very much, Madam Chair.

CHAIR LANNIN: Thank you for starting us on

this path.

Dennis, would you be willing to talk to us,  
please?

MEMBER TUCKER: Yes. Thank you, Madam Chair.

And I think I'll need your microphone.

CHAIR LANNIN: Oh, yes, of course.

MEMBER TUCKER: Thanks. Well, I don't think  
I'll try to present a comprehensive plan but just  
further the conversation.

Some thoughts I had as I approach those  
portfolio was -- my personal experience with the  
American Legion largely comes from World War II and  
that generation because some of my uncles fought in the  
war and, of course, it was the home front aspect as  
well.

And I think in every community in American,  
you see the American Legion emblem. And if you've ever  
found grandpa's cigar box of coins and mementos from  
the war, from war time, you'll always find the American  
Legion in it.

I think it's important to highlight and  
feature the emblem, and I agree that the silver dollar,

I think, would be a good candidate for that being a central design.

I would caution us not to have -- not to repeat the emblem on obverse and reverse of any given coin. I think that's -- that's a visual trap that we have to be weary off. But the emblem was so important, you know, you often see it even in later depth when it's on pins and physical emblems as a logo.

I like the use of lily and oak here, you know, its strength, its commemoration in this design, the silver obverse 5.

As something I noticed as I looked through some of the designs is that a few of them almost cannibalized the different element of the American Legion emblem. And each element of the emblem is very important.

So to my eye, it was jarring to see some that will kind of pick the sun rays and use those. Others will use the star but not the circles. And actually, the circles are very elemental to this emblem. The outer circle, I believe, represents the veterans, and the inner circle represents youth. I might have that

mixed up.

So every element of the emblem is important.

And I would -- I would avoid picking and choosing which ones we use almost as artistic design elements. Keep it -- keep it as a single unified emblem as it should be.

Something else that guided me as I looked at these was, you know, Jeanne talked about telling a story. So I really tried to study how does the American Legion tell its story.

And I spent a lot of time on the website, which is a great way for -- you know, that's the modern way of telling stories. And a lot of the stories are told as human interest. There are a lot of personal stories, videos that are shared online.

And a lot of women, frankly, talking about their experiences as commanders and other leaders within the Legion and being very honest about some of the resistance that they felt.

But at the same time, I understand that there's a challenge of representation and not wanting to just show one race or one gender, or one level of

physical capability, or health, or what have you. So I understand that there's, you know, the pressure towards -- or the importance of showing symbolic elements rather than literal figures.

I liked a lot of the -- I liked the gold recommendations that our liaisons had, and the silver as well. The copper, I think was more challenging especially with reverses. Nothing really stood out there for me.

Again, not comprehensive -- not a comprehensive plan, but I just wanted to add these thoughts to the conversation. Thank you.

CHAIR LANNIN: Thank you so much, Dennis.  
Robert?

MEMBER HOGE: Thank you, Madam Chair. I would like to echo Jeanne and Dennis' comments. I had a lot of trouble trying to select individual designs. And I really couldn't come up very well with the pairings. I didn't necessarily enjoy the pairings as suggested by the artists.

I have several general observations for this particular portfolio. It seems to me that the artist,

to some extent, had not really paid attention to the fact that these are very small objects. These are coins we're talking about.

When you see emblems such as the American Legion's symbol placed in the middle of a little circle, a little disk, a lot of details is just going to be just gone. It won't be there. The design has to be relatively large, relatively bold to make any impression on something as small as a coin.

Another aspect of these designs is that some of the artists indeed have done wonderful drawings, beautiful in terms of them grayscale and shading, but this is something that really is not appropriate to consider much in trying to develop a coin design.

Sure, you can do that to indicate where it might be frosted or something like that. But to try to indicate the depth using the shading, I think this is not a very effective way of trying to present the artwork that's being proposed here.

I think it's very important to try to include the American flag. And we see this over and over again. We see people in military uniforms over and

over again on our coins. But in the case of the American Legion, I mean this is really elemental and central to the whole project. So I think that we need to probably include those.

I think the Eiffel Tower is a better representation of the origins in France than is the Arc de Triomphe just because it's more recognizable as definitely being Paris.

Apart from these observations, I think the four columns, while I like them since I've been part of the time in Caledonia (ph) these days, this is also a symbol of Barcelona (ph). You see it every day when you go to the area where the great fair of 1929 was held.

And actually, it's derived from the flag emblem of Caledonia which is the red stripes. So this is not quite as original to the United States as it might be.

The designs that show the large star within the circular rim, to me, it looked like sheriff badges. And so we have to be kind of cautious about selecting these designs even though they are important in

representing accurately the American Legion's symbolism. It's kind of a funny little effect if this was -- maybe if this was cut out, it could be turned into a badge very readily.

I actually have a small collection of these little badges and so I'm like, oh, my gosh, this is what it looks like. So beyond that, I don't really have any suggestions right now, my own personal particular preferences for obverses and reverses.

CHAIR LANNIN: Thank you so much.

Erik, I'm sure you have things to add.

MEMBER JANSEN: Thanks, Mary. This is a very difficult process for me. I looked these over, I set them aside, and I looked them over, I came back, I set them aside, I looked them over.

And unlike most of the art over the last couple of years, nothing came together. And I'm sad to say that. From logistical reasons to the Mint, I know the artists have put a ton of work into this, but it's not coming together.

As a couple of comments, for future, we struggle with this three-coin dimension and the

process, as a committee to, let's borrow this clad and move with this gold, and the conversation becomes so difficult to manage because at the end of the day, we need to vote and put forth a preference and a recommendation.

So thoughts here, gold, silver, clad. Now, I always think of gold as the overarching big picture coin. The silver is the trophy that generates the volume, generates the commercial success, is the largest palette.

And I think in the obverse of the silver is the trophy spot. That's where I always want the best piece of art to be that appeals to the most, tells the story and really, I mean that's the trophy and the artist gets that one.

And I think of the clad as kind of the fun, light thing. If there are kids in the equation, yeah, maybe it's the lowest cost option. That's what I think of it.

And I don't think we got any of that spirit of overall demarcation in the artwork here. And so we're ended up with a big old pile of designs here that we're

trying to sort through.

And as Jeanne very much reflected my thinking,  
I'm trying to come up with six designs that we can  
somehow cobble together a program that makes some  
people happy.

I think we have defaulted into way too many  
World War I, World War II images here. We've defaulted  
into too many eagles and Americana. Now, Americanism  
is different than Americana, but we seem to be stuck on  
Americana.

So I'm saddened by that. As a committee, I'm  
saddened that I don't think we're going to be able to  
do as good a job here as I believe this legislation  
from the helm wanted.

And I'm saddened that -- I personally am going  
to sit here and let down the liaison's energy because  
she comes here with expectations, as she should. And I  
just want to do my best to try to send her home with  
something she's happy with and at the same time serve  
the Legion.

It's 2 million members? I mean that's one of  
the largest audiences we're going to market to in a

while, and it'll be interesting to see how the volumes, especially in the silver dollar, reflect that because I've watched the metals go through here recently of World War I. And I was disappointed as to the demand and the lack thereof, the lack of purchases of those metals. I'm really disappointed.

So having deflated all of that, let's try and build it up from the bottom here. So what I'm going to do is I'm just going to walk through the gold, and then the silver, and then the clad only because that's the order they were presented in. And then not really necessarily respecting the founders.

So starting with the gold obverse, I think of the American Legion here -- I would want to think, I want to present them as a youthful, energetic, active verb. Not a sad memoriam.

And so I'm looking for dimensions that bring in the current generations. I'm looking for dimensions that bring in men, women, children, life, health, service, those kind of active things.

And so you're going to find that I'm going to reject the symbols of the founding in Paris. I'm going

to reject the -- the symbols of memoriam of those fallen. That's for a different program.

I want inspirational stuff that inspires to help us serve, and understand, and even -- I mean how dare me project the marketing of the American Legion.

To give you some -- nowhere in here are there images that talk of the Korean war, the Vietnam war, the Middle East crises? Nowhere.

At least not in -- not in any proportion relative to what I see for recital or stating World War I and World War II images. And I think that's marketing you into a corner, as opposed to appealing to the next 2 million people, citizens that are going to join this.

Gold obverse 1 carries that kind of energy. I'm not tying in the artistic design. I think the design number 2 totally loses it with the -- with the -- the child looking up into a missing persona. Design 3 will get no support from me. It's a nice, lovely, balanced piece of geometry but V for victory, is that what V is for?

UNIDENTIFIED SPEAKER: Veterans.

MEMBER JANSEN: Veterans. Is it the number 5?

What is it? I -- I don't see it image as really carries forth our mission here. If it's veterans, oh, I'd rather see someone of the G.I. Bill.

Design of obverse gold 5 is a utilitarian design that we probably need to incorporate in one of these six surfaces. And that's where I'd run out of steam in the gold obverses. I would like to like obverse 4 because it carries a -- a male and a female. Please, I don't think the hands work somehow.

So I move to the gold reverses. And unfortunately, I'm not happy with the column approach here. The columns don't seem to tie or carry forth their well meanings. It's more -- it seems to me they're -- they're representing more of being important as columns than they are important as the four foundational concepts here.

So I ended up looking at reverse number 4 as a -- as a design that -- I don't love the -- I don't love the design. I like the idea. It probably doesn't belong in a silver or a clad.

It probably belongs on gold in my thinking,

because it's -- it's this -- this very high level foundational item. It carries respect. It carries Americanism. It carries the concept that they can be stretched a little bit to the defense.

And I'm hesitant to go with reverse 7 because I really don't want this thing to carry the memoriam as the primary mission. I think we missed it, guys. I think we missed it there. So I run out of steam there on the gold.

When I go to the silver, on the obverses, I ended up with obverse 5 as the utilitarian proxy. So that we -- we -- whether you like this one or you like the -- the other more literal rendition of the symbol, you have to keep it in there as a proxy piece.

I would hate to see this necessarily consume the obverse of the silver. And it's not fun enough to be the obverse of 50 cent or I don't know where to put it.

Silver obverse 8 is not an artistic design that I like, but it carries a theme that needs to be put forth about youth and -- and so forth.

I ran out of any of the other obverses out of

the silver, guys. I'm going to reject the design with the soldier and a gun. I'm going to reject the design with the Eifel Towers. And I'm going to reject obverse 3 because it's a depressing design to me.

I wanted to like obverse 13. I think it's an interesting eagle. I'm not real clear on the tucking of the -- of the logo under the wing. And then I scratch my head, and I go, wow, for God and country. Is this a boy scout award? What is this?

All right. So silver reverses. Sorry for more of saying, I want to say the following -- I -- I wanted to like reverse 9. I wanted to use that somehow. The American Legion text doesn't work for me the way it's laid out.

I don't know whether it's the -- it's the horizontal-oriented type face \$1, there's an imbalancing (sic) presence of that design, the \$1 denomination.

