CCAC PUBLIC MEETING

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MR. SCARINCI: Good morning, I call to order this meeting of the Citizens Coin Advisory Committee for Wednesday, November 14th, 2018. You currently know appointed Chair, traditionally a senior member of the CCAC steps in to act as Chair. I’m Donald Scarinci and I guess I’m the most senior member so I’m the Acting Chair for today’s meeting.

The first order of business today is formal swearing in of our two newest members, Robin Salmon and Sam Gill and that will -- and for the Mint it will be Mr. David Croft who has the Honor, the Acting Deputy Director of the U.S. Mint and has the honor to swear in the members, so please let’s begin.

MR. CROFT: I’d like to welcome the two of you. Welcome to your first meeting. If you could raise your right hand -- I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic, that I will bear true faith and allegiance to do the same, that I take this obligation freely without any mental reservation or purpose of evasion and that I will and
faithfully discharge the duties of the Office on which
I am about to enter.

(Two members sworn in).

MS. STEVENS-SOLLMAN: Excuse me Mr. Chairman,
did we do the minutes?

MR. SCARINCI: No not yet. Before we begin I
want to introduce the members of the Committee so
please respond present when I call your name.

Sam Gill?

MR. GILL: Present.

MR. SCARINCI: Robert Hoge?

MR. HOGE: Present.

MR. SCARINCI: Erik Jansen?

MR. JANSEN: Present.

MR. SCARINCI: Mary Lannin?

MS. LANNIN: Present.

MR. SCARINCI: Mike Moran?

MR. MORAN: Present.

MR. SCARINCI: Robin Salmon?

MS. SALMON: Present.

MR. SCARINCI: Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: Present.
MR. SCARINCI: Dennis Tucker?

MR. TUCKER: Present.

MR. SCARINCI: Tom Uram?

MR. URAM: Present.

MR. SCARINCI: Herman Viola?

MR. VIOLA: Present.

MR. SCARINCI: And I am present. CCAC will consider the following items today -- there’s a total of -- first we’re going to talk about the letters to the Secretary and the Minutes, and then look for their adoption of the October 16th meeting.

We’re going to talk about the candidate designs for the American Veteran’s Silver Medal and there are several other items with the permission of the body we’d like to add to the agenda. One is the discussion -- the great discussion about the inscription on the Weir Farm coin.

One is a discussion about the privy -- about the possibility of using the privy mark or a template on the American Inventions CD’s and another and the final item is the Annual Report and hopefully we can conclude the Annual Report today if that’s possible.
So with that, is there any objection to adding those items to the agenda?

FEMALE SPEAKER: No.

MR. SCARINCI: Alright then we will proceed and so a Motion to approve the minutes and the letters?

MR. JANSEN: So moved.

MS. STEVENS-SOLLMAN: Second.

MR. SCARINCI: Sollman is the second, all those in favor?

CHORUS: Aye.

MR. SCARINCI: Okay, thank you. Oh, is there anyone on the phone? Anyone on hold? Coin World -- anyone else?

MS. BAILEY: Ann Bailey from the Program Management Office.

MR. HALL: Brandon Hall with the Coin Update.

MR. SCARINCI: That’s it, okay, okay, right -- oh for the record I’d like to acknowledge the following Mint staff are present and participating today as well. Betty Birdsong, Acting Liaison to the CCAC, Greg Weinman, Counsel to the CCAC, April Stafford, Chief of the Office of Design Management and Program Managers
from that Office -- Vanessa Franck, Megan Sullivan, Pam Borer and Roger Vasquez.

So I’d like to begin with the Mint and if there’s any other issues that need to be addressed oh and Ron Harrigal is here as well, he’s just not on my script.

MR. HOGE: Is your mic on?

MR. SCARINCI: Yes.

MS. STAFFORD: Yes, it just doesn’t project the way it does downstairs so if everyone can just be a little louder than typically, that would be great.

MR. WEINMAN: It is on the record and it is being heard on the phone but you’re right.

MS. STAFFORD: Sometimes it’s hard to hear in this room.

MR. SCARINCI: Okay, so we approved the minutes so now we turn to April Stafford, Chief of the Mint’s Office of Design Management to present the portfolio with the American Veteran’s Silver Medal Program.

MS. STAFFORD: Okay thank you, the American Veteran’s Medal is intended to honor our American
Veterans and their service to our nation. Initially this medal will be produced on a silver commemorative coin plant chips and sold as part of a special set with the 2019 American Legion Silver Dollar Commemorative coin.

However, in 2020 the medal may also be produced in the traditional 3 inch and inch and a half bronze versions. These national medals are intended to be part of the United States Mint’s medal collection in perpetuity and are not subject to individual or program minted levels.

We have been working very closely with Scott Miller who is the Director of Marketing and Business Development at the American Legion in the development of this portfolio though this is not the commemorative coin because the American Legion sir, is one of the largest service organizations for American veterans, we felt that they’re input would be vital with regard to accuracy and appropriateness.

Scott Miller intended to be here physically with us here today, but unfortunately had something come up and was intending to call in. Scott, are you
on the line? Okay, so hopefully Scott Miller will be able to join us but we certainly have his feedback and can share that with you.

MR. MILLER: I’m here.

MS. STAFFORD: Oh you’re here?

MR. MILLER: I am on the -- yes ma’am, I’m on the call thank you.

MS. STAFFORD: Wonderful Scott, thank you.

And we will share with the Committee the designs that you identified as being amongst the strongest in the portfolio and then as the Committee gets into discussion if they have questions about your position or what veteran’s views on a certain design might be, we’ll of course reach out to you, thank you for joining us.

MR. MILLER: Yes ma’am, thank you.

MS. STAFFORD: Alright we’ll start with the obverse candidate designs, Obverse 1 features Lady Liberty striding forward in defense of her country. She wears a classical helmet and cradles a sword. Benjamin Franklin’s words, “Where liberty is, there is my country,” served as the inspiration for this design.
Obverse 2 which was noted for its strength by our representative at the American Legion depicts an eagle as a symbol of the proud protectors of the United States of America and features the inscription, “Protectors of Freedom”.

Obverse 3 -- again noted by our -- the representative from the American Legion for its strength portrays a bald eagle spreading its wings as it prepares for flight suggesting the initiative, determination and personal courage required by those who choose to serve in our nation’s armed forces.

The five stars represent the five branches of the U.S. Armed Services. The inscription, “Celebrating America’s Veterans,” encircles the design.

Obverse 4 depicts a figure representing Dignity, Glory and Honor, presenting a crown of admiration. The inscription, “Honoring America’s Veterans” is featured.

Obverse 5 is encircled by an embattled line -- a fortress of defense consisting of 50 blocks representing soldiers from all 50 states who have served to defend our nation.
The wreath of triumph consists of two branches, either with 13 laurel leaves symbolic of our original 13 colonies and the soldiers that first fought for freedom. The wreath is bisected by a small sword, a symbol of justice, military service and honor.

This design has the inscription, “Honoring America’s Veterans.”

Obverse 6 depicts a victory wreath encircling five stars symbolizing the five branches of the military. The five branches of the military are also honored in a smaller detail where the wreath is held together by five strands, the inscription, “Honoring America’s Veterans,” is featured.

I should note that our -- the representative with the American Legion noted these designs for their strength but suggested that the wreath and stars depicted in 6 might be best used as the central feature of Obverse 5, rather than the sword.

Moving on to Obverse 7 -- this design depicts five veterans from each of the branches of our Armed Forces -- Army, Navy, Marines, Air Force and Coast Guard. Across the bottom of the design are five stars
representing these five branches of services, the
inscription, “America’s Veterans”.

Obverse 8, another design identified by our
representative with the American Legion for its
strength shows an American bald eagle and an attitude
of vigilance and protection perched atop a United
States flag. Across the top of the design is the
inscription, “Honoring America’s Veterans.”

Obverse 9 -- again identified for its strength
by the representative with whom we’ve been working
features a representative from each of the five
branches of the military framed from below by five
stars representing each branch. Below that a grounded
eagle stands at attention to honor the group above.

Two American flags are planted in the ground
and a laurel wreath encircles the eagle signifying the
end of the battle. The inscription, “Protectors of
Freedom,” is featured.

Obverse 10 depicts laurel waving alongside the
American flag symbolizing the honor and commitment of
our brave veterans who answered the call to duty, many
of whom had made the ultimate sacrifice to ensure and
protect our freedom and liberty. The inscription, “Honoring U.S. Veterans,” is featured.

Obverse 11 captures the long-awaited return of the soldier coming home after a deployment. This design serves as a tribute to the men and women in service and their families who support their dedication and commitment to protect our freedom and liberty. The inscription, “Service and Sacrifice,” is featured.

Obverse 12 depicts an allegorical figure of honor presenting a symbolic sword in honor of American veterans. The background displays land, sea and air -- the three environments in which our veterans defend our country. The inscription is “United States of America and En Victium Libertatis,” which means in defense of liberty are featured.

Obverse 13 showcases a classical warrior symbolizing all of the Armed Forces. He stands ready to defend America against all enemies. The inscription is, “United States of America,” and in honor of our veterans who swore to protect this great nation are featured.

Obverse 14 portrays a modern American warrior
dressed in combat gear with the flag waving in the
to background symbolizing vigilance in protecting this
national. The inscription’s “American Veterans,” and
“Service and Sacrifice,” are featured.

And finally for the Obverse 15 represents air,
maritime and ground forces standing vigilant over a
young girl who represents America’s next generation.
She holds an olive branch symbolizing the hope of
peace. The inscription, “Protecting our Future,” is
featured.

Moving on to the Reverse candidate designs.
Reverse 1 which was noted by our representative with
the American Legion as a strong design, depicts an
American Eagle in a stylized sculptural manner to
represent the protection our veterans have provided our
nation.

The classical treatment is meant to be
consistent with the depiction of liberty on Obverse 1
of this portfolio. The inscription, “Honoring American
Veterans,” is featured in an exsurge.

Reverse 2 features a veteran’s hand holding
dog tags that represent years of sacrifice for our
country. It includes the inscription, “Service and Sacrifice.”

Reverse 3 features the union shield with the inscriptions “Honor and Valor” across the field. These virtues are required to fulfill the United States Armed Forces oath of enlistments pledge to support and defend the Constitution.

The shield is cradled and upturned laurel symbolizing victory. Beneath the shield is the additional inscription, “Service and Sacrifice.”

Reverse 4 and 4A depict an American Eagle -- both a symbol of our country but also a heraldic symbol of nobility, strength and bravery. The eagle carries a shield emblazoned with the single star symbolizing our single United Nation.

At the bottom of the shield are five lines representing the five branches of the U.S. military. Reverse 4A is simply a stylized version of Reverse 4.

I should note Reverse 4 was identified by the representative at the American Legion for the strength of its design.

Reverse 5 portrays soldiers in silhouette as
an all-encompassing symbol of veterans. The soldier on
the left is the veteran who came home and stands in
front of the flag while the soldier to the right which
his head bowed, stands behind the flag and represents
those that did not return.

The five stars in the top field represent the
five branches of the military and the veterans who
served in them. The inscription, “Service and
Sacrifice,” communicates that we remember all of our
veterans.

Reverse 6 depicts a simple variation of the
great seal crowned with five stars representing the
five branches of the military. The inscription
“Prepared in War or in Peace,” is the motto from the
second design Circa 1780 with the great seal of the
United States.

Reverse 8 depicts a field of stars above an
area with a single incused star positioned in the
center. The star symbolized all American veterans,
past, present and future with the lone incused star
representing the veteran who has made the ultimate
sacrifice in defending our country. The missing star
within the grid conveys the supreme sense of loss to
the nation. The inscription, “Service and Sacrifice,”
is featured.

Reverse 9 depicts a grid pattern of stars
extending to the rim and beyond with the inscription,
“From a Grateful Nation,” positioned in the center.
The seemingly endless group of stars symbolizes all
American veterans who have served our nation since its’
founding to the present as well as those who will serve
in the future.

Reverse 10 depicts five members of each of the
United States Armed Forces with the inscription,
“Service and Sacrifice.”

Reverse 11, another design identified by the
representative of the American Legion for its strength,
depicts an eagle, an oak wreath and a shield
representing strength, protection and courage
surrounding the inscription, “Honoring the Service and
Sacrifice of American Veterans.”

Reverse 12 takes its inspiration from the U.S.
Department of Veteran Affairs seal and depicts an eagle
clutching the American flag surrounded by olive and oak
leaves which represent honor and solidarity. The stars and stripes within the letter V represent valor and victory, while the letter itself is for veterans. The inscription, “Honoring the Service of American Veterans,” is featured.

Reverse 13 depicts an Eagle bordered by the American flag epitomizing our unity as a nation in honoring our veterans. The American eagle and the five stars symbolize the Armed Forces that exist to protect our freedom and liberty. The inscription, “Protectors of Freedom,” is featured.

Reverse 15 takes inspiration from the U.S. Department of Veteran Affairs seal and centrally features an eagle watching the American -- the Department of Veteran Affairs flags surrounded by olive and oak leaves representing honor and solidarity. The five stars again symbolize the five branches of the Armed Forces.

This design was also identified by the representative with the American Legion for its strength.

Reverse 16 presents a folded American flag to
the viewer in honor of all the veterans who made the ultimate sacrifice. Below the flag is a laurel wreath representing America’s gratitude and the torch represents our freedom -- the freedom, our freedom that veterans continue to ensure. Below the torch is the inscription, “Let us Never Forget.”

Reverse 17 shows two flags -- one honoring the fallen veterans and the second flying in the wind for present and future heroes. The laurel wreath symbolizes gratitude for heroism. The inscription, “Let us Never Forget,” arcs across the top.

And Reverse 18, another design identified by the representative with the American Legion for its strength, presents an eagle with its wings spread. The torch represents the prudence that our veterans protect, the inscription, “United States of America and in Honor of our American Veterans,” are featured.

Reverses 19 and 19A recall the historical legacy of American veterans from the Revolutionary War to both World Wars. These significant eras of U.S. military service are indicated through the device of three soldiers dressed in uniforms associated with
these major conflicts.

When paired with -- there’s 14, the historical legacy extends up to the present day. The inscription, “A Great Legacy of Courage,” and the quote by Benjamin Franklin, “Where Liberty is, There is my Country,” provide further insight into the purpose of the medal.

Reverse 19 features the additional inscription of Benjamin Franklin.

And finally Reverse 20 features the young girl from Obverse 15 who is grown into a young woman who thoughtfully considers a monument to significant conflicts in the United States history. She gratefully remembers the veterans who served while continuing to hold onto an olive branch and the hope of peace.

The inscription of “Preserving our Past,” arcs over here while on the wall in front of her are the inscriptions “American Revolution, War of 1812, Mexican/American War, American Civil War, Spanish American War, World War I, World War II, Korean War, Vietnam War, Gulf War, and War on Terror,” are included.

We’ve also provided for you in your packets as
well as here on the screen an indication of pairings that when the artist created designs for this assignment they intended so I’ll just quickly go through those.

The first pairing is of Obverse 1 and Reverse 1. The second pairing Obverse 2, Reverse 2; next Obverse 3, Reverse 3; next Obverse 4, Reverse 4; next Obverse 5 with Reverse 5; the next pairing shows Obverse 5 again with Reverse 6; the next Obverse 6 with Reverse 4A.

Another pairing -- Obverse 7 with Reverse 8; another pairing again featuring Obverse 7 with Reverse 9; another pairing Obverse 8 with Reverse 10; another pairing Obverse 9 with Reverse 11; Obverse 10 with Reverse 12; another pairing again featuring Obverse 10 with Reverse 15.

Another pairing -- Obverse 11 with Reverse 13; another pairing Obverse 12 with Reverse 16; Obverse 12 with Reverse 17; Obverse 13 with Reverse 18; Obverse 14 with Reverse 19; also Obverse 14 with Reverse 19A; Obverse 15 with Reverse 20.

MR. SCARINCI: Thank you, thank you April. So
we’re going to try to keep this as brief as possible, this is one medal that we’re talking about and we might as well talk about the Obverse and the Reverse so you know, I’ll go very briefly first and then Mary you can follow-up.

You know I adore Reverse 5 and I think it’s just brilliant as a design. You’ve got the five stripes representing the five branches of government and you have the five branches of military service. The question is what to pair it with and you know, and I don’t -- obviously I don’t like either -- I don’t like anything with a wreath as an Obverse.

I mean the wreaths, you know, you kind of associate more with Reverses, you know. I could certainly live with Obverse 2 as a pairing with that or I could live with Obverse 15 and that’s not typically the kind of design I like, you know, but Obverse 15 -- what’s appealing about it is it focuses on citizens, this is depicted by a child and that’s really what it’s all about.

It’s really all about protecting us as citizens and people and preserving our way of life and
you know, and so I like that. I like that, you know, that citizen -- citizen element, you know in a coin, in a design like this.

But everything I’m doing is kind of working around Reverse 5, so I’m hoping people are you know, agree and think it’s as genius as I do or talk me out of it. So with that said, Mary, and we’ll go around the table.

MS. LANNIN: Alright, I’m sort of in vague because this medal is to be given or purchased in perpetuity. I am of the -- my personal opinion is that the simpler the better. I, too, like Donald’s choice of Reverse 5. I do think it’s very ingenious. It shows the loss of a human being in a very unique way.

However, to go through more Reverses, I do like Reverse Number 4 because it’s clean-looking, Reverse Number 3 is also very clean-looking. To get to the Obverses, I’m going to deviate a little bit. I do like Obverse Number 4, but there are some changes. I like the fact that it’s in our face, I like the angle of it.

I have Googled “Wreath of Admiration,” and
cannot find anything on that. I question the use of
the roses on the three ring or whatever she is holding
up. I would also like to see that without the wings
even though maybe it’s like considered to be Nike?

MR. SCARINCI: It’s not.

MS. LANNIN: It’s not.

MR. SCARINCI: Compared to the narrative.

MS. LANNIN: Not in the narrative, that’s
correct, but I do -- I do like the fact that it’s
something toward us. I gravitate away from us trying
to have the real people aspect that we see on 7 or 9,
you know, or even though I do like 11, and Donald’s
choice of 15.

Twenty-five years from now what is all of that
going to look like? What are the soldiers going to be
wearing? I think it’s going to be very dated. Whereas
if we deliberately date ourselves and go back to our
classic design of Number 4 for the Obverse and Number 2
or Number 3, we’ve kind of gotten away from -- we made
it a little more timeless.