I wanted to do something with reverse 9. I think we have to move it around a lot. Reverse 7 is a utilitarian design to keep in the pile of -- if that's what you want. And I ran out of steam on the silvers.

So then jumping to the clads, this is where I love to have a fun design, a lightweight design. A lower price point product to lighten up in a birthday present or something, a graduation present, or something for a child.

Obverse 5, I really don't care for the art. I don't really care for the -- for the -- for the -- the artist's hand here. I love the concept of two kids.

I do not care for the continuation of the pledge of allegiance to the flag, dot, dot, dot onto the other side. It's somewhere between insulting and totally missing the point of having an image stand on its own.

I really -- I really -- I don't like that. And so I ended up kicking the reverse 8 (ph) have as well.

Obverse 6 is a -- a shattered image. That is a -- when you really -- at first, you'll say, oh, there's a soldier in a wheelchair. I get it. And then when you really look at it, you go, oh, my. I think it's a bold design to put on a coin. Think twice about what you ask for.

I would love obverse 4, but it -- it feels very patronizing to me. It's almost so in-my-face in its simplicity that there's no elegance there.

In the reverses, metals are one thing with a lot of text, coins with text on them are not coins. I have a problem with -- with 1 and 3, and I know they're preferences. But if we were doing a metal, and maybe a joint metal to go with this, boy, bring it on. But as a coin, it -- it's kind of not working for me.

5 and 6, the hands just don't work for me. I didn't -- definitely didn't see the -- the age, transition in the hands. And I think Heidi's questions on the frosting are right on.

I learned to like reverse 4. Maybe that's because I liked -- I liked Patton as a movie, and it brought that kind of Americanism to my mind, I don't know if you're a fan of George Patton or not.

But the point is that that -- that is Americanism. United States of America is featured right at the front there. It's kind of a lightweight fun coin in that sense. And -- and so I welcome it in the half dollar.

Design 8, seriously? Putting the words on the columns, one, they would disappear and so they're almost pointless in their presence in the artwork because of the sheer size of the palette. And two, it -- it feels more like an engineer's designed than a piece of art. And I ran out of steam. I don't think I got to six, Jeanne.

MEMBER STEVENS-SOLLMAN: Congratulations, we got 5. Almost.

MEMBER JANSEN: Next.

CHAIR LANNIN: Thank you, Erik.

Michael?

MEMBER MORAN: Thank you, Mary. Thank you, Mary. I struggled with this as well as everybody else -- but I do have some suggestions and on a lot of the fact that I think that we're going to have to go with what we've got.

Turning first to the \$5-gold piece, I think you need to keep it simple because it's a size of a nickel. You're generally limited with one head on the nickel. It's just what you've got to work with. I'm sorry that we did not have a symbol of American Legion

pin to the reverse.

I think you can probably make it from obverse

5. Although there is some more room for the -- less

room for the legends and more room for the pin. I

think they would look on the gold coin. Really good.

In terms of the other obverses though, I particularly like the idea of both 10 and 11, for the image of the -- the inscriptions are stacked, but they made a basic error there. I mean you can't have one one way, one the other, it's just --

UNIDENTIFIED SPEAKER: The text.

MEMBER MORAN: Yeah, I just -- I don't know how they got through -- I don't know what they were thinking.

Looking at 10, I like the detached hand and - and I think maybe the hand works there. You go to 11, and this was after consulting with Heidi and looking at it, putting it now to the size of a nickel, it's going to be a mess.

It's just going to be this blob in front of the guy's face and it won't coin well. It looks good as a sketch at this point in time, (indiscernible). So

I'm probably going to end up with 10 as my -- my choice there.

On the reverse, there are a couple of them that are worthwhile and I'll comment about them, and I think this is my second favorite of the two, and that's reverse 7.

I remember this from being a kid. I think maybe I'm the oldest member on this committee. Not that I think that's anything, a point of pride, but I do remember this -- these poppies.

And it does symbolize the American Legion that I knew in my youth. So it has something drawing me. But when I came in on Delta yesterday afternoon from Atlanta, we were carrying a fallen soldier in the hold plane, and they had an escort up in first class.

They asked that we stay seated until the body was removed from the plane as a part of respect. And it was amazing to see the people that are over there, there was no complaint about this. It was just basic silence as we sat there at the gate while the hearse pulled up and they remove the coffin. And even when they opened the doors, people were still there watching

it go.

That is -- none of us really -- unless we've lost a member of our family or our close acquaintance in these wars that have continued in Afghanistan and the various areas of the Middle East, none of really had that touch us, come that close to death when you see the coffin removed. As a result of that, I think that reverse 5 shows up well on a gold coin. I -- I can't read. Reverse 4. My bad. That one.

And I think the hands there give it a human touch that is lacking in reverse 10 because it is a sense of humanity and a loss of humanity. So I -- I'll be voting for 4, reverse 4.

Turning to the silver coins, on the obverse, reverse 3 on the silver is a little bit busy for a silver dollar reverse. Obverse 3, I'm sorry. Obverse 3. My bad, April. I'm just trying to make your job harder.

MS. STAFFORD: No, no. Vanessa's doing a great job keeping up. It's okay.

MEMBER MORAN: Well, I -- I do like it. I do like the symbols that is there. And there are a lot of

the others that I don't like. I don't like the art nouveau approach.

We -- we saw the first time on the first renditions of the hundred-dollar modern Liberty. And this committee rejected it. I'm talking about 6. It just -- it doesn't cut it.

And it's too dated, it's too period, and it doesn't transfer from 1919 into 2019. And you need something that does that age shift from the old veteran to the youth. And that's really the only obverse that I like on the dollar coin.

On the reverse, I'm going to go off the deep end and go to 4. That's a good eagle. My first comment as I saw that, (indiscernible), well, it's different view from the tail, was the head is too large.

And then I thought back my days of (indiscernible), but some of the same (indiscernible) concepts are certainly here, one of which is that eagle is looking around at us and it is from a position of leadership, follow me.

And the head does need to be larger than the

rest of the body, both from perspective and from allegory. And I may be the only one dumb enough to vote for it, but my vote is on that one.

Comment on reverse 9. I like the poppy. And again, that one very well could go on the \$5-gold piece. But superimposing even and incuse the American Legion on the \$1 detracts from the poppy. And it just loses it. The poppy's no longer the centerpiece.

Not that the American Legion shouldn't be but the legends have gotten away of the picture of here and a picture's worth a thousand words. Get the picture, the legend of the poppy.

So let's turn to the clads. I like the obverse 5 on the clads. That's sweet. I really do like it. And I think it's the one that makes me smile.

And the exact opposite is 6. That's edgy. It's cutting edge. I don't think we've ever dealt with anything like that. I had to think a lot about that. But I certainly am moved by that because was is no joke, there's no glory to war.

If anything, even though I never fought, I've learned it from seeing all the PTSD, seeing the

veterans come back, a double entity like this, double amputee like this. This does speak to Iraq, and Afghanistan, and roadside bombs, and IUDs (sic), or whatever they are, IADs (sic).

I don't know what to do with that one. I need to hear more. And maybe it can be something else for that. Probably the half dollar is the right size. The fact of the matter is you have 5. That's not a bad image for a dollar coin.

But I get it about the -- I like the continuity between that and the eagle that you're going to get to on the reverse, but I don't like the dot, dot, dot.

And there does need to be some continuity on some these on the pairings and it's an opportunity to pursue that. But I'm not sure if this is the best vehicle.

Reverses. I didn't like that. After listening to Ron's discussion, my first inclination on this was to choose the hands. But I know what's going to happen in the news world -- and this is for the benefit of you all in the American Legion.

The collector is going to look for MS70, which is basically perfection from the grading organizations where we all take out our coins that we buy and we submit them to the grading organizations and you want it MS70.

69 is kind of a consolation prize and so we'll (indiscernible) off of that. Anything else you send back, the Mint is going to get hit with an avalanche returns. And I don't know what they'll do with them.

And it's just going to -- it's going to be a bad experience all the way around. I -- I think after listening to the explanations, we have to stay away from this. Which leads me back to reverse 6.

It's okay. I just -- I had troubles with all the clad reverses. And that's it. That's the best I can do, Mary.

CHAIR LANNIN: Thank you, Michael. Heidi, are you hiding there? Add some things here?

MS. WASTWEET: So I'm going to go through this whole pack, and offer full critic of each one, its pros and cons.

MEMBER SCARINCI: Should we take a bathroom

break first?

MS. WASTWEET: I'm just kidding.

I'm overwhelmed by this packet. This is harder to organize in our brains. And I agree with everything that my colleagues have said so far. And I think it's really, I mean clear-headed (ph) statements. I don't disagree with anything. I'm going to try to just kind of hit the highlights.

We could go to the gold obverse 5. To me, this is a reverse. And so I like the simplicity of this. It's straight forward, and it's clear. I like this as a reverse.

If we can look at obverse 3, go to obverse 3, this is a lovely design, but symbolically, it doesn't work for me at all. I don't know how important it is that the American Legion started in Paris. Is that very important -- am I'm getting nods? Okay.

While the Eifel tower as a monument of Paris, the actual official symbol of Paris is the fleur de lis, if I'm not wrong. And the -- and the V is confusing.

MS. STAFFORD: Heidi, if I may interject. I believe, if I'm recalling, the artist submitted

information about the symbolisms of V not just the veterans, V, of course, for victory, World War I, but also representing the 5, Roman numeral, of the United States Armed Forces.

MS. WASTWEET: Yeah, the symbolism is still muddy for me. I like the design; that's very pretty. Okay.

So we can move on to -- we can look at gold obverse 10. This is actually one of my favorites in the packet. I think this is very creative and I think it's very dignified.

I agree that the lettering could be flipped the other away, but that's a pretty small change. I like the interaction of the polish and the frost. This is going to look great in metal and that's what ultimately what we're looking at.

We're not looking at drawings; we're looking at coins and the contrast between the forms, the negative space, and this is all really lovely. I think the face, the drawing is excellent, and I like this design.

Next, let's look at gold reverse 9, please. I like that we have a woman of age. That's nice to see. I don't understand why this is a reverse, especially with the pairings. I don't know. It's a nice design. I'm not sure what to do with it.

And then, let's talk about silver obverse 3. Okay, I think this has merit. It is a bit busy in the background and a very small badge. Again, it has merit, but I'm not sure what to do with it.

I agree with -- I'm now looking at silver obverses 10 and 11. Yeah, 10, this is a nice design, but I agree that it -- the Arc de Triomphe is symbolic of so many -- not so many -- symbolic of other things other than Paris. It's a landmark of Paris, it's true, but it stands for its own victories and wars. I think it muddies the message. But I like -- I like the composition here.

Silver obverse 8. I like the symbolism. The drawing is nice. It's not hugely creative but it's a solid design. I think we could -- I think we could go with this and have a strong coin that we at least don't regret. That doesn't sound like a compliment, but it

is.