So those are my thoughts on that. I would say
for Obverses 3, 4, 5 -- I’m sorry, Reverses, 3, 4 and 5
and Obverses 2, 3, and 4 would be my choices to mix and
match and we can do all Obverses and all Reverses as
well, that’s it.

MR. VIOLA: Thank you, I think it should be
the simpler the better and so for my Obverse I like the
idea of combining 5 and 6. 5 is just and I like for
the Reverses I like 4 and I like 4A, but I’m interested
to hear what the rest of the Committee thinks.

MR. SCARINCI: Okay, Jeanne?

MS. STEVENS-SOLLMAN: Thank you Mr. Chairman.
I very much like the simplicity of Number 5 Reverse. I
think it is a little different and it would be a little
more timeless. We’re not designating with these images
any particular branch of the service. It’s just a
person and the loss of a person.

So I think that this is quite dynamic and I
also like Reverse Number 6 again for its simplicity.
And in the beginning when I went through this portfolio
and I want to commend the artist for their work in this
time of remembrance.

And this meeting follows, you know, the twin
setting at a time when we were you know, thinking very
hard about our services and our losses. So I really
liked Reverse 15 because of its more complicated but it
just seems to be saying a lot and when we get this
metal down to the smallest size I’m not sure if we’re
going to be able to see that little emblem on the
right.

We’ll probably lose that which is too bad
because I do think this particular eagle with the flags
is very interesting so I like that. I also like
Reverse 12, so I’m kind of little bit all over the
place where I’m going from stark simplicity to a little
bit more elaboration.

And when we come to Obverse, in the beginning
I was a little unhappy with it -- the choices were a
little on the simple side, but Number 5 and Number 6 I
do have to agree with Mr. Miller that these are -- I’d
like to see something on there that says, “Honoring Our
Vets,”. It’s, I think, very important.

And this hopefully would be timeless so I
would agree that perhaps we take the two of these, so
we take the scored out of 5 maybe and out of 5, maybe
that adds a little bit more peace. So that is my --
those are my comments. I must say that there -- oh we
have to remember with Obverse Number 4 if we pair that
with something that has a heavy Reverse, we’re not
going to get a good flow of metals, although this is a
really good, wonderful piece and I think the roses are
lost. So roses are for remembrance, is that the --?

MR. MORAN: Roses are red.

MS. STEVENS-SOLLMAN: No, they are white, they
can be white, there you go, thank you.

MR. JANSEN: Thank you alright, I’m looking at
this medal a little differently than we’ve looked at
commemoratives and so forth. In other commemoratives I
feel as though the challenge is to present designs
which invite into us something outside of us.

This medal is different. When I tried to put
myself in a place to get the emotions that I want this
medal to achieve, it’s not about inviting something
outside of me to become part of me, it’s actually
inviting something within me to feel validated.

And that puts me in a different place in terms
of choosing our work and especially choosing the
symbols. Starting in the Obverse, my strong preference
on that basis is to Obverse 4 and when I analyze this —
and I had a little trouble with the anatomy of the
 grip and the arm may be just a little bit bulky even
though the perspective is a little challenging here, to
sculpt.

The eyes are looking right at me and to me
that invokes me looking right at me and this image
becomes a validation of what I put into my service as a
veteran. And that makes it very powerful to me. I’ve
heard some comments on Obverse 5 and 6, neither of
these even invite that kind of introspection and
validation.

They’re a symbol, they don’t touch me, they
come very flat to me. I have anatomical challenges
with the preference in Number 8 as well as Number 3. I
don’t think they’re good anatomic renderings of the
eagle.

Number 2 is a strong design. It’s been
recycled, we’ve seen that before. It’s a strong
design, it’s a little bit again away from the personal
and more towards the eagle as a symbol of something
else so it doesn’t strike me.
As I go through the other Obverses the only other designs that even touch the personal experience of being a veteran would be Obverse 11 or 15 for I think the obvious reasons. So I end up coming down pretty strongly on Obverse 4, “Honoring American’s Veterans,” that’s enough text, it’s the key message and that’s why I like it.

On the Reverse I’m very supportive of Number 5 for some reason the energy in the two profiles is not - it’s not sharp enough, it is dulled energy in my taking in the imagery and so it misses the mark in me.

I don’t like in Design 4, I don’t like the shield transposed over the eagle with his wing over it, the symbolism just doesn’t work for me and 4A is way too cartoonish, especially for a large palette like this medal is going to be.

Design Number 8 is actually striking to me because whether as an observer, whether I take this single star at the bottom as me and my experience amongst the many, or whether I take it as the fallen, as the experience of the lost comrade or otherwise, I think it has a versatility there which hits both
possible marks.

It’s very graphical and if I’m going for a graphic design as 5 certainly is, I actually prefer Design 8. As I look at the other Reverses on the next page, we can get too much text and it gets too busy and I take 11 and 12 out for those reasons.

Amongst the preferences expressed by a representative here, I’d look at Design Reverse Number 15 as I think something that contributes although I’m not sure it contributes that strongly.

In Design 18 I kind of have trouble with the torch floating in air. It disturbs me from an eye control perspective. So I ended up coming out quite frankly, leaning more towards Design Number 8 on the Reverse and on the Obverse I come down pretty strongly once again singularly on the really emotional power of Design Obverse 4, thank you.

MR. SCARINCI: Okay, thank you, Bob?

MR. HOGE: Thank you. I think that there are number of designs here that do honor to our veterans and that we could be pleased with them. No one else has mentioned Number -- Obverse Number 10 which I
particularly like because it shows the veterans in the posture of a salute and really what we’re doing is trying to give a salute to our veterans.

   And here these are not really uniform so they’re not necessarily focused exclusively on the contemporary time period. These might be well into the future. They could relate to people even from the past. The only bar uniform element is the use of the little caps and the badges of the caps and so on.

   And this is an unusual treatment of the flag too combined with the royal wreath and the expression, “Honoring U.S. Veterans,” is really what we want to say. And I would like to suggest a possible pairing of something like this with Reverse 9 which we haven’t discussed a great deal, but this is really expressing the reason for this medal from a grateful national honoring U.S. veterans.

   I mean this is a simplistic text, but it’s really getting the message very strongly across. Now, a number of these other design elements from the various medals are attractive. Number 4 is attractive but this is not portraying a veteran, this is a
strange-looking wigged female creature which may or may not be victory or an angel or whatever.

And the wreath is a very peculiar-looking one -- it looks more suitable for, you know a new bridge’s headdress or something. And also I have trouble with the foreshortening that we see here. I think on a coin, or a medal this is not really going to come across as well as we might hope seeing it in the drawing at this time.

I think Number 5 and 6 for reasons that have already been pointed out are not really appropriate for an Obverse because the wreath is so traditionally associated with a Reverse although these are attractive in their simplicity.

I would not go with Number 8 because this looks like its submerged standing on the flag pole and we know about bird droppings. And some of the other signs, while attractive, are really very busy. Number 9, although is one of the strong design preferences expressed by the veterans, I think is really just too busy.

The eagle might be a little bit better there
although I have a problem with its legs and feet.

Number 11 of course, is a sort of heart-warming image
but I don’t know if it’s addressing the idea of the
veterans and honoring them so much as just, you know,
relief that they’re coming home.

Some of these others I think are a little bit
too simplistic or a little bit too war-like or too
complicated in some ways or others. I would like to
call attention also though to Number 16. This is the
message of, “Let us never Forget,” and that’s really
what honoring our veterans is all about.

And I prefer 16 to 17 because 17 is combining
two American flags and what’s the reason for the
duality there. And also Number 16 -- “Let us Never
Forget,” this is the gesture of presenting the flag
when someone has died. I think this is the ultimate
sacrifice and we see it there with the wreath and the
torch of remembrance.

So I think even though this might imply a
little bit of foreshortening problems, I think the
angle of the flag in the presentation of the hands
makes it work, so this is something that I would tend
to favor.

I would not go with the traditional-looking soldiers of the past and present from the Reverse 19 and Reverse 19A. For one thing the 18th Century soldier is represented in incorrect posture for shouldering his weapon, although I like the detail of these things.

So at any rate, so we have a number of attractive designs of nice possibilities, that’s about it from my observation, thank you.

MR. SCARINCI: Thank you, Dennis?

MR. TUCKER: Thank you Mr. Chair. I will -- I want to talk a little bit about how I approached my study of this portfolio. I had the honor of talking with my brother Mike on Veteran’s Day. He is a retired sergeant in the U.S. Marine Corp and anyone who’s known me in a numismatist setting long enough, knows that Mike is the person who introduced me to coin collecting when I was going into Kindergarten, he was entering the Marine Corps so he was always someone that I looked up to.

So I enjoyed my opportunity to get his
thoughts on this. And I’ll share some of those
thoughts with you. When it comes to detail on this
medal I think we have to keep in mind that it is going
to be an inch and a half, which is roughly the size of
a silver dollar and of course the one and a half inch
bronze and the three inch bronze.

If you take a look at some of the military
medals that the U.S. Mint has done in the past we can
really pack a lot of military detail into these small
plant chips. I would ask you to look at the 1975
Marine Bicentennial Medal which has an intricate battle
action scene -- the 2014 American Fighter Ace’s medal
which shows four busts and the 2016 Philippino Veterans
of World War II Medal which also shows multiple busts.