Silver obverse 12. I like that the fleur de lis is used here instead of a landmark of Paris. This is a creative design. It has a lot of texture and has good negative space. This is an interesting design.

Obverse 13, I -- I find this eagle very unattractive in the way that it's stylized and the anatomy of it. The shape of the wings and the position of the head, once this is in a metal as a sculpture, as a relief, if this were a metal and they have deeper relief maybe that head could work.

But in the extremely shallow palette of a coin, the position of that head is going to be very difficult to represent. And we won't have the benefit of the shading like they do here on the drawing to differentiate the head from the body.

I don't think it's going to look like this good in a sculpture as it is here in the drawing. And the emblem, yeah, the emblem will get lost in that one. That's true.

We can look at the silver reverse 7. I think this is an attractive design. It has the -- the pin

and badge there which is nice, the lovely eagle. It doesn't say a whole lot about the Legion of honor, but it adds something a little more than just having the badge itself. I think it's attractive.

We can look at clad obverse 6. I think this is really bold. And you don't see this sort of honesty in a lot of our designs, so I applaud that. I'm not sure I'm going to -- I'm not sure it's our best choice, but I do like a lot of the effort and like seeing this in the packet. And I think it has variety (phonetic). I'm going to think about that one.

Clad reverse 6, please. I like the point of view of this. it's different. It does give it some depth that we don't normally see. I like to see the Legion of honor badge larger somehow. If we look at this actual size, that's very, very, very tiny and it won't be recognized at all unless we're looking at this on a computer screen, very large.

I think I'm going to conclude my remarks there. Thank you.

CHAIR LANNIN: Thank you, Heidi. Donald?

MEMBER SCARINCI: I was actually debating on

coming to this meeting today because I don't think there's anything that I could do to help you other than to have made the motion reject all of these designs and start over.

I think, you know, you'll sell them because you have a big organization and you'll do just fine if you could do your own marketing and sales, and you might see a surcharge.

But I -- my prediction, you know -- you know, maybe you'll sell 5,000 of the gold at best. I think if you -- if you hit 30,000 in the silver dollars, you're lucky.

And the clad is, you know, kind of an inexpensive coin. So, you know, people, you know might buy that as gifts, and -- you know, absent your own marketing, of course. And I'm sure you'll market this, you know. And -- and you'll market these coins and try to make a surcharge.

It's really -- artistically, this is probably the worst group of coin designs I've seen in five years, six years, you know, collectively. I don't think there's anything we can really do here to save

this, you know.

So I mean my inclination is just, you know, when you -- when we're confronted with designs like this, you know, I at some point, you know, I'd really like to talk to the artist and find out what happened, and how did we go backwards, and why didn't we get anything, or is it just too fast that we had to do this, was it the deadline?

You know, where is the creativity? Where is the, you know, the -- where's the punch? Where's the emotional impact? You know, something obviously went wrong in this process, you know, to make us go backwards, and -- well, we've gone backwards.

And if we can't reject these designs and have new ones, I think, you know, at this point, the best thing we can probably do is give the host committee the ones they want, and just, you know, wash our hands off it because I don't want to be responsible for this.

My inclination is really not to vote for any of it because I don't want to put my name next to it. So, you know, look, are there degrees of, you know, anything good among these things? I mean the floating

hands are just like -- that just doesn't, you know, it doesn't work.

You know, the poppy, I think -- I think would be nice without -- anything without the -- without the incused legend, but they seemed to have -- to have that legend in dollar sign somewhere.

And I'm not going to sit here and try to, you know, and try to redesign the coins like this. That's just not the right thing to do.

So, you know, the -- the poppy, you know, I mean, what's nice about the poppy? I think Bob said it, you know -- you know, without the incused lettering, you know, it's a simple design. When you have designs like this that, you know, that are not good generally, I mean go with the simple ones, and, you know, and just try to make do with what you got.

So I don't really want to vote for any this. You know, I mean, I don't really like wasting time honestly. So I think -- I think, you know, I think -- I think what I'd like to know if this -- if the host committee could pick -- maybe I should ask a question.

If the host committee could tell us, do they

have a clear preference in each category, for obverse and reverse, starting with -- you know, obviously, the clad is a little bit -- it's probably going to sell the most because it's for mint (ph). It's like a \$20-coin.

So does the host committee, if you could pick the coins that you want -- do you have a clear decision of the coins you want?

MS. JONES: Yeah. Thank you so much. You know what, we looked at me. I'll tell you that when we looked at the coins, we weren't jumping up and down. I think there are some beautiful ones here, with just a couple of things. When we talked about number 6 -- I just want to say this, that --

UNIDENTIFIED SPEAKER: Which 6? Which 6?

MS. JONES: Oh, I'm sorry. Yeah, this one.

UNIDENTIFIED SPEAKER: Copper obverse, or clad obverse.

MS. JONES: Clad obverse. There's a big -- a fine line between (indiscernible) and exploitation. When we look at that, we look at, you know, a service member who obviously suffered some injuries.

But when you look at our American soldiers

today, those who have been wounded, (indiscernible) different. They don't sit around at the VA and looking like that anymore.

They have prosthetics that have Nike shoes on them, bracelets, tattoos. And our American veterans are up and moving around; they're not sitting in wheelchairs. Some of them will have to be there.

But this looks sad to me, and that's not who our American veterans are. That's not who the American Legion, you know, what we want people to know about us.

We would take this, a veteran like that, take them to the VA, get them some prosthetics and have that veteran walking in no time flat. And so I know you guys look at that and you like it.

And there's a lot to be said about people who have lost, you know, sacrificed so much to the defense of this country; that's not who our American veterans are.

That's who they were as soldiers, and I don't think that's who the American Legion wants people to see, you know, wants the country to see when they look at our coin and see who we see as those that we are.

And then some of them with the faces on there, I think you looked at, let's see number 10. I'm a woman veteran.

I'm obviously an African-American and some other stuff mixed up in here, right? And we have one opportunity, one opportunity -- because I don't think any of us here will still be around the next 100 years. 100 years, and when we look at that coin, we want it to be inclusive of everyone, just like the American Legion.

Did you know that women have the opportunity to vote for a national commander before we could vote for president in the United States? That's right. The American Legion has always been inclusive of men, women, all ethnic backgrounds, all races.

And this is just the status quo kind of image that people see of the American Legion. You know, we were founded in 1919 and so many people look and they say, that's the American Legion. Well, that's part of the American Legion, but that's not all of who we are.

MS. STAFFORD: For those on the phone, our liaison is referring to gold obverse 10.

MS. JONES: And so all that, you know, to the flag and see that gentleman there with the American Legion hat on, an American Legion cap on, that's nice. But I think because we have six sides to tell our 100 years and so many things that we've done that the symbols are going to represent the American Legion so much more.

Someone will look at this coin and think that they'd been left out, I fought for this country as well. And when the American Legion -- I'm a proud member of the American Legion and I'm happy to be an employee of such a wonderful organization.

And when we have one opportunity to tell a story and one opportunity to show the world who we are, I want it to represent everyone whose blood, sweat, and tears have gone into making the American Legion what it is.

So when we looked at our preferences or looked at the choices, this clad, we chose the --

MEMBER JANSEN: You want to start with the clad or the gold?

MS. JONES: Oh, I'm sorry. Where do you want

me to start?

MEMBER JANSEN: Start with the gold.

MS. JONES: Gold.

MEMBER JANSEN: So we can follow.

MS. JONES: Right. So I want to go with the gold reverse number 4. Everything that -- the gentleman, I can't see your name, I'm sorry.

MEMBER MORAN: Mike.

MS. JONES: I agree, your comments were amazing. When we look at that, them holding that flag that represents those who paid the ultimate sacrifice for this country, and you can't honor them more than that and to have the human side, the hands holding that flag.

You know, actually our national adjunct drew a picture. And he wanted to see this coin. And when we saw the artist, one of the artists had actually put the flag and the hands. We agreed. That's one of the things that we look at, making sure that those who've paid the ultimate -- the ultimate sacrifice are honored. And what better way to honor them. That's a beautiful coin, and we certainly --

UNIDENTIFIED SPEAKER: So if I'm hearing you correctly, you're coming to the committee saying, give us a gold obverse, the obverse 10?

MEMBER JANSEN: No. She's talking about reverse 4.

MS. JONES: Reverse 4.

UNIDENTIFIED SPEAKER: I understand that, and putting reverse 4 on the reverse?

MEMBER SCARINCI: You want to pair it with that with that?

MS. JONES: As we've talked about gold, the gold obverse 3, and I look at the those of those together, and we wanted the American Legion emblem on each of the coin somewhere. We don't see that.

So while we continue to go through this, I'm going to actually talked to my national adjunct in just a few minutes and see if there's some other options for obverse number 3, if you'll indulge me for a few minutes to be able to do that.

MEMBER SCARINCI: Yeah, I mean please, take your time. I mean what I'm really proposing -- you know, what I'm really suggesting to this committee is

that since you're going to be marketing these and the surcharges, I don't believe you're going to get the surcharge unless you aggressively market these coins as an organization.

I think you should pick them. I mean we'll vote for whatever you pick. If you could -- if you could tell me you have a consensus for an obverse and a reverse of the gold, the silver dollar, and the -- I'm just going to vote for those because there's nothing I can do that's going to fix this mess.

MEMBER JANSEN: The committee is really -- we liked working with the organizations like you're working with us here. And we're feeling like there's a bit of quandary here. And we want you to walk on proud, happy, and able -- help us.

MEMBER MORAN: Let me interrupt for just a second because I think we're in almost a point of closure here on the gold coin. As a point of information, collectors are going to look at that obverse, if we choose that, and say it's a redo of the old V nickel, to those of you that are numismatists.

MEMBER SCARINCI: Collectors

aren't -- collectors aren't going to buy this.

MEMBER MORAN: Anyway, let me go forward.

MEMBER SCARINCI: The only collectors that are going to buy this are crazy people like me who have to have it because they collect every coin in the series. But otherwise, discretionary collectors are not going to buy any of these designs. They're terrible.

MEMBER MORAN: Well, let me make my final point on this. I really think that the use of the flag and the hands on the reverse, the logo, the badge of the American Legion makes a good obverse for this.

MS. STAFFORD: And Mr. Moran, just to provide clarity, obviously, Ms. Jones will -- she's speaking to the national adjunct. She'll come back in and clarify. But I believe she's -- she heard some good feedback about this design, gold obverse 5.

And I believe -- I'll let her clarify or confirm, that she was open to hearing your recommendations about potentially this paired with the flag, that she just --

MEMBER MORAN: A little downsizing of the \ liberty there, which is the \$5-gold piece; I mean she's

going to eat up space on that coin.

CHAIR LANNIN: Thank you, Michael. We still have two more people who we heard from, which would be Tom and myself about these designs.

UNIDENTIFIED SPEAKER: We can come back it when she comes back. Because all I really want to hear from the --

CHAIR LANNIN: Okay. So why don't we do a ten-minute recess and come back 11:30. How does that sound?