And these all look good at an inch and a half
diameter so I was not overly concerned about an
abundance of detail in some of these designs. Just to
quickly tell you some of the criteria as I look through
this portfolio, I discarded designs that focused too
much on combat operations at the expense of non-combat
roles.

I think we have to keep in mind that the
importance of support areas like medical corps, supply corps, non-combat engineering, signal corps, finance, military law enforcement to name just a few. Not to mention the military schematic turning roles. I immediately thought of Operation Unified Response in Haiti after the 2010 earthquake which mobilized all five branches of the military, delivered 19 million tons of cargo to Haiti, set up hospitals and medical response and evacuated thousands of people who needed medical attention.

So with that in mind, I discarded Obverses 5 and 14, possibly Obverse 1. I discarded designs that focus too much on the memorial aspect of military honor, not every service member dies in service or is wounded. Not every member is even eligible for traditional heroism honors.

I discarded designs that depended too much on trite or overused symbolism so eagles, swords, shields, laurels -- I don’t think these are automatic disqualifications but I think if the design depends too much on these elements I tended to lean away from them.

For the Obverses in particular, I gave greater
weight to designs that have a human element -- either realistic or symbolic. I think that appeals to people -- that appeals to collectors. I preferred those that are active rather than static so I did prefer Obverse 10 for example where the veterans are saluting over the similar Obverse 7. And I preferred designs that show us something that we haven’t seen before.

So with these criteria in mind, I was drawn very strongly to Obverse 4 which is as some of our colleagues have mentioned this -- it is very dramatic. It shows a foreshortened view of a human figure that we don’t see in American National Medals.

And as Erik pointed out, it casts the viewer as an active participant in this medal experience, not just an observer of a scene. The winged Goddess who might be Nike might be Victory or Liberty or America, depending on how the viewers interprets it, she’s placing the wreath on the viewer’s head, so I think and Erik I think you’ve summed this up nicely and you confirmed my thoughts that this will make the medal appealing to living veterans who receive the medal as a gift for example.
Mary, I agree the wings are a bit problematic. My preference would be to see them softened perhaps which can be done and then we’re seeing the mints and engravers do that, or have them deleted completely. I did also think immediately of Nike or the Goddess of Victory but I think either softening or removing the wings will make it so they don’t compete with the wreath or the laurel.

And then for the Reverse, I actually prefer Obverse 9 so I did not choose a Reverse from the portfolio Reverses, but Obverse 9 I feel is rich in symbolism. It shows each of the five military branches. Again, we can show this level of detail on a small plant chip and it would look even more remarkable on a larger three inch plant chip.

It has an interesting, unusual vantage point with the eagle looking upward. My one recommendation would be to remove the grass to avoid the appearance that the flag is touching the ground which we know is not acceptable.

So those are my two recommendations and I’ll give you some of my brother Mike’s feedback. He also
liked Obverse 9 as he was looking through the portfolio that stood out at him. He says the eagle is looking up with respect, the pose is fresh and unusual, it's almost as if the veterans are on a pedestal. He saw it as "A grateful nation looking up to its veterans," and said, "The symbolism feels good."

And another direct quote he said, "Whoever drew this one had some good ideas and put a lot of thought into it with the symbolism." He also mentioned Reverse 10 which shows all five branches of the military and he and I both were struck by Reverse 12, we found it to be a beautiful design and worthy of special mention, but ultimately my recommendation will be for Obverse 4 very strongly and Obverse 9 for the Reverse.

MR. SCARINCI: Thank you, Mike?

MR. MORAN: Let me make some general comments first as I looked at this package. I think one of the -- I went through it several times because it left me cold, most of the time through the first two renderings, looking at the designs.

A lot of these designs are just a little bit
off in tune with the theme of now, honoring our veterans. They honor specific aspects of being a veteran or coming home but not necessarily all of our veterans all the time or all the veterans going forward.

I think also there are some technical issues we need to be aware of and personal preferences on my part at least. First of all the inscriptions are all over the board. And I take issue with, “Where Liberty is, there is my Country,” that hasn’t unfortunately always been true and we need to stay away from that.

Some of the other inscriptions are wordy, listing of the wars, what happens when we have another one, if this medal is to stand the test of time we need to stay away from that.

I think that inscriptions need to be simple, straight-forward. On the Obverse, “Honoring America’s Veterans,” plain and simple, that’s what the purpose of the medal is. And on the back there are two things that a veteran has done -- he served and he sacrificed, enough said.

We don’t need to be flowery, leave the
conjecture out of there, some of these inscriptions are almost clunky because they try to make it a complete sentence.

The one thing that threw me for a loop the most -- it came to me only today was that if this was a difficult assignment for the artist in that they were really designed for two palettes -- basically a silver dollar and a three inch medal.

Say Gods couldn’t do it, particularly if you design from the large scale large and try to scale down to a small. It generally doesn’t work. It’s easier to design for the small scale and enlarge to the large scale.

And some of these look reasonably good to us, blown up on the screen, but I’m going to take issue with some of you that said that they’ll scale down. I don’t think they will and I don’t want to see the risk because I think you get five heads on the silver dollar, you’re going to lose a lot of the detail that we see here, particularly the ages of the veterans or their ethnicity.

Another thing you get caught up with when you
try and do some of this is you get caught with being politically correct as to all the races that are involved because it’s all of us in the United States — one big country and you don’t want to leave any group out. You also don’t want to leave any of the services out, so it’s not as easy an assignment as I thought it was going to be when I picked up the book.

And over the last -- over the entire weekend I struggled with it, and I came down to on the Obverse Number 4 because I think it argues in order to have both sizes addressed, an allegory rather than trying to include everybody, all the services and everything else.

To me this is the best one as the people in front of me have argued, it does involve the viewer. And a lot of our medals don’t do that. I really think it’s good, the inscription is simple, “Honoring our Veterans.”

In talking with Dennis yesterday over some really nasty black beans the wings probably -- they really get in the way of that arm and I really think that they can do that without running the risk of
looking like it’s foreshortened and they’re good with it recognizing the size of the arm as it comes toward you.

But if you were to take the wings away all that would be negative space and I can envision it much more effective with negative space for just the reason I agree with Mary, the roses are red, they’re not for metals and I’m afraid even if you do it lightly, maybe you can, you lose the aspect of it.

The whole point of the medal is its reaching at you, those wings tell you nothing. They really do nothing for what is going on with the medal, the eyes are at you and the arm is reaching out to you.

So I’m not going to clutter up the rest of it, some of them -- they’re cute, the litter girl hugging the guy -- well he’s not going to have his sunglasses on while he’s hugging his daughter. I don’t care what you say on that, but it’s a good example of not quite on theme for what we’re trying to do.

Somewhere else -- I’m sure there’s someplace where its’ perfect for that design because it’s a good one, but it’s just not quite inclusive enough in the
story we’re trying to tell.

    So on the Reverse I came in here thinking that
well, you take Obverse 8 and you get that inscription
off of there and if the eagles stand up, you don’t get
in such -- you avoid that embarrassing pose that we’ve
all referred to here.

    But I get back to listening to all of you and
it sorted it out for me. And it’s Reverse 5 or Reverse
8. 5 reminds me of what we did with the CIA and the
OSA and it really is about silhouettes. Our veterans
are all around us, it’s not even particularly one --
I’ve told you the stories last summer, the people last
night, stories of my next door neighbor is a Vietnam
vet. He’s gone through hell post-war from Agent
Orange, yet first smile on his face every day. He’s
happy to be alive.

    Most of his platoon that came back isn’t. See
it’s faceless, Donald said it. It’s good and the other
thing is it pairs well with Number 4 the Obverse. But
I’ll also say and I will give points to Number 8
because there is something about that missing star and
down below that is somewhat -- tells the same story.
It just doesn’t have any less direct and I think both of these designs in my opinion will scale up and not scale down and I think that’s where we need to go.

MR. SCARINCI: Thank you, Tom?

MR. URAM: Thank you Mr. Chairman. When I looked at any of the portfolios or whatever, I kind of did a depth briefing of them, you know, without trying to look at each one individually but which one sends a message and then after hearing the -- April’s discussion and what everything means, try to put them all together that way. Medals are meant to commemorate and I don’t know that you know, that’s what we’re doing here in recognizing that what we’re you know, trying to achieve.

I do like Number 5 and Number 6. I was trying to figure out how I can get the stars and place the sword and this and that but I also liked the fact that based on the description, the 50 states with the fortress and the edging, I really liked that.

So I do like the sword, I do like the idea of the simplicity. I think it tells the story. I stayed
away from all the ones that had images because it just reminded me too much of a lot of the commemoratives we’ve done. I mean we’ve done 95, we’ve done you know, all these different commemoratives over the years, and it also keeps us away from trying to as what’s been said, trying to distinguish one group of military versus another and ethnicity and all of that.

So I stayed away from all of those with images for that particular reason. I just think that this is a powerful coin medal no matter what the diameter might be, it’s going to fit. And I thought how can I get the stars in and then that’s when I gravitated to Reverse 15 so there are the stars with the eagle and so forth representing the image of the veterans as well with their depiction there of their logo.

And I like Number 12 just because of the victory but it’s just too busy -- there’s just too much going on there so my pairings are going to lean more towards Number 5 and then I still pick up the stars on 15 which represent all the military and that kind of becomes all-inclusive without having a depiction of any particular image, thank you Mr. Chair.
MR. SCARINCI: Okay, Robin, your turn.