MEMBER SCARINCI: No, let's just get this over with. I don't want to belabor this more than -- I don't want to be talking about these other more than we have to be.

CHAIR LANNIN: Guess what? I'm the chair.

MEMBER SCARINCI: Let's just get this over with.

CHAIR LANNIN: Okay.

MEMBER SCARINCI: It's a nightmare.

MS. JONES: Yeah, so that one looks like every coin that every legionnaire, the coins every legionnaire has. That's our American Legion coin. And

so we could just go with the emblem themselves and buy the coin.

And most legionnaires already have that. I have a whole pocket full of them that we give out when we go out. I'll probably give a couple of you one or two those before I leave. But we have those.

So from a marketing standpoint and being able to sell them to our members, I don't think they'll buy them. They already have it. And the money that we're going to be able to make will help so many veterans, be able to take care of some many of them.

We have to look at those coins and the designs to try to figure out who will buy them and try to sell them to as many people as possible.

So the gold obverse -- can I see obverse number 1 again, please? So I don't know why you don't like -- go back to obverse 3, please. You may not like that, but -- well, let's look at that. The V for victory, and the Eiffel Tower, and Liberty. That means a lot to the American Legion, yeah.

And then, of course, the folded flag, the gold reverse number 4, that's the highest honor of the

fallen, so --

MEMBER SCARINCI: It's what goes in the dollar. It's a pairing -- the good news about that is it's the same artist, so that's something the committee can say we want, to see the same artist design the obverse and the reverse. That's the good news. And if they like it, done. You have my -- you have my --

(Simultaneous speaking.)

UNIDENTIFIED SPEAKER: Let's give Tom and Mary a chance before we jump on this.

MEMBER SCARINCI: Yeah, no, we will. Let's go to the dollar though. Tell me what you want me --

(Simultaneous speaking.)

MEMBER SCARINCI: My question is give me the three coins that you want. So we did the gold. Now, let's -- now, let's find out --

MS. JONES: So we actually have three choices of this one. We looked at obverse 13, and after your comments about what you would've like on obverse 13, we certainly don't want anything on this that's been not -- that it won't be clear, that lines won't be, you know, very strong.

And so if that's not going to mint well, then we certainly don't want that on our coin. We want people to look at and have a very clear picture of what it is.

And so number -- silver obverse 5, that is a beautiful coin. It has all the elements of the American Legion and I think that the American Legion emblem, and so the silver obverse 5 is certainly one of our choice. We love 13. We got it as kind of a late entry. And we looked at it and felt very excited. But we certainly don't want (indiscernible).

And then silver reverse 11, 100 years of service. 100 years, that's important to us, for the American Legion emblem. But I have a question. On the (indiscernible) 2019, where the emblem is there, how will that come out when the coin is made?

That looks a little bit, on this picture, it's almost not the right size. It almost looks like it's pulled out to the -- to the left side a little bit. It's not complete, the circle. I know it's supposed to be placed inside that flag. What would that look like with a coin that's --

(Simultaneous speaking.)

MR. HARRIGAL: Sure. I think we're pretty much going to be talking about the same thing, yeah.

CHAIR LANNIN: The same thing, yeah, you go ahead.

MR. HARRIGAL: We don't have a lot of relief to work with here. You have to provide the illusion of some sort of depth there because that's where the flag is portrayed. So you have to warp the emblem a little bit to get it to give you that illusion on there.

You aren't going to get all that detail that's shown on there. You're going to see pretty much almost like an etched design on there for the -- for the emblem.

Like I said, you're going to see an outline, a little bit of a silhouette, but you're not going to be all that detail.

MS. WASTWEET: I think some of that distortion is from the two represented that it's on (indiscernible). And I think that translates and I think it makes it more believable that it's on the flag rather than seeing inside the flag.

MS. JONES: That's fine. I just want to make sure that the American Legion emblem is clear, that --

MS. WASTWEET: Yeah.

MS. JONES: That all the details --

MS. WASTWEET: It'll be small, but it'll be there. And keep in mind that a lot of people will be viewing this on a computer, so they will see the big detail when they're viewing it that way.

And then when it's in hand, it won't be as visible unless you're looking through a magnifying glass. But it'll be there.

MS. JONES: Okay. Sure.

MR. HARRIGAL: And this is the largest of the coins here so that, you know, you have the best chance of it showing up on that coin, the silver.

MS. JONES: Okay. So our second choice would've been silver obverse 5 in place of silver obverse 13, in light of the fact that the eagle won't come out --

MEMBER SCARINCI: So it's obverse 5 and reverse 11?

UNIDENTIFIED SPEAKER: Yes.

UNIDENTIFIED SPEAKER: Yes.

MEMBER SCARINCI: And how about the clad?

MS. JONES: We chose obverse -- for the clad obverse 5 and reverse 6 because it looked like a continuation of each other, that obverse 5 to show the little girl and her grandfather's cap was amazing and the little boy, and then United States of America. You know, the American Legion, the flag means a lot to us. Since it had the flag --

Now, you talked a lot about dot, dot, dot. Is there an opportunity to take to remove the dot, dot, dot from each of there?

UNIDENTIFIED SPEAKER: Yeah. Yeah.

UNIDENTIFIED SPEAKER: Sure.

MS. JONES: Remove the dot, dot, dot and I think that coin says a lot on both sides.

MEMBER TUCKER: But then on the reverse, that doesn't make sense.

UNIDENTIFIED SPEAKER: Remove them from both sides.

MEMBER TUCKER: To have the statement of the United States of America --

MR. HARRIGAL: So remove it from both sides.

MS. JONES: From both sides --

MEMBER TUCKER: But what I'm saying is if you  
remove the ellipses from the reverse --

UNIDENTIFIED SPEAKER: You remove the  
ellipses --

MEMBER TUCKER: -- then it doesn't make sense  
as a standalone. You know, if you're looking only at  
the reverse.

(Simultaneous speaking.)

MEMBER TUCKER: Oh, yes, of course. Yes,  
these would be a combination, I understand that.

MEMBER STEVENS-SOLLMAN: Is it -- can I ask  
you? Is it important for this particular reverse if  
we -- oh, sorry -- if we have the emblem on other  
coins, on another -- of the series, is it important to  
have the emblem on that reverse?

Because it, to me, looks like it's going to  
become so tiny, you know. Will it be readable? Will  
we know that that is the emblem of the American Legion?  
If we need it, then perhaps we could pull the flag down  
a little bit and make that emblem larger.

MS. JONES: Right. It's important to us to see the American Legion emblem. When we look at our gold coin, we took two sides that don't necessarily -- or don't have the American Legion emblem.

We have four of the sides to show the American Legion emblem. I think your idea to pull the flag down a little bit to show the emblem, it's important for us (indiscernible) to be there.

CHAIR LANNIN: Thank you. I think if we chose this obverse, then it's important to have that reverse complement it because you're still using a child's vision or view of the flag.

MEMBER TUCKER: May I comment further on this?

CHAIR LANNIN: Certainly.

MEMBER TUCKER: Not to get too much into doing the work of the artist and changing these designs a lot, but it might help on the reverse if we use this obverse/reverse combination to actually strike the words, of the United States of America completely and let the flag say that rather than the words. And that would give us more space, maybe, to increase the

prominence of the emblem.

MEMBER JANSEN: (Indiscernible), definitely,  
the United States of America.

UNIDENTIFIED SPEAKER: And potentially, in the  
obverse, just, I pledge allegiance.

MEMBER TUCKER: Well, Bob just printed out  
that we need, the United States of America.

UNIDENTIFIED SPEAKER: Well, there has to be a  
reverse somewhere. The balance of the design goes away  
if you take that off. It's an overbearing negative  
space.

MEMBER TUCKER: Well, right now, the half-  
dollar is given the greatest weight. Why is that? I  
mean is the denomination of this coin the most  
important element of the concept? I don't think so. I  
would -- and Ron, you would've had to -- you and the  
artist would have to play around with this.

But incorporating United States of America  
more as a traditional numismatic legend rather than  
part of the design that's -- that's read as part of the  
design. Just put half-dollar, E pluribus unum and  
United States of America, position those as you will,

and -- and I think that will work better. Just a thought.

MS. JONES: So after looking at the coins again, I got a phone call from my boss. We can remove the emblem over the flag because it is on the cap of the little girl, on the Legion cap. So that coin still has an emblem on it, so that would be --

(Simultaneous speaking.)

CHAIR LANNIN: Okay. There are two more of us who need to speak. Thank you.

UNIDENTIFIED SPEAKER: You know, I got the information that I needed. And we'll be supporting all those designs.

CHAIR LANNIN: And I'm going to turn to Tom next.

MEMBER URAM: First of all, Verna, thank you for being here for the process, but most importantly for serving our country and those that you represent.

MS. JONES: Thank you, sir. I'm proud to be here.

MEMBER URAM: I'm glad you're here.

When I looked at obverse -- let's go to the

silver -- I'm sorry -- gold obverse 3, that is my favorite design actually of the whole thing. And the reason why -- the only thing I think it's missing from a collector's point of view, for someone who does some of the exhibiting on this, is I would've loved to have seen some Morse Code around the edge instead of the emblem of the -- of your manner.

But I looked that it might more from not the V nickel, but the 2000- -- to complement (ph) actually the 2005 -- 1995 \$5-gold piece which has the V nickel and the Morse code on it.

This kind of ties into that many years later. So from a collector's point of view, it's a nice complement. And the fact that the Eiffel Tower is there represents Paris versus the other war memorials of France doesn't collide or have any implications. It is what it is.

So I like that one a lot simply because I thought it really fit into complementing the other \$5-gold piece that we did in 1995. And I think the -- as part, I had mentioned the reverse of the gold, number 4, as Mike had mentioned also there, it

just fits right, you know. It says it all. Those two, of all the designs, I thought complemented each other the best.

I'm going to follow along with some of the other designs that were chosen in the silver. But what I want to mention also is that Whitman Publishing is going to be coming out with a book soon, with In God We Trust is going to be the title or something similar. Dennis know more about that.

And it's interesting because Samuel Chase (sic) -- Solomon Chase (sic), I'm sorry, was the Secretary of Treasury in 1863, and James Pollock was the mint director.

And this is going to be the first time that both mottos are going to appear, because that was a motto that was considered by Solomon Chase (sic) and James Pollock for our coins.

And so it's kind of interesting that this has a very significant tie-in. Of course, I only mentioned Whitman Publishing so I can keep my discount. But anyhow, I just wanted -- in case a number of you didn't know, that was certainly one of the -- when you see

that book, that was going to be almost -- match the motto too. So the Legion has a lot of history. It goes way back.

I will follow that with the recommendations of the committee for the silver obverse 5 and the reverse 11. As was mentioned earlier, we don't want to have too many -- I mean I think that's very, very gothic and very strong-looking. I think it demonstrates the strength.