MS. SALMON: I was thinking who this is for, who is the audience and I liked the word “celebrating” as opposed to “honoring”. Looking at Obverse 3, “Celebrating America’s Veterans,” the eagle image I don’t think will change as a symbol of the United States, the five stars, the five branches of the service -- it’s a nice clean design.

And I liked many of the other ones for other reasons but I kept coming back to Obverse 3 for the reasons I’ve just said. As far as the Reverse goes Reverse 3 also has a nice clean design as far as I’m concerned with all of the elements that would be necessary. The lettering says and supports -- what’s on the Obverse, but I like the Reverse 8 as well, “Service and Sacrifice,” the single star, it’s very powerful and I don’t think that that symbolism would be lost on the audience.

So I like Obverse 3 and I could go with Reverse 3 or Reverse 8.

MR. SCARINCI: Thank you, Sam?

MR. GILL: Well I’m -- Robin and I are the new
players here believe it or not I agree exactly with what she said. I like something simple. I’m trying to think what it’s like to portray this to veterans themselves. I too like Tom tried to stay away from the human depictions here, I don’t think they’re necessary and if I look at Number 4 with all due respect I think it’s confusing, I don’t know what a veteran would even think about.

It’s artistic but it’s just not -- I like just a simple approach so I like Number 3, I could live with 5, 6 because they’re simple. At first I thought about “Celebrating America’s Veterans,” that’s Number Obverse Number 3 and then I was going to go to Reverse 6 because I just like the continuing message “Celebrating America’s Veterans, Prepared in War and Peace.” I liked those two, that pair.

But, in any case, for the Obverse of the 3, 5, or 6 and then for the Reverse I liked Number 3, I liked that “Honor and Valor Service and Sacrifice,” it spells it out the appearance. I liked Number 8 as well, it’s got an interesting symbol there and then I liked Number 9.
So I could pair any of those like that and that’s where I would end up.

MR. SCARINCI: Thank you, okay, why don’t we take a minute to vote. Are you all familiar with what’s going on?

MR. URAM: Yeah, I was going to ask, yeah, that they know how to score.

MR. WEINMAN: Yeah why don’t we explain the scoring process to our new members. Essentially we’re going to ask everybody to check in. This is a scoring based on each design. It’s how strongly you feel about it. It could be zero which means you just don’t think it’s worthy of moving forward to a 3, which you feel strongly about.

This is not the best advice we always have to admit is feel free to score every design you feel something about because the strength of your commitment helps us in making a recommendation down the road. So it’s generally a mistake to only say I like only this design therefore I’m going to give it a 3 and everything else nothing.

It doesn’t particularly provide quality
advice.

MR. JANSEN: Greg, I would take issue with that because that’s the reason we put the merit in was to show dimensionality of things we like. The numerical score is the selection -- winner take all strategy.

MR. WEINMAN: From our standpoint --

MR. JANSEN: It’s a total.

MR. WEINMAN: It’s a -- I can say from our standpoint I think it’s more useful to us when there are more points. I will say I understand that from the CCAC members standpoint, if there’s no obviously no one’s looking over your shoulder, therefore score the designs on a 0, 1, 2, or 3 as you feel fit.

From our standpoint I can communicate that it’s more beneficial to us when you -- when there’s a broad range of scores across the board because it shows us strength as opposed to everybody jumping on one or none. That said, -- merit is

MR. GILL: So merit means you think it has merit.

MR. WEINMAN: Yes merit is simply a radio box
that you can chuck. The reason we put that there is because we have a staff of in house artists and we have a contingent of contract artists. The contract artists are evaluated each year based on their -- a number of factors, among them being their success with Committees and how their designs are viewed.

Therefore when you check the box there it helps us be able -- it helps us communicate with them that although their design may not have been one that was successful for this particular project, it was one that did in fact enjoy some success with the Committee. It sends a message that that is a good try, we liked it, it just may not be right for this particular project.

That said, the other rule that has been unofficially put into place is that for a design to gain garner the recommendation of the Committee, generally it needs to have 50% plus 1 of the potential votes because there are 11 members voting, the potential number is 33 votes so therefore the design would require 17 -- a score of 17 votes to be the recommended design.
That said, even if a design does not get 17 votes, the Committee will be invited to -- or the Chair will generally entertain Motions after the voting. And when a Motion could be displayed not garnering enough votes, I move that we recommend Design X as our recommendation despite that.

And sometimes based on other considerations a Motion like that will pass and that turns out to be what we recommend, what the Committee recommends to the Secretary and then our connection to that.

MR. SCARINCI: Does anyone have any questions or any other comments?

MR. GILL: Well I have one more question.

MR. SCARINCI: Go ahead.

MR. GILL: You might check something that says it has merit but you might not give it a score at all?

MR. SCARINCI: Correct, correct, correct, yes.

MS. LANNIN: Yes, but well drawn it just didn’t.

MALE SPEAKER: You want to keep the artist in the loop.

MR. MORAN: I gave merit to the little girl
hugging the father, wrong place good design.

MR. SCARINCI: Yeah I typically understand what Greg says, I typically since I know best right, I typically you know, just take pick the best design --

MR. URAM: Let’s be honest.

MR. SCARINCI: You know, and then with the other designs that I like you know, I make sure I note the merit, I give the merit so that when they get the merit, you know, they can tell the artist. As for the others that get a zero and no merit, we just all know they’re garbage.

MR. WEINMAN: I think it’s also important -- it’s important to note that this is the tool, the scoring process is not a statutory structure, it’s simply a tool the Committee uses. Ergo, it’s not an end all, so even if there is a design that somehow because of how the members vote, does in fact garner the most votes.

It isn’t necessarily the design the Committee recommends if by a Motion they feel that it doesn’t communicate what seems to be the sense of the Committee. It’s merely a tool for the Committee to use
in making its recommendations and it’s a tool that helps us in making our ultimate recommendation to the Secretary, so hopefully that’s --

MR. SCARINCI: Any other -- any other questions?

MS. STAFFORD: Were there any questions for the representative at the American Legion, Scott Miller or Scott you heard the conversation with regard to the designs that the Committee members were honing in on, you’re welcome to make any comments now if there’s something you feel is very important before they score, otherwise once we tabulate we can also come to you as they begin to make their recommendation -- do you have anything you’d like to add at this point?

MR. MILLER: I actually don’t. I appreciate you know, -- I appreciate everyone’s comments regarding, you know, how they’re viewing the designs. Thank you for allowing the American Legion to be part of the process. I will say that as a whole, the American Legion feels very strongly with a couple of the Committee members that mentioned staying away from individual groups of people and just from an exclusion
Other than that I think all the other points were you know, very well made. I understood all of them. I think that you know, like I said understanding that the organization’s perspective from just the individual piece to that, that’s really all that I would add from the organizational perspective.

MS. STAFFORD: Okay, thank you very much.

MR. URAM: I have to run, thank you everyone, have a good holiday. I have a queen dinner tonight and I’m going to try to actually get back. Pardon me?

MALE SPEAKER: Before it snows.

MR. URAM: Before it snows. So have a good holiday.

MR. SCARINCI: Absolutely, thank you Tom.

MR. WEINMAN: So because Tom did vote therefore he’s still part of the equation and we thought -- do you want to take a brief recess and we’ll tabulate the votes.

(Cross talk).

Before we, real quickly, before we move on, I just want to -- I was negligent earlier to mention for
the record that my colleague Liz Young is the project
counsel for this program and she’s in the room as well.

MR. SCARINCI: Okay, so why don’t we while
Greg is tabulating, okay, well let us talk about Weir
Farm?

MS. STAFFORD: Okay so just we wanted to share
with the Committee as you know we brought a revised
portfolio of candidate designs for the America the
Beautiful Quarter for Weir Farms which is in
Connecticut and we received your comments and we
appreciate that.

So the development process that portfolio also
goes to the Department of Interior and after closer
look they just made a request that any design that
includes the inscription which when you saw it, many of
them had an inscription that said, “National Park for
the Arts.”

They requested that that inscription
specifically instead be “A National Park for Art.” And
while it’s a small change, it’s incredibly important to
them because while Weir Farm is very unique in its
mission, it is not the only national park or national
site that has to do with the arts and so we just wanted
to make sure that it distinguished that.

So as they move forward to the Secretary for
consideration we would make that change.

MR. WEINMAN: Right and so we thought it was
important -- well it’s not the kind of edit that would
need re-review by the CCAC as long as we’re having a
public meeting it seemed appropriate to put that back
on the public record that we will be honoring the
Department of Interior and making the edit in the
inscription they requested.

MR. SCARINCI: Any questions on this topic?

MR. MORAN: Do you want a Motion or a verbal?

Motion to Approve.

MS. SCARINCI: Yes, that’s always a good idea.

MR. HOGE: So moved.

MR. SCARINCI: Unanimous?

MALE SPEAKER: Yes it is.

MR. SCARINCI: Okay, so unanimous.

MR. WEINMAN: Actually two more, there are two
more, your report and American Innovators.

MR. SCARINCI: Oh right, right, right. Do you
want to talk about -- which one do you want to do first? Let’s talk about the annual report, so we can actually get this done if it’s possible.

Has -- by now everybody has seen the annual report with the testing of interview right, have you seen the document? Oh you have. Sam have you read the annual report as well?

MR. GILL: Just glanced at it.

MR. SCARINCI: Okay, that’s fine, that’s fine.

You know and this is due soon right?

FEMALE SPEAKER: Yes.

MR. SCARINCI: It’s due like --

FEMALE SPEAKER: It’s due like last month.

MR. SCARINCI: The truth is so let’s try to get it done and then vote for it today and the only thing that you know, if anyone has anything to add or to change, let’s talk about it. The suggest that I made for the year 2021 was the Albert Einstein, Albert Einstein received -- it’s 100th anniversary of his Nobel prize. That suggestion came to me and I guess probably to you as well, Julie from Mel Wacks who runs the Jewish American Hall of Fame Medals and he seems to
be putting a group together that includes Princeton University and you know, as well with his organization to lobby for you know, for a commemorative coin as part of the subject.

So you know since I’m from New Jersey and since Albert Einstein has never been depicted on an American coin before, you know, I wouldn’t mind giving him some air support, and lobby Congress to try to get that done.

So you know and I open the floor for discussion and feel free to disagree. It’s not my idea so you can definitely disagree.

MR. MORAN: Do you want the Motion?

MR. SCARINCI: If you feel it’s appropriate.

MR. MORAN: So moved.

MR. SCARINCI: Is there discussion, go ahead?

MR. JANSEN: It’ll bring something out there that might fold into the Motion and as I saw those recommendations there was one in particular that I honestly feel was rather self-serving to the Committee and if we’re making Motions to make last minute changes here, I don’t think it’s appropriate or an actual
scheme to recommend a commemorate for the commemorative
assets to the bids or something along the coinage
dimension.

MR. SCARINCI: Let’s do that then.

MR. JANSEN: I think that’s interesting but I think it’s a little bit self-serving.

MR. MORAN: Well historically I think you will find that man is not happy with that.

MALE SPEAKER: That follows ours.

MR. JANSEN: It’s an interesting fact but I’m not sure when it passes the hurdle of national.

MR. SCARINCI: Okay let’s talk about that next. First is there any other discussion on this particular thing? If not Motion.

MR. MORAN: So moved.

MR. SCARINCI: Seconded, so all those in favor? Opposed anyone, okay, so the second issue is to --

MR. JANSEN: To strike the recommendation at a national level about the assets transferred to the -- I can’t remember the exact counts for instance.

MR. SCARINCI: Any discussion? Can we see the
votes specifically in the report? I know I have it somewhere.

MR. JANSEN: I think it cheapens the seriousness with which we approach the challenge of making recommendations.

MS. LANNIN: I will trying to include everyone’s recommendations.

MR. SCARINCI: I appreciate that.

MR. MORAN: I think I’m on steady ground historically when I say the more complex -- with the net assets starting this.

MR. SCARINCI: Oh so there is an annual report, okay so here’s the annual report. This is in the annual report, for what year was that? 2018. There are two programs that have already been enacted.

MS. LANNIN: Keep scrolling down.

MALE SPEAKER: What are we looking at for this BOOK, CCAC activities?

MS. LANNIN: No.

MR. SCARINCI: Recommended medals, I think it was commemoratives not medals. Where is this in the annual report for 2018?
MS. LANNIN: I don’t have it in front of me.

MR. JANSEN: I think our charge is five more years.

MR. SCARINCI: 100TH anniversary of the U.S. Mint’s transfer of assets to the Smithsonian.

MALE SPEAKER: Factually I am not disputing it, I just don’t think it rises to a level of national interest.

MS. STEVENS-SOLLMAN: Well folks, you know what it’s a suggestion. We could strike it but can we put something in its place so that we have?

MALE SPEAKER: If I were someone on the Hill reading this, looking for ideas that would cause me pause.

MALE SPEAKER: We have three of them up here right now, you’d have to go in blockade, Marshall Plan, I think you just delete it.

MR. SCARINCI: Do you want to just delete it, is there a Motion to delete?

MR. MARAN: So moved.

MR. SCARINCI: Motion to delete, seconded it, all those in favor to delete, anybody who is opposed to
deleting? Okay. Are there any other changes so that Motion carries, we’re going to delete that anniversary as the start of assets. Are there any other modifications to the proposed annual report -- anyone?

Seeing none.

MS. STEVENS-SOLLMAN: On this do we need to put your our recommendation in here on this?

MR. SCARINCI: Yeah they’re going to do that.

MS. STEVENS-SOLLMAN: They’re going to do that?

MR. SCARINCI: Yeah, they’re going to include Einstein and we moved, okay, is there a Motion to approve the annual report as edited today?

MR. JANSEN: So moved.

MR. SCARINCI: Seconded, Jeanne.

MS. STEVENS-SOLLMAN: Seconded.

MR. SCARINCI: All those in favor, any opposed? Unanimously approved and done. Thank you to our prior Chairman Mary for putting the effort into that. It’s thankless work but nevertheless I’ll say thank you on behalf of the Committee.

MS. STEVENS-SOLLMAN: And also I would like to
commend Mary on what she did to be so inclusive about all the programs that we did. She had a nice paragraph to explain all of that.

MS. LANNIN: Thank you.

MR. SCARINCI: A lot of work went into this and you know compliments your TBT Mary for the way you handled it, your inclusiveness, your considered everybody’s views and incorporated those views and you know I think it’s appreciated and so this is done. We have scoring.

MS. LANNIN: Oh good.

MR. SCARINCI: So before we talk about -- well actually before we talk about scoring because I guess we’re going to want to say a lot of things about that. So let’s talk about the scoring and so I’ll announce each score.

You want to triple check -- okay why don’t you triple check and we’ll talk, why don’t we -- talk innovations for a moment while she’s triple checking.

So to frame the issue of innovations okay we have the Innovation Program and --

MR. WEINMAN: Yeah you can say you saw it,
yeah, yeah.

MR. SCARINCI: And we had the privilege today of previewing the actual coin for the first year of the program and I think it’s -- I think it’s fairly unanimous that it’s a very attractive design. So you know, we thank the mint for really taking the time, going the extra step and taking a program that Congress mandated and really doing a service to America by producing you know, what I think has turned out to be a wonderful first coin in a series that has some promise of success.

So that being said, the series is held together by its common Obverse. We I think have two decisions left to make as to the Reverse and that is number one -- question number one for consideration, do we feel that we need to have a template for the Reverse for the designs to fill or do we want to leave the Reverse as a blank slate and let the artist do as they wish with the Reverse for the rest of the series?

MS. STAFFORD: And specifically that has to do with the two required inscriptions, “United States of America,” and then the name of the jurisdiction, for
example the state’s name.

MR. SCARINCI: Correct, so those two items have to be in the Reverse of every coin, the question is do you want them in the form of a template similar to the National Park’s template where we decided on -- we actually have the joy of seeing the pattern which is for the purposes of the new members, one of the cool things about being on this Committee is we get to see patterned coins, we get to see them in the way they have historically been intended and their historical purpose which is to see what something would look like before it gets mass manufactured, so that’s a very cool perk for us.

We get to see it but we don’t get to photograph it and we don’t even get really to talk about it very much, so that is cool. So, the question is do we want a template here for these items or let the artist just incorporate them in the design, that’s question number 1.

And question number 2 is we had discussed a -- the concept of a privy mark and there has never been a privy mark on American coins. This would be the first
time there would be a privy mark on the coin. The question is sub-question A -- do we want to do a privy mark on the Reverse of the coin?

Sub-question B -- if we do want to do a privy mark should it be in the same location of every coin so that the coin has a consistent look on the Reverse or should we put it -- should we just have an instruction generally to put it somewhere in the design in more of a where’s Waldo approach to finding the privy mark?

So question 1, question 2 A and B, how do we all feel about it. I think I’m going to go around the room like this and we’re going to start with Mary.

MS. LANNIN: Okay, so question number 1 for template. Are you putting a common font explaining the last 15 years?

MR. SCARINCI: If it’s a template it would be a common font of some sort, yeah.

MS. LANNIN: Okay, I like the idea of anchoring this series with a privy mark. I think that we need to remove the idea of the template for artist’s freedom in being able to put the privy mark wherever he or she might think it fits best within the design.
There may be a case for instance with New Jersey gets the lightbulb for Thomas Edison, possible a more antique type font may be used as part of that that would enhance that invention or innovation. So I don’t necessarily feel strongly about a common font. I think everything should be left open to the artist but I would like to see a privy mark of a year.

MR. SCARINCI: How do you feel about the common template?

MR. VIOLA: I would like to see a privy mark.

MR. SCARINCI: Jeanne?

MS. STEVENS-SOLLMAN: I agree, I think we should have a privy mark. I think it would be first of all innovative with the series and if we leave the template off we are allowing the artist to -- have a little bit more freedom and again this is kind of an innovative technique so if we do these -- do them here, with innovative series, so I do, I do agree with the privy and the lack of template and that way they can use whatever font the artist wants.

MR. SCARINCI: Privy in the same place or any place?
MS. STEVENS-SOLLMAN: Any place. I think it should just be there.

MR. JANSEN: The where’s Waldo option, where’s Mary option, okay.

MS. STEVENS-SOLLMAN: It’s going to make a big difference in what happens with the negative space, you know, if there is negative space then suddenly the privy mark should be applied, not stamped in the back.