And I think as you tell the story from the \$5 to the silver dollar, to the half, everything is going to flow and represent something just a little bit different that you could be proud of, and that we can be as well.

And so we that, Madam Chair, I'll conclude.

CHAIR LANNIN: Thank you.

And thank you very much for your service --

MS. JONES: Thank you.

CHAIR LANNIN: -- and for appearing here.

I agree with what Tom said. My only alternate choice for the gold would be obverse number 5. And the reason why I was doing this, you know, we all sit here

and we've got size dimension charts in front of us.

And it struck me that if this was the obverse  
of the gold, it would mimic the pins that are in the  
hats or on the lapels of the people in the American  
Legion.

And so that, to me, is a real strong choice.  
But pairing it with your reverse number 4, that you  
liked. And as far as silver -- the silver goes, I'm  
totally at your mercy with the ones that you've  
recommended. And the clad number 5 and number 6, I  
think, are excellent choices to be pair.

This is creating by committee, as you've seen.  
It really is a process. I hope we can do a good job  
for you and that you'll be happy with what we've done.  
So thank you very much.

All right. Anybody else have any comments  
that they'd like to make? Robert?

MEMBER HOGE: With our preferences here, on  
the reverse on the silver piece, if we selected design  
number 11, we do have to remember that we may be losing  
an opportunity because we're showing the logo of the  
American Legion then at both sides of that coin, since

it's on the flag and also the principal symbol in the obverse, so --

CHAIR LANNIN: So we have silver --

MEMBER HOGE: Obverse -- for silver preferences were obverse 5 and reverse (indiscernible).

Reverse 11 shows the flag with the same symbol, and that is the main design on the obverse.

(Simultaneous speaking.)

UNIDENTIFIED SPEAKER: The problem, I think, on the reverse is much more --

UNIDENTIFIED SPEAKER: It's subtle.

(Simultaneous speaking.)

UNIDENTIFIED SPEAKER: It's part of the flag.

(Simultaneous speaking.)

UNIDENTIFIED SPEAKER: By selecting that design -- this opportunity to include in some other --

CHAIR LANNIN: Erik, would you like to weigh in on this?

MEMBER JANSEN: Well, yeah, can we can a reverse 11, the silver reverse 11 up there? There we go.

The question I was going to raise -- and I

know the discussion on the table right now is the duplication of the medallion of the obverse and the reverse. I don't want to cut short that discussion. I have something else to say.

CHAIR LANNIN: Okay.

MEMBER JANSEN: The 12 o'clock position here is an artifact. I think it's intended for the artist's description to be reminiscent of the Arc de Triomphe; is that right?

UNIDENTIFIED SPEAKER: Yeah.

MEMBER JANSEN: I think it's -- I don't get it. And I'm questioning the value and I don't want to screw up artistic bounds, but I also don't want to have an object that's there in absentia. I mean I don't get it.

MEMBER TUCKER: It's given a lot of weight, and that's something I noticed as well.

MEMBER JANSEN: Yeah.

MEMBER TUCKER: I chopped it up to artistic liberty. Maybe just make it a little bit smaller?

MEMBER JANSEN: Where is the Arc? I mean I don't get it.

MEMBER TUCKER: It's ornamental, it's decorative.

MEMBER JANSEN: Okay.

UNIDENTIFIED SPEAKER: What part of that arc is it?

MEMBER JANSEN: I mean it almost looks like a booth in a restaurant. I'm not sure what it is.

(Simultaneous speaking.)

MEMBER JANSEN: I'm just questioning its presence, guys. We're kind of dissecting these images and I don't want to do design by committee. But at the same time, it's a very strong, maybe less strong once it's struck in metal, but it's certainly a very strong optical piece, of optical gravity here. And your eye goes there and then you go, why am I here? That's all.

CHAIR LANNIN: So essentially, you don't object to the logo as it were on the flag; it's just the keystone of the arch?

MEMBER JANSEN: Yeah, I'm on board here with this process we did that Donald kind of walked us through. And thank you very much for embracing change because I think we've gotten some place. I think we're

just buffing up the final details here and I just don't want to walk out the door without finishing the job.

CHAIR LANNIN: Any further comments? Heidi?

MS. WASTWEET: Can I ask the liaison a follow-up? Silver obverse 8, can you me your feedback on --

MS. JONES: So, you know, I'm glad you asked me about that one because a lot of people ask me. They said, well, you know, there's an African-American woman there, the younger, older. But again, our organization is so large. I think that sometimes people look at -- somebody will look at that and feel offended.

I'm going to be very honest with you. I don't like that because when you look at it, people just say, you know, honestly, they're making a mockery of -- of some people.

If you look at the African-American woman, there are some features that we have. Her nose is very thick. Her hair is very coarse on the sides. Those are things that are not always very flattering or complementary to us as African-American women.

And I know that the artist probably put the

hair there to -- because that's what our hair looks like sometimes. But I think that it could be borderline offensive if you we put it there.

I get the whole concept of the older gentleman and the younger woman and how the American Legion has -- how we've changed and how we transitioned. And we're an organization, you know, a hundred years old and we're looking for newer and younger members.

And we want to show that we have people from all walks of life and all ages in the American Legion. But again, I think when we look at people on those coins, that someone is going to feel left out, that someone is going to feel offended. And I know we can't please everyone.

But just overall, I think the people just -- you know, it falls flat for me, just personally. You show the black woman and an older, what appears to be white male, it doesn't say a lot about the American Legion. I think it just opens up too much criticism --

CHAIR LANNIN: Ms. Jones, can I ask you what your thoughts are on silver obverse 9? And the reason

why I ask is it is the hundredth anniversary and they show that is says 1919, 2019, and it shows the poppies in the front. You know, so that would be the history part of the American Legion.

MS. JONES: So, you know, we looked at this one a lot when we got the first designs. I think if I have a concern is how closely the things look.

CHAIR LANNIN: You mean the soldier on the right?

(Simultaneous speaking.)

MS. JONES: Both of them. I think if there could be something done to make the lines cleaner, just -- they don't look human. The concept is amazing. And the weapon is not that time period there.

This one has a lot of different things on this particular coin that we thought could be open for criticism. It just doesn't match -- some of the stuff on the uniform wasn't correct --

CHAIR LANNIN: Well, we would make sure that all of that would conform to the time period. I'm just sort of asking about the general idea of it.

MS. JONES: It's not my favorite.

CHAIR LANNIN: Okay. All right. Fair enough.

MS. JONES: I would like to go back to see the silver reverse number 11. And I agree with you, I thought this part on the top was the back of the silver. I absolutely agree, I asked my boss, what is that? And we -- we looked it up. But what if we replaced that with the fleur de lis on that on there.

UNIDENTIFIED SPEAKER: That actually would be nice.

UNIDENTIFIED SPEAKER: That would be perfect. I love that.

MS. JONES: It was all my idea.

(Simultaneous speaking.)

MS. JONES: My boss did not text me.

(Simultaneous speaking.)

MS. JONES: That would be beautiful there.

CHAIR LANNIN: All right. I will make a motion that we replace the keystone element on the silver reverse number 11 with the fleur de lis.

(Simultaneous speaking.)

CHAIR LANNIN: Okay. So anything else for clad?

MS. WASTWEET: My only main concern is I don't want to have a coin that looks like two obverses back to back, I mean, yeah, two reverses back to back. So once the votes come in, let's have a discussion about pairing them and see if do we have a double reverse coin here or do we have an obverse and a reverse.

That's it.

CHAIR LANNIN: Okay.

MEMBER JANSEN: Question.

CHAIR LANNIN: Sure.

MEMBER JANSEN: We seem to have lost the merit column on these voting sheets.

CHAIR LANNIN: It's okay.

MS. STAFFORD: I'll put a check mark there.

MEMBER JANSEN: I understand. Just maybe in future, we can look at reincluding that.

MS. STAFFORD: Sure.

CHAIR LANNIN: Okay.

(Simultaneous speaking.)

CHAIR LANNIN: Okay. So we can continue voting and turning everything in. I'd like us to vote before we recess for lunch if that's possible.

UNIDENTIFIED SPEAKER: Guys, just a note, it's very subtle as to the silver, and the clad, and the gold on these voting sheets. They look very similar otherwise. Just be careful that you're voting on the one you intend on voting on.

CHAIR LANNIN: Okay. We're going to take a ten-minute recess. Be back five minutes to 12.

(OFF THE RECORD)

(ON THE RECORD)

CHAIR LANNIN: That is my signal. We can all sit down and we're going to have results read to us by Greg Weinman.

MR. WEINMAN: Okay. We'll let all votes in, starting with the gold obverse design 1. We have 5 votes.

2, we had zero.

Design 3 had 21 votes, which is the highest vote total.

Gold obverse 4, we have one vote.

Gold obverse 5 had six.

Gold obverse 6 had zero.

Gold obverse 7 had zero.

Obverse 8 had one.

Gold obverse 9 had one.

Gold obverse 10, we had four.

Gold obverse 11 had one.

Gold obverse 12 had two.

For gold reverse, reverse 1, zero votes.

Reverse 2, zero votes.

Reverse 3, one vote.

Reverse 4, 22 votes which is the high vote

count.

Reverse 5, three votes.

Reverse 6, zero votes.

Reverse 7, three votes.

Reverse 8, zero votes.

Reverse 9, zero votes.

Reverse 10, one vote.

For silver, silver obverse, obverse 2, we have  
zero votes.

Obverse 3, we have one vote.

Obverse 4A and 4B both had zero votes.

Obverse 4C had zero votes as well.

Obverse 5 had 26 votes which is the high vote-

getter.

Obverse 6 had two votes.

7 had zero votes.

8 had five votes.

9 had two votes.

UNIDENTIFIED SPEAKER: Excuse me, Greg. Can you go back to 6, start again?

MR. WEINMAN: Yes. Silver obverse 6 had two votes.

Silver obverse 7 had zero votes.

Silver obverse 8 had five votes.

Silver obverse 9 had two votes.

Silver obverse 10 had three votes.

Silver obverse 11 had zero votes.

Silver obverse 12 had two votes.

And silver obverse 13 had zero votes.

Moving on to silver reverse, reverse 1, zero votes.

Reverse 2, zero votes.

Reverse 3, zero votes.

Reverse 4, one vote.

Reverse 5, zero votes.

Reverse 6, one vote.

Reverse 7, five votes.

Reverse 8, zero votes.

Reverse 9, two votes.

Reverse 10, zero votes.

Reverse 11, 24 votes, which is the high vote  
count.

Moving on to clad. Clad obverse 1, zero  
votes.

Obverse 2, zero votes.

Obverse 3, three votes.

Obverse 4, two votes.

Obverse 5, 25 votes, which is the high vote  
count.

Obverse 6, zero votes.

Obverse 7, zero votes.

Moving on to clad reverse, reverse 1, zero  
votes.

Reverse 2, zero votes.

Reverse 3, zero votes.

Reverse 4, three votes.

Reverse 5A and 5B, both zero votes.

Reverse 6, 24 votes which is the high vote count.

Reverse 7, 8, and 9 all have zero votes.

CHAIR LANNIN: Thank you very much.

Congratulations. I hope that everything is pleasing.

Do we have anyone that would like to make a motion about any of the --

MEMBER SCARINCI: We have to clean these up.

CHAIR LANNIN: Okay.

MEMBER SCARINCI: So on the reverse, let's start with the clad reverse 6.

CHAIR LANNIN: Okay.

MEMBER SCARINCI: We'll make a motion to -- we're making a motion to --

MR. HARRIGAL: Turn your mic on.

MEMBER SCARINCI: On the clad reverse 6, we're making a motion to remove the dot, dot, dot on the obverse and to remove the dot, dot, dot on the reverse, right? Is that what we're probably -- do one or two motions? Whatever the chair wants.

(Simultaneous speaking.)

CHAIR LANNIN: Remove the dots on the obverse

and reverse?

MEMBER SCARINCI: Remove the dots on the obverse and the reverse.

MEMBER JANSEN: I think we need to remove a couple of words as well maybe. On the obverse --

MEMBER SCARINCI: So let's do the first one to remove the dots on the obverse and the reverse to keep it simple.

MS. WASTWEET: Yeah.

MEMBER SCARINCI: Motion. Second.

MEMBER JANSEN: Well --

MEMBER SCARINCI: No?

MS. WASTWEET: The dot, dot, dot after flag?

CHAIR LANNIN: Is there any discussion about --

UNIDENTIFIED SPEAKER: Is there a second?

UNIDENTIFIED SPEAKER: Second.

CHAIR LANNIN: Okay. So remove dots.

MEMBER STEVENS-SOLLMAN: Can you repeat the motion, please?

MEMBER SCARINCI: To remove the -- the motion is to remove the dots here on the obverse, the ellipses

on the obverse and the ellipses on the reverse.

CHAIR LANNIN: Any discussion about that?

MEMBER STEVENS-SOLLMAN: I believe if we remove the ellipses on the obverse, it seem -- it does seem to continue the flow to the reverse and I don't know if we need the dots on the reverse. So I don't think I would amend that.

CHAIR LANNIN: So you would keep the dots on the obverse but just remove them on the reverse?

MEMBER STEVENS-SOLLMAN: Yeah.

CHAIR LANNIN: Any other discussion on that?

MEMBER STEVENS-SOLLMAN: Because I think it would read better.

MEMBER JANSEN: I would think we might want to amend it so the obverse is just, I pledge allegiance. And the reverse is just, the United States of America.

MS. WASTWEET: Or, to the flag.

MR. WEINMAN: Who is the maker of the motion?

MEMBER SCARINCI: Me.

MR. WEINMAN: Donald? Please, direct any changes to Donald who can then either accept or affirm the amendment or reject.

MEMBER JANSEN: It's directed to Donald.

MEMBER SCARINCI: Why don't we do them as -- why don't we do them as separate motions. You know, the first one is to remove the ellipses on the obverse and the reverse. You know, the second one could be to remove them -- because there are three different things we want to do, right?

UNIDENTIFIED SPEAKER: Yeah, I think another friendly amendment.

MEMBER SCARINCI: How about we do this? Remove the -- a motion just to remove the ellipses on the obverse, first.

UNIDENTIFIED SPEAKER: It was silver reverse 11.

MEMBER SCARINCI: No, we're talking about gold --

CHAIR LANNIN: This clad.

MEMBER SCARINCI: We're talking about the clad one first, clad reverse 6. So let's do them one at a time.

CHAIR LANNIN: All right. The first motion is just to remove the dots on clad obverse 5 and on clad

reverse 6.

MEMBER SCARINCI: No, just --

CHAIR LANNIN: Just -- is that what you just said?

MEMBER SCARINCI: No, no. Just to remove the dots on clad obverse 5.

CHAIR LANNIN: Okay. That's the first motion.

MEMBER URAM: Second.

UNIDENTIFIED SPEAKER: Second.

CHAIR LANNIN: And Tom, again, seconded it.

All in favor of the motion?

IN UNISON: Aye.

CHAIR LANNIN: Can you raise your hand so I can count?

MEMBER TUCKER: I vote procedural  
(indiscernible) because I don't understand if this motion will be to our formal recommendation to the Secretary.

MR. WEINMAN: Yes, procedurally speaking, you have the vote. We'll report out what the vote was, and so we always report out what the vote is. But the committee can make motions to go along with that.

That'll be included in the letter to the Secretary. So in addition, to this vote, we recommend the following: motions made, it was -- it was discussed, it was passed.

MEMBER TUCKER: So if there's a second -- if there's a totally different motion to strike the words, of the United States of America, as we discussed --

MR. WEINMAN: That's why sometimes the best thing to do here is for the maker of the motion to entertain friendly amendments and come up with something more uniformed that you can vote on so that it's not quite so disjointed.

MEMBER SCARINCI: Well, what do we want -- I mean what do we want to do? I mean you want to -- you want an obverse/reverse that -- would you like to keep the -- you want to get rid of the dot -- we all kind of agree to get rid of the dots on the obverse, right?

And then on the reverse, some of us don't agree to get rid of the dots, but we do want to get rid of, what?

MEMBER TUCKER: Well, my friendly amendment would be to actually strike all of that wording, of the

United States of America, and let the flag itself symbolically represent the words.

MEMBER SCARINCI: But then you have to insert, United States of America --

MEMBER TUCKER: Yes, yes, and modify the size of the words in the half-dollar and the positioning and size of the words, United States of America.

MS. WASTWEET: That's too much.

CHAIR LANNIN: That's too much.

UNIDENTIFIED SPEAKER: It's too much.

MEMBER SCARINCI: And that's a material change to the artist's conception. I think what the artist was trying to do here was have the unity of the obverse and the reverse with the Pledge of Allegiance.

MEMBER JANSEN: Similar to what we did on the Boys Town. Remember how that the --

CHAIR LANNIN: I think that we all grew up saying the Pledge of Allegiance, and I think it's kind of burned into our brains that -- that completes the sentence.

I don't care one way or the other whether we get rid of the ellipses or not. But I do think that we

need to keep, of the United States of America, because that's the logical conclusion of what's on the obverse.

UNIDENTIFIED SPEAKER: You want a period after --

UNIDENTIFIED SPEAKER: The flag is one --

UNIDENTIFIED SPEAKER: -- so that it stops?

MEMBER STEVENS-SOLLMAN: I just want to say this to you, Donald, as a friendly amendment.

MEMBER SCARINCI: Yes.

MEMBER STEVENS-SOLLMAN: Okay. I think it might solve a lot of problems. We take out the ellipses --

CHAIR LANNIN: Turn on your microphone, Jeanne, so that --

MEMBER STEVENS-SOLLMAN: Oh, I just can't speak to Donald?

CHAIR LANNIN: No.

MEMBER STEVENS-SOLLMAN: Okay, as a friendly amendment, on the reverse -- I mean obverse, can we go back to the obverse, please? Can we just say, I pledge allegiance? Do we have to say, of the flag? Do we have to say that?

UNIDENTIFIED SPEAKER: Oh, yeah. What are you  
alleging to?

UNIDENTIFIED SPEAKER: The flag's picture.

MEMBER STEVENS-SOLLMAN: The flag says it on  
the reverse. That would be my piece to say that, I  
pledge allegiance, turn it over, United States of  
America. We don't have to say everything.

Then we get rid of the dots and we get -- we  
got a little bit more space so that that flag can be  
brought down a little bit and the emblem enlarged.

And that way, we honor the artist who proposed  
this and keep his design or her design as much intact  
as we can. That's my -- a friendly amendment. You can  
do what you like.

(Simultaneous speaking.)

MEMBER SCARINCI: What does the seller of the  
coin -- what would the seller of this coin like to see?

MS. JONES: I think the words are going to be,  
I pledge allegiance to the flag is important -- to the  
United States of America. I think that the dots on the  
front, they look -- on the front, signifies there's  
something more to come on the back.

I'd remove them from the back and the rest of it stays the same, with the exception of removing the American Legion emblem.

MEMBER SCARINCI: So you would -- so you would keep the dots on the obverse, remove the dots on the reverse, the ellipses, and remove the emblem on the reverses? Got you. That's my motion.

(Simultaneous speaking.)

MEMBER STEVENS-SOLLMAN: You don't propose to make the emblem a little bigger on the reverse?

MS. JONES: I think what we talked about to take it off --

MEMBER STEVENS-SOLLMAN: Take it off totally, okay, thank you.

(Simultaneous speaking.)

MS. WASTWEET: Keep in mind that the emblem on the hat, when it gets made, you won't be able to really see it.

MS. JONES: Oh, we won't be able to see it?

MS. WASTWEET: Not really, no.

UNIDENTIFIED SPEAKER: No. It's a half-dollar size.

MS. WASTWEET: I recommend you keep it on the reverse, personally.

MS. JONES: Okay.

UNIDENTIFIED SPEAKER: I agree.

UNIDENTIFIED SPEAKER: I would make the same recommendation.

UNIDENTIFIED SPEAKER: Oh, good idea, Don.

CHAIR LANNIN: I would like you to completely restate the amendment for the record so that we can motion, so that we can vote on one thing.

MEMBER SCARINCI: Okay. The motion is to remove the dots on the reverse, and that's it. That's the only change.

MEMBER JANSEN: No change to the obverse?

MEMBER SCARINCI: No change to the obverse.

Just remove the dots. Remove the ellipses on the reverse and of course, re-center, of the --

MEMBER TUCKER: I have two friendly amendments or suggestions. The first was that we have a precedent for -- well, first of all, I would say as a regular editor, it doesn't make sense to remove the ellipses on the reverse if we have them on the obverse.

MR. WEINMAN: Anybody on the phone, please  
mute your line. You're coming through.

MEMBER TUCKER: The ellipses that we edit, I  
pledge allegiance to the flag, tells you that there's  
something more coming. The ellipses at the beginning,  
of the United States of America, tells you there's  
something came before and is being -- is being  
condensed into the ellipses. So I would recommend that  
we do not remove any of the ellipses.

Number two, we have precedent of the Boys Town  
coin, which does use the ellipses on the obverse and  
reverse.

UNIDENTIFIED SPEAKER: That's true.

UNIDENTIFIED SPEAKER: You're right. You're  
right about that.

MS. WASTWEET: To me, if the dots weren't  
there, I would read it as the E pluribus unum of the  
United States of America.

UNIDENTIFIED SPEAKER: Yes.

MEMBER TUCKER: Right. Something is missing.

UNIDENTIFIED SPEAKER: Yes, the ellipses tell  
us there's something missing. If nothing is there --

MEMBER SCARINCI: Okay. So I'm going to withdraw the motion completely.

UNIDENTIFIED SPEAKER: Good move.