MR. SCARINCI: Okay, Erik?

MR. JANSEN: I go with no template. The series about innovation and the best art, let’s let the best art innovate it. I have a question on the privy and the same thing goes with the font as far as I’m concerned. We’ve never held feet to fire on a font unless there was a hard physical template. Without a hard physical template to carry the art forward into the font.

On a privy mark, in general I just would be curious what does a privy mark mean to the members of this Committee? Open question seriously, what does it mean?

MR. SCARINCI: I’ll let Bob and Dennis answer
that.

MR. HOGE: Traditionally it’s an indication of control, internal mint control which meant something about the official who was responsible for the quality of the issue. We don’t really have that issue here so I don’t -- there’s really not a strong need for a privy mark, it’s just something that might be appealing to the collector.

MR. MORAN: What would it look like?

MR. HOGE: That’s my next question, we talked about this a little bit in terms of there is no privy mark on the first issue but the design incorporates a series of gears and we were thing this gear idea could then be conveyed in the subsequent issues as being a form of privy mark tying all the issues together with the first one.

MR. SCARINCI: Dennis?

MR. TUCKER: There actually is precedent for a privy punch mark used on one of our American platinum and eagles if I remember correctly. It was an eagle.

MS. STAFFORD: Yeah in the Reverse it did not feature an eagle, it privy mark was included.
MR. TUCKER: A historical privy mark, it was a punch from the old Philadelphia Mint. I would just mention that for the record just so we don’t think that this is something completely new.

Mr. JANSSEN: I think there was actually another precedent in the Reverse of the Franklin half dollar. It was discovered there is an eagle in the Reverse so they dropped the --

MR. MORAN: Exactly, still none the less. I’m a bit confused as to where we’re going with this privy mark because as I recall the original conversation the privy mark came up within the context of how can we finesse getting the date on these coins because it’s not mandated except on royal mandate, collectors are not going to like it.

One of the things we talked about was using a privy mark as a substitute for a particular year and in that case you would change the privy mark annually over the 14 years but use one consistently for each year. That gives that privy mark a reason to be in the design, other than just being decorative.

Where we’re going now it’s just another
decorative thing in the design which like the mint marks the initials -- I don’t think it necessarily does anything unless it tells you something.

MR. SCARINCI: We’re going to get back to you in just a little while.

MR. MORAN: You’ve had enough of me, alright.

MR. TUCKER: Oh yes, see that’s was all I had to say about that.

MR. JANSEN: So that was the essence of where my question was going. Why a privy mark is it really a privy mark or is it a mandatory artistic element we’re invoking that the artist put somewhere?

And I’m not really fond of the later one. I had heard an idea floated at one point as I kind of went through this with some folks. Perhaps a privy mark if there is a patent number tied to the innovation, in which case I think the gears is a very reasonable idea.

I don’t know that it’s the best or the worst, it’s a reasonable idea and that question I would think would be best asked of the Committee within the state that’s promoting that idea whatever, because not all
innovations are patented.

And so I think that was one of the ideas that
the privy mark was floated around and in that case it
begins to conform to what I think Robert you described
almost as a guarantee of assay, like a counterpunch
might have been in an after assay sense in that it
provides providence to the innovation, and in that
sense in the context of innovation is a sense of assay.

I would before that -- as a constant, not a
day driven mark, put wherever someone wants to and it
adds to the collecting community, I think it adds an
additional dimension. If education is the foundation
of collecting it adds another dimension to understand
complicate perhaps, or add interest to this series.

MR. TUCKER: But Erik, what if there is no
patent?

MR. JANSEN: Then there is no privy mark.

MR. TUCKER: Okay because again it’s a major
if I dare use the term assay, of the innovation, a
dimension of the innovation.

MS. STAFFORD: So the way you just described
the measure, so the privy mark as one point was in art
it grew out of being an artist’s mark, whether it moved away from being an artist, it identified the locale, we have recent precedent for it indicating a consistency across a program although the design elements changed as the American eagle, so the last time we met the idea -- I think we stepped forward off of that idea and you said it so well, I wish I could --

MR. JANSEN: Well I could say it again so.

MS. STAFFORD: I wish I could repeat it as artfully that for example.

MR. JANSEN: For example.

MS. STAFFORD: For example the gear, if that is a convention that if that is a convention because we know the design -- has not been made public, but if that is a convention on the design and it features and it’s featured to refer to innovation, forward progress and how the nation worked together to move forward as individual states but also as a collective.

If that’s setting this up as a symbol, we wondered if with your reference to assay like a stamp of approval as far as an innovation, when these states, when the governors, when the Secretary comes together
to identify innovations that are significant to the state that you could connect those ideas across the series through for example, using a mark like that that was consistent across the Reverses although the innovations themselves would be why.

MR. JANSEN: Right, right, but I think there needs to be a -- to use a legal term there has to be a bright line here or a bright box because if it this innovation fits in that box there’s only the document inside of this bright line and a related patent was issued.

So maybe there’s an innovation and I’m just going to make this up because I don’t know what innovations are out there, but let’s say there’s an innovation for a way to juice an orange -- I’m just making this up. Maybe you’re Florida and that’s there.

Well you know there’s like trade secrets and things that don’t get patented, still a great innovation, headed to the economy, they may like it, the governor endorses it, but it isn’t patented.

And the reason I really anchored the bright line to the patent here is because the 2018 issue is
all about the first patent issued so it ties into the
dimensionality of the program.

And not to say that patented or not patented
should drive the decision, or make an innovation better
than another one, it’s just another way of adding
interest to the program in my view and carries forth
the concept of someone that stands for the goodness of
this and that someone in this case happens to be George
Washington’s system of federal patent rights.

MR. TUCKER: But does that not make a judgment
against?

MR. JANSEN: Absolutely not, absolutely not.
Democracy is a great innovation, no one patented it.

MR. TUCKER: But if we are saying that the
privy mark is a mark of endorsement or --

MR. JANSEN: It’s not a mark of endorsement, it’s a mark of.

MR. TUCKER: But that’s what you just said.

MR. JANSEN: It’s a mark of assay because a
patent was --

MR. TUCKER: But assay is endorsement, assay
is review and judgment passing for good, so.
MR. JANSEN: Well but in this case and again I’m speaking as one voice from this Committee. If the mark were to be on every Reverse, no then it’s a mandated element as a template.

MR. TUCKER: Design, it’s a template.

MR. JANSEN: It’s a template and then if the Committee votes to do that I’m for that, but I think it adds interest because collectors are then prone to say well, “Wow did this one get the privy mark, or did it not or I’ll collect those that did.”

INTERN: Can I just add one piece about this. Just don’t forget that the coin also can honor -- the legislation also might honor innovators, not just an innovation so you might have a situation where you’re operating individual who might have invented something with a patent and also other things without a patent.

MR. JANSEN: Absolutely.

INTERN: Is there room for a bright line, individuals or good for the individuals.

MR. JANSEN: And then and to that point I would merely say it would be up to whatever Commission, governor, whatever to put forth the patent number to be
-- to establish the providence.

MALE SPEAKER: And the other thought would be
I don’t think we should mandate necessarily the literal
expression of the state that it comes from but it
should be somehow explicitly clear. Example -- maybe
the innovation is overlaid on the outline of the state,
I’m not saying I like that idea, but that would be
fairly literal.

MR. SCARINCI: Bob?

MR. HOGE: I am in favor of having no
template. I can see where you’re going with this idea
the outline of a state.

MR. JANSEN: I was just trying to not mandate
the state’s name and literal text.

MR. HOGE: Right, I would be against having a
formal template because the whole idea here is
innovation and you know, we need to allow that as much
as possible for the privy mark idea, I’m equivocated
about this.

Traditionally this would have had an
indication of something special about an issue under
the purview of a particular individual or a source of
bullion from a particular place. I don’t think the Mint is going to distinguish sources of metal supply.

To supply us -- it’s kind of too bad that we can’t have the date on the surface of the coin. Is there some way of possibly having this legislation changed at this point?

MR. SCARINCI: No.

MR. TUCKER: Well but the legislation doesn’t prevent it. There’s a mandate.

MALE SPEAKER: Right.

MR. TUCKER: It mandates certain things but it doesn’t prohibit or forbid other things.

MR. HOGE: We might have a privy mark, in fact maybe the year -- that has the year of issue within it.

MR. SCARINCI: Well how about the idea that we can’t skin the cat, the boss has spoken about the date on the rim.

MR. JANSEN: Put it there.

MR. SCARINCI: So there’s nothing we can do about that.

MR. JANSEN: Yeah put it there.

MR. TUCKER: Yeah, obey the legislation.
MR. SCARINCI: Yeah but, you know, may there’s a work around and maybe the work around is numbering instead of dating, so in the privy mark -- in the privy mark itself, maybe it’s a number -- a small number.

MR. JANSEN: 21 or a 20 or a --

MR. HOGE: Well 1 is gonna so --

MR. SCARINCI: 2, 3, 4, 5, 6, number each design and that gives collectors the closest equivalence you can to a date.

MR. STEVENS-SOLLMAN: Yes, good idea, that was a good idea.

MR. SCARINCI: Well it’s a great idea.

MALE SPEAKER: You stole my idea.

MR. SCARINCI: It skins the cat right so we honor the boss, but we --

FEMALE SPEAKER: So you’re saying it’s within a privy market within a year.