CHAIR LANNIN: Good move. Okay.

MEMBER SCARINCI: And let's just keep this one as it is.

CHAIR LANNIN: Is there any other motion for the clad?

(No audible response.)

CHAIR LANNIN: Okay. Moving on to the silver, do we have any motions, any discussion for the discussion on the silver, number 5 and number 11, the obverse 5, reverse 11?

MEMBER JANSEN: I would -- I'd be interested in the committee's -- I'd be interested in the committee's interest in an amendment to -- on silver reverse 11, to remove the symbol which has been attributed to the Arc de Triomphe that I just don't get. I'd just be interested in the appetite of the committee to take a look at something like that.

MS. WASTWEET: I think we all like that idea of putting the fleur de lis there instead.

CHAIR LANNIN: Yeah, I agree.

MS. WASTWEET: I can go for that --

CHAIR LANNIN: Make a motion, someone.

MEMBER SCARINCI: Heidi's motion to  
replace -- Heidi's making a motion --

MEMBER JANSEN: With all due respect, I don't  
believe you're of counsel.

MEMBER SCARINCI: -- to replace the headrest  
with a fleur de like I said.

MS. WASTWEET: Thank you, to my assistant,  
Done Scarinci.

MEMBER JANSEN: Would my counsel please  
represent my second?

CHAIR LANNIN: Okay. All in favor -- any  
discussion on that?

(No audible response.)

CHAIR LANNIN: Okay. All in favor of the  
motion that was made by Heidi --

MS. WASTWEET: And Heidi alone.

CHAIR LANNIN: -- and seconded by Erik to  
replace the keystone of the Arc de Triomphe with the  
fleur de lis, raise your hand and say, aye.

IN UNISON: Aye.

CHAIR LANNIN: Unanimous.

MEMBER URAM: Heidi, that was billable.

MEMBER SCARINCI: That was billable.

(Simultaneous speaking.)

CHAIR LANNIN: Okay. Let's move on to gold.

Do we have any amendments for obverse 3 and reverse 4?

(No audible response.)

CHAIR LANNIN: Zero. Ladies and gentlemen,  
thank you for all of your input. And we're going to  
recess for lunch.

(Whereupon, a break was taken at 12:25 p.m.)

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

Discussion of Concepts/Themes for Native American

\$1 Coin Program (2021+)

CHAIR LANNIN: All right. It is 1:39 p.m.

We're a little bit --

Herman Viola, are you on the phone? Herman?

(No audible response.)

MEMBER VIOLA: Can you hear me?

IN UNISON: Hey.

CHAIR LANNIN: Welcome. All right. We have a form, right?

UNIDENTIFIED SPEAKER: You have a form.

CHAIR LANNIN: I have a form. All right. The next and final order of business of the committee is the theme and concept discussion for the 2001 through 2024 Native American \$1 coin. April?

MS. STAFFORD: Just before -- before I read the background, just for clarity, we have four themes that we're going to introduce to you to cover the next four years of Native American dollar coin issuances.

These themes were developed in consort with our National Museum of the American Indian colleagues, as well as vetted by sub-stakeholders from Capitol Hill.

So today, we're here to share with this committee in the hopes that you can provide the artists

some thoughts and things that they should consider about these themes as they move forward with them in design development.

So Public Law 110-82, the Native American Dollar Coin Act, requires the Secretary of the Treasury to mint an issue of dollar coins in honor of Native Americans and the important contributions made by Indian Tribes and individual Native Americans to the development and history of the United States.

The act mandates a reverse design for these coins with an image emblematic of an important Native American or Native American contribution each year. There is no longer a requirement as there was through 2016 to release these coins in chronological order of the contributions.

We're here today to discuss the following themes and concepts which, for the established process, were initially developed by the National Museum of the American Indian and then vetted by our legislated consultants, including the Senate Committee on Indian Affairs, the Congressional Native American Caucus of the House of Representatives, and the National Congress

of the American Indian.

Of course, wherever applicable, the mint also reaches out to the tribes and/or family members or other subject matter experts to provide an opportunity for their input prior to launching the artist in their development.

The mint is presently planning on developing designs simultaneously for the first two themes that you'll hear about today. They are American Indians and the U.S. Military Service and Ely Samuel Parker to be reviewed later this year.

But of course, we would like your comments on all of the themes. I just wanted to note that the first two will actually be developed and you will see those portfolios later this year.

So the first theme which is proposed for 2021 is American Indians in the U.S. Military Service. American Indians have served in the Armed Forces of the United States in each of our nation's conflicts, beginning with the War of Independence from Great Britain.

Their valor has been recognized by many

decorations, including five medal of honor during -- medals of honor during World War II. This exemplary record of military service continues, of course, to this day.

Several of our consultants have noted that American Indians have served in the U.S. Military at a higher rate in proportion to their population than any other American ethnic group.

Proposed for 2022, Ely Samuel Parker. Ely Samuel Parker mastered English as a youth and served as a translator and scribe for tribal chiefs in their struggle to maintain their reservations.

In appreciation, the Iroquois bestowed upon Parker their greatest honor, naming his Grand Sachem of the Six Nations, and according to him -- and according him the name -- a sacred name with the meaning of keeper of the Western Door of the Iroquois long house.

Parker later served as General Ulysses S. Grant's military secretary during the Civil War. In that capacity, Parker drafted the articles of surrender when Robert E. Lee met with Grant at Appomattox, Virginia on the morning of April 9th, 1865.

Lee, recognizing Parker as an American Indian, extended his hand purportedly with the comment, I'm glad to see one real American here.

UNIDENTIFIED SPEAKER: That's cool.

MS. STAFFORD: Parker accepted Lee's hand, responding, we're all Americans.

Proposed for 2023, Dr. Charles Alexander Eastman. Dr. Charles Alexander Eastman was a physician, author, orator, and advocate for American Indians who interpreted Indian life to the mainstream while recording Indian culture in the many books he authored.

Eastman worked as a government physician at the Pine Ridge Reservation and several other jobs before turning to writing and lecturing. He and his wife produced 11 successful books.

He also worked for the International Committee of the YMCA and the Boys Scouts of America. He was honored as the foremost Indian spokesman of his day.

Proposed for 2024, the Indian Citizenship Act.

On June 2nd, 1924, the Indian Citizenship Act was signed into law, granting United States citizenship to

about 125,000 of 300,000 indigenous people in the United States.

The act notably did not require American Indians to give up their tribal citizenship to become U.S. citizens, allowing individual Indian people to preserve their tribal identity and their right to communal tribal property.

A main impetus for enacting the law was to recognize the thousands of Indians who served in the Armed Forces during World War I. Not only did the act give American Indians the right and protections afforded the citizens of the United States, it added to the diversity of thought and culture of our nation by unlocking the doors for Indians to become a part of America on their own terms.

So Madam Chair, open for discussion?

CHAIR LANNIN: Thank you very much. This is going to be interesting. I just wanted to say a couple of things because I'm fascinated by Dr. Charles Alexander Eastman.

I'm trying to do a little bit of additional research of him --

MR. WEINMAN: Whoever is on the phone, once again, could you please mute your phone? We're getting some background.

CHAIR LANNIN: Or the dog.

I grew up in Minnesota so the Wapheton Reservation was fairly close to where I grew up. I remember, before I moved to California, the experience that Pine Ridge Indian Reservation with Wounded Knee. That was 50 years later, after Dr. Eastman -- it's from the same area. And so I found that pretty significant that in another half century, things were still very difficult for them. So I'm very interested in Eastman.

The other concern that I had for the American Indians in U.S. Military is how we can do this effectively and not look like we're doing code talker.

UNIDENTIFIED SPEAKER: Right, right.

CHAIR LANNIN: Thanks, again.

MEMBER HOGE: It actually don't bother me.

CHAIR LANNIN: It doesn't bother you? I can hear that --

UNIDENTIFIED SPEAKER: It doesn't bother me, Mary.

CHAIR LANNIN: Okay. All right. So there's  
are just the only things that I had to say about this.  
I'm interested in everyone else and their opinions.

Would you like to start, Dennis?

MEMBER TUCKER: Thank you, Madam Chair.

I guess I'm a little reluctant to give any  
sort of concrete recommendations for our artists and  
rather just let them work their magic and see what they  
can come up with here.

I think there's a -- you know, obviously, some  
of these themes will translate more into portraits and  
others will be a more symbolic approach.

I'm for Upstate New York, so I'm very familiar  
with Ely Parker and the Tonawanda (indiscernible) and  
whose experience in Civil War and before and after  
that. So I'm really glad to see that he will be  
honored in one of these coins.

I actually agree with Mike. I think there was  
a lot of really good work done in the code talker (ph)  
metals, and you know, there'll be a challenge for our  
artists to portray the broad scope of American Indians'  
involvement in U.S. Military Service.

But, you know, maybe -- I definitely think they should look at the code talkers program and see what's been done, what works, see what didn't and maybe then choose some of those successors.

I guess that's the extent of my guidance at this point.

CHAIR LANNIN: Thank you, Dennis.

Robert?

MEMBER HOGE: Thank you, Mary.

I'd like to thank Dennis for having some of this information like the website, on Ely Parker.

MEMBER TUCKER: If I could interrupt you just for a moment. I would mention that -- thank you for mentioning that. I apologize for interrupting. But I know that our artists will have a huge amount of resources that they can draw.

But back when I lived in Rochester, I worked on a PBS project called Warrior in Two Worlds. That was a documentary on Ely Parker. I think you go to PBS.org/warrior, if I remember correctly. Anyway, that was about 20 years ago. But I think it's still a pretty solid website. It was good information on his

experience.

Sorry to interrupt. Thank you.

MEMBER HOGE: No problem. Thank you.

I think all these are wonderful themes. We need to be a little bit careful perhaps in the -- in proportion to representing American Indians in U.S. Military Service in emphasizing the disproportionality of their participations as warriors.

We know that some of Native cultures were really more like cultures. I mean that was a big interest, but for many others, they were very pacifistic. So we need to bear that in mind as well.

I think that the Indian Citizenship Act is one of the best things that we can represent in a coinage because the whole idea here -- just think about it, this is at the very time when we were eliminating (ph) immigration.

We were expanding the population by expanding citizenship within the country, the people who were already here, finally after many years of the (indiscernible). So this is a pretty great thing.

The two individuals, Dr. Charles Alexander

Eastman and Ely Samuel Parker, are wonderful representatives. I think this is a fine program.

CHAIR LANNIN: Thank you. Jeanne?

MEMBER STEVENS-SOLLMAN: Thank you, Madam Chair.

I really don't have too much add to what Dennis and Bob have said. But I do think this gives us an opportunity to honor our Native Americans again.

I'm wanting to ask, is this a new dollar coin where we have obverse/reverse or do we only have the one --

UNIDENTIFIED SPEAKER: Just the reverse.

MEMBER STEVENS-SOLLMAN: The reverse. So we won't -- it's a continuation, so we will still have Sacagawea.

MR. WEINMAN: By law.

MEMBER STEVENS-SOLLMAN: By law.

MR. WEINMAN: The image of Sacagawea must remain on the obverse.

MEMBER STEVENS-SOLLMAN: Okay. So given that, we have a portrait on one side?

MR. WEINMAN: That's correct. In fact, the

legislation will prohibit us from putting a portrait on the reverse.

MEMBER STEVENS-SOLLMAN: On the reverse, so therefore, we need to look at something iconic from the tribes. And we have to suggest to the artist to -- the intention. Thank you.

CHAIR LANNIN: All right. Before we forget that Herman is on the phone, I would like to hear from him.

Herman, it's your turn.

MEMBER VIOLA: Can you hear me?

CHAIR LANNIN: Yes, we can hear.

UNIDENTIFIED SPEAKER: We can.

MEMBER VIOLA: Oh, good. I just want to say that I am so excited about these coins and the importance to the Indian Community.

To begin with, the American Indians in military service, I think you're all aware that we are now working on a memorial. It's going to be dedicated on, you know, Veteran's Day 2020 on the malls (ph) for American Indian veterans.

And this is profoundly important, especially

to the Indian Community. As you're probably aware, I've been senior adviser the project in the past two years. I've been going around Indian country, meeting with Indian veterans, and their families, and, you know, getting their feeling about the subject.

As you know, if you have four Indians, you have five opinions --

(Simultaneous speaking.)

The 550 tribes and see if they'd agree on a program of the sort, and they all were just profoundly affected.

I can't tell you how many times veterans, they're talking -- you know, we'd meet in a room, they start crying because they finally -- the American people realize that we've been their friends and not their enemies all these years.

And so just pick the five final design ideas and the finalist will be picked, I think, at the end of June. And so your artist should be able to work with the design for the memoriam and do this coin.

Ely Parker, of course, is profoundly important. He was the first Indian to learn the

(indiscernible) Bureau of Indian Affairs. And he -- the big role he had in the Civil War, the guide -- he was the one who actually was doing the writing, drafting the surrender document. As officers on Grant's staff said, he had the best handwriting. And so that's why he got that challenge.

And then, you know, (indiscernible), we actually thought that we saw this dark-skinned person coming forward and shake hands, and, you know, Grant is (indiscernible) wanted to do insulting to him that he was told -- well, here's an Indian, and he says, oh, thank God, we've got an Indian, I feel American here. Of course, the famous statement, we are all Americans.

And of course, Eastman was, again, another important person in trying to highlighting the Indian Community at a very critical point in our history. He was there at Wounded Knee and that was the last major conflict, slaughtered all those Indian women and children, and yet he went on to just turn that into a positive moment, bringing the Indian culture to the American people, talked with them, studying under the Boys Scouts (ph). And he really was well-honored as a

spokesperson.

And of course, the Indian Citizenship Act, it was World War I that really was the turning point. Something like 12,000 Indians went to serve the military. They weren't citizens yet. They couldn't be drafted. Two tribes actually declared war on Germany because they were documenting their sovereignty.

But, you know, we had something -- for the American Expeditionary Force, for example, 1 percent of the American Expeditionary Force suffered much fatalities. But of the Indians, 5 percent were. And why? Because they were willing to go in the forefront of the fight. They wanted to prove their loyalty and their courage.

And so they so impressed their fellow soldiers that when war ended, somebody that was (indiscernible), why not can't we make them citizens? Look at the contribution they made and it's finally that we recognize their service.

And of course, to give you an idea, World War II, if all Americans had volunteered for service at the rate the Indians did, there would not have been a need

for a draft.

So Indians have always been on the forefront of our Armed Forces. They still are to this day. And so I think you're going to see a great deal of high regard from the Indian Community for these coins.

Thank you.

CHAIR LANNIN: Wow. Thank you so much, Herman. That's an awful lot of things to think about in that.

Erik?

MEMBER JANSEN: That was terrific. Thank you.

(Simultaneous speaking.)

MEMBER JANSEN: Two thoughts that came to my mind, and I'm not the one to answer them. But the questions I would ask of the experts at the Smithsonian or otherwise would be, is there a contribution in segments other than here we have one in three-quarters military, one in literature and kind of cultural drive, and then the citizenship.

Is there a Native American story within banking and commerce in this country? And is there a Native American story in industrial innovation?

MS. STAFFORD: Thank you. Yes, we will take both of those back to the team at NMAI with which we work and do some more --

MEMBER JANSEN: My guess is there is? We just haven't gotten there yet?

MS. STAFFORD: I'm sure. We just happen to land on these four because each of them -- the majority of them has some kind of synergy into the year in which --

MEMBER JANSEN: Yeah, my comments are to reduce the gravity or appropriateness of any of these. It's merely to bring in some more stuff --

MS. STAFFORD: And we appreciate that, yes.

MEMBER JANSEN: -- to help market the series or whatever. And law, there might be an Indian lawyer out there.

MR. WEINMAN: He has the museum. It'd be interesting though about this is one, this is a perpetual program. There could any number of things.

When the program began, when we first started doing -- when we first thought of this out, we came up with the procedure for selecting themes. NMAI

initially gave us, I think it was 21 themes if I'm not mistaken, as potential themes.

On some level, although we're not beholden to them, they are slowly moving through that original list which they thought was significant. So I think it's good information to take back. With this, we may, in fact, exhausted all themes they originally gave us.

MS. STAFFORD: I was just looking at Betty who manages this program for years and years. I think we concur up to the point where you said -- we've moved away from the original list they've had for several --

MR. WEINMAN: No, no, no. We've not moved away from the original --

MS. STAFFORD: We have.

MR. WEINMAN: In some level.

MS. STAFFORD: These actually are -- aside from Parker, which was in the original legislation, these are ones that we find recently. But the point still remains, which both of you are making and we appreciate, that we need to keep the -- all of the options and opportunities on the boil (ph), so that when we move through these, we can be ready with some

additional. And I appreciate you expanding out to make sure we're covering a variety of fronts.

CHAIR LANNIN: Michael?

MEMBER MORAN: Just to expand briefly on code talkers, I know that all of us in this room have gone through the 25 or 30 that we (indiscernible). But those medals did not get wide distribution. And the general American public has moved passed World Wars I and II. And the code talkers are largely forgotten by the people that would handle these coins or elect them.

So I don't think you're really going over old stuff, old material. If you use the code talkers, it is generic. I think you need to get into some of the early Indians in the military, I find that they were used against other Native Americans and get into dangerous ground there.

I think that it's a theme that has a good value work on it here at the Mint and it's conducive to doing again.

CHAIR LANNIN: Thank you. Heidi, would you like to add anything to this?

MS. WASTWEET: I don't think I have anything

to add than what's said. It's stated already.

CHAIR LANNIN: Thank you. Tom?

MEMBER URAM: Thank you, Madam Chair. And I will not speak for Don Scarinci.

This series is such a great series. I use it a lot for education side of young people, particularly in our clubs and so forth. It's better than filling a penny book for the most part.

It makes a great exhibit too from a learning point of view. I'm thinking myself of doing an exhibit of this sooner or later, but I need some rarity. So if you could make a few of -- I need some rarity coins. You can make them in gold, it'd be a nice complement, which we've done before.

I lost down on the Goodacre plaster (indiscernible). But the Goodacre statue in the big dollars are something to look for when you're out there.

As far as what I would recommend to the artists who are looking at these themes is to look at the overall theme of the -- of the whole series at this point and make some differentiation in design, and

concept, and style, and the scope of the series. And then add your artist preference to it.

I think it's a great continuum of a series that -- you know, we're looking for educational stuff. Here's a great one right here. So I would encourage our artists to take these themes and relate it to what already has been done but make it unique to these topics.

Thank you, Madam Chair.

CHAIR LANNIN: I just have one more thing to add. When we did Sequoia, did you chair the script on the coin? And I can remember a decade ago or so, I was in a museum. I can't even remember what museum it was.

But it was -- it has a map of the world. And it had little LED lights. And the lights represented all the languages in the world. And one by one, they would slowly go out. And that was when one of the last speaker of that language died.

You could actually stand in front of it and watch what used to be an incredible diversity of languages being reduced, and reduced, and reduced. So I think that when we get to individual tribes, if there

is some way to render the name of the person either in the script or their native language in sort of a way that we can help preserve something, that would be really important to all the tribes.

And it's a linking kind of device. You know, they don't -- they can't all understand -- it's not one universal language with sects. There are -- I think languages in Alaska -- I don't know -- Erik, correct me if I'm wrong -- that are related to Finnish languages. Very odd. And I don't think it was put there.

There's just such an incredible diversity of that. So that would be a good, you know, a partial theme to make it unite in these series. And that's all I have to say.

Does anyone else have any discussion about this? Dennis?

MEMBER TUCKER: I have a question. Greg, could you -- I know with the 2018 Jim Thorpe coin, we have a portrait on the reverse. Could you talk a little bit about those kinds of rules?

MR. WEINMAN: Yes. Although this legislation doesn't specify as (indiscernible) and said no head-

and-shoulders portrait. It was that we could have no -- you couldn't display -- portray somebody on the reverse that could be mistaken for a two-headed coin.

And so the general rule we have been following is that so long as the depiction is part of a larger -- a larger theme, by and large, at least the torso, for example, or create it in such a way that it doesn't -- it cannot be mistaken for a two-headed coin as part of a -- in the case of the Jim Thorpe depiction, as part of a bit of collage of his life.

And we watched it carefully.

And there have been -- oftentimes, the artist will come in with initial designs and we'd gone back and said, this needs to be shifted around, it needs to be -- you know, the torso needs to be enlarged in some way or it needs to be reposition in a way so it could not be mistaken for a two-headed coin.

CHAIR LANNIN: Okay.

MEMBER TUCKER: Thank you.

CHAIR LANNIN: Any other discussion?

(No audible response.)

CHAIR LANNIN: Well, if there's no further

business, I move that we adjourn. Is there a second?

Robert's got the second. Okay, all in favor of  
adjourning, aye.

IN UNISON: Aye.

CHAIR LANNIN: The meeting is adjourned.

(Whereupon, the meeting was adjourned at  
2:06 p.m.)

## C E R T I F I C A T E     O F     N O T A R Y     P U B L I C

I, SAMUEL HONIG, the officer before whom the foregoing proceeding was taken, do hereby certify that the proceedings were recorded by me and thereafter reduced to typewriting under my direction; that said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

SAMUEL HONIG

Notary Public in and for the

District of Columbia

## C E R T I F I C A T E      O F      T R A N S C R I B E R

I, CHRISTINE URREGO, do hereby certify that  
this transcript was prepared from audio to the best of  
my ability.

I am neither counsel for, related to, nor  
employed by any of the parties to this action, nor  
financially or otherwise interested in the outcome of  
this action.

3/19/2018

DATECHRISTINE URREGO