MALE SPEAKER: Yeah.

FEMALE SPEAKER: Number 1, number 2, --

MALE SPEAKER: And your idea being serial as opposed to the abbreviated date for that.

FEMALE SPEAKER: Oh I love that.
MALE SPEAKER: So ever coin would be numbered
so the last one would be 56?

FEMALE SPEAKER: Right.

MR. HOGE: That works more well with the
traditional idea of the privy mark example, emblematic
of some material control.

FEMALE SPEAKER: Yes.

MR. HOGE: It’s a series, the series one.

MR. JANSEN: And you also would know Hawaii and
Alaska would be 49 and 50.

FEMALE SPEAKER: Right.

MR. SCARINCI: Correct and it would say that
it would accompany --

MALE SPEAKER: Puerto Rico 51.

MS. LANNIN: So my numbering them that’s going
to get the collectors all jazzed too. They have to
complete the numbering system.

(Cross Talking).

MS. LANNIN: So by numbering them -- it’s
perfect.

MR. TUCKER: But I think it applies more if
these are coins plucked from circulation. Every coin
in the series is going to have to be deliberately purchased. They’re not going to be plucked from circulation.

MALE SPEAKER: That’s right.

MR. TUCKER: You’re not going to be filling holes in an album or folder over time.

MS. LANNIN: But you know what I mean as a collector you have to have all of them.

MR. TUCKER: But you’re never going to acquire 1, 2, 3 and then 7 and have to go back and get 4 and 5 and 6.

MR. JANSEN: You might.

MS. LANNIN: You might.

(Cross-talking).

MR. JANSEN: You might, but there is circulation, this one, so why couldn’t you?

MR. TUCKER: People who jump in at 13 or 14 will be people who want that state, you know, they’re not going to want to go back to number 1 or number 2 necessarily.

MR. SCARINCI: Or if they get the 13 or 14, maybe they’ll just feel they have to.
MR. TUCKER: Because the purchase of these coins is going to be so deliberate I doubt many people will mysteriously or unexpectedly acquire any one of them, you know what I’m saying? They will be deliberately purchased either by themselves or by someone who says oh you live in Georgia, here’s a Georgia coin as a gift or you know, here it’s part of the a birth set or an annual proof set or whatever.

If Bob is done I would just --

MR. SCARINCI: Are you done Bob?

MR. HOGE: I think so, was there anything that didn’t make sense?

MR. SCARINCI: So you talked about , you talked about no on the template, yes on the privy mark idea and you liked the idea of numbering the privy mark.

MR. HOGE: Yeah I’ll go with that.

MR. SCARINCI: How about the privy mark is specific.

MR. HOGE: I’d go with where’s Waldo.

FEMALE SPEAKER: Where’s Waldo.

MR. TUCKER: I think we should stay away from
templates and in my mind that includes a privy mark. I think if we want to take all restraints away from the artist and let them innovate, why would we saddle them with something as mechanical and clunky as a gear or really any privy mark? I mean American innovation could be American sign language, braille, you know, things that are not physical pieces of equipment or machinery that are penned, so why would you constrain an artist and say you have this concept of religious innovation or whatever kind of freedom or liberty or advancement of American culture and oh, by the way, you’ve got to put a gear on it. I think that just constraints the concept of innovation.

MR. HOGE: Well wait a minute. We’re not saying the artist has to do this, the Mint could put it wherever they want to. It can be a where’s Waldo places.

MR. TUCKER: Well but that becomes designed by -- it would have to, of course it must be small because we’re dealing with a very tiny diameter and I think because space is so limited and precious on these coins, why would we force something, especially a 2
digit number within a piece of machine? I’m against
templates and templates include privy marks in this
case.

MR. SCARINCI: So what you’re saying is no
privy mark at all, just don’t do it.

MR. TUCKER: Right.

MR. SCARINCI: So even though we came up with
-- even though we solved your issue --

MS. LANNIN: A brilliant.

MALE SPEAKER: Your issue, a brilliant idea my
God.

MR. TUCKER: I will mention by the way that
Dave Bowers has proposed to the Mint a numbering system
starting with 1 through 56 but I -- and yes that would
be appealing to certain collectors. As I said I think
that it would be more appealing if these were coins
that were plucked from circulation and there is a
chance that you’ll get number 20 before you get number
7 or what have you.

But I think the date is important to
collectors, we don’t need to work around that. I don’t
think that we need to somehow go behind Congress’s back
and defeat their purpose or you know, this is not a
matter of trickery, this is just a matter of giving
collectors what they want -- they want the date.

They don’t want a numbered system where they
have to look something up and cross-reference on a
table to figure out that you know, number whatever
applies to this state or this territory or district.

MS. LANNIN: You don’t want somebody to look
something up once you got the red book in front of you.

MR. TUCKER: But you don’t have to look up a
date, you don’t have to look up 2018, 2019, 2020, so I
think if we want to solve the issue of dating, then
let’s solve the issue with a numeric date -- a four

MR. HOGE: But isn’t that something which the
artist then has to contend with in preparing his
designs?

MR. TUCKER: But at least it serves a direct
purpose, it’s not a work around, it can be very -- it
can be more artistic and tied to the design that a gear
you know, or other piece of machinery or an eagle, you
know, all of these eagle privy marks we talk about are
forced and artificial. Those are my opinions.

I guess to me it boils down to no template and template includes forced and artificial use of privy marks.

MR. WEINMAN: As a point of clarification.

MR. SCARINCI: Yes?

MR. WEINMAN: This is a point of information, the rare -- at the end of the day the Mint is the executive branch which means we execute the wants as they’re presented to us. And so we’re not typically in a position to go ask -- they moved in the coin, if it’s what legislation was -- it was how it was written.

And there have been rare occasions when the legislation is drafted and creates impossibility or it creates something that was unintended and those situations we’ve worked with Congress to fix it. For example going back in time when the new dollar coin first came out there was an issue with the silver proof set that gold coin and the silver coin, it was they created an unintended consequence and that’s something we would do.

There have also been times with external
organizations that worked with Congress to change something in the legislation. I can think of when the inscription, “In God we Trust,” was moved from the rim of the coin back onto the face of it, that was, once again that was not an incident choose -- it was external, with the executive branch.

I can’t imagine -- so in this particular situation we wouldn’t naturally be in a position to go seek a legislative fix for something. That isn’t an impossibility or doesn’t create an unintended consequence for us, it would have to be an external effort and so in lieu of that, then we’d be open to other possibilities.

MR. TUCKER: So are you saying that because -- because we’re not seeking to take the date off the edge as defined by legislation, we are free to include it as part of the design?

MR. WEINMAN: Could you have a multiple inscription, in other words, could you have an inscription twice on the coin?

MR. JANSEN: Date alright on the --

MR. WEINMAN: I mean in theory I don’t that
we’d be necessary, I mean I can’t say what the Director
or the Secretary being claimed to improve on that.
It’s not a legal impossibility.

   MR. TUCKER: Right it doesn’t violate the
legislation.

   MR. WEINMAN: Right, the legislation requires
that it must be included on the edge of the coin, it
doesn’t prohibit it from being somewhere else.

   MS. STAFFORD: But it’s also clear the
intention of Congress in that they identified it would
be on the rim.

   MR. WEINMAN: Right, so we are cognizant of
what they want, where Congress intended the date to be.

   MR. SCARINCI: Mike?

   MR. MORAN: I’ve listened to this until I’m
blue in the face. I’m with everybody else, no
restrictions on the fonts, on the format, let it go and
flow and Don, your idea of a numeric sequence is fine
with me but the more I think about it, these coins are
all going to be slab, they can get the date on the
slab.

   Dennis has got a point -- the hell with it, we
tried to fix it and we couldn’t.

MS. LANNIN: If your blood sugar were a little
better what would you think?

MR. TUCKER: I don’t think my point was the
hell with it.

MR. SCARINCI: Order.

MS. SALMON: Alright, I want to make sure I
understand the template an artist or the Mint decides
that and the artists just takes that theme and designs
or are there certain elements that always have to be in
there that are understood?

MS. STAFFORD: So a template is -- if you look
at our current quarters here it’s, America the
Beautiful. Around the border we have the name of the
state and the name of the park and the date and that
template, that border where the date sits at the bottom
the way the required inscriptions go are across the top
-- that is consistent and falls into placement across
the entire series.

So because the American Innovation dollar coin
Reverses require two inscriptions, “United States of
America,” and the name of the jurisdiction, New Jersey,
Georgia, Pennsylvania, et cetera, we were wanting this Committee’s input on whether you would be interested in the artist utilizing a template for the entire 15-year program for those required inscriptions or let them incorporate them as appropriate to the design and how the composition demands it.

MS. SALMON: Alright in that case, I would say let’s let the artist decide. As far as privy mark, if it’s an element that unifies the series, that the artist may incorporate into it, I don’t know, I don’t – I’m new to this so forgive me.

Then I would think it would be a good thing to have. If it’s something that’s just stamped into it after the fact, I don’t understand the need for that, so.

MR. SCARINCI: Okay, so let’s summarize to give the Mint some clear direction. On the first issue which I think we have -- I think we have unanimity on the first question and I can do this in the form of a Motion -- oh I’m sorry?

MR. GILL: Oh that’s already, I think you already know what I’m thinking anyway.
MALE SPEAKER: You passion is even lower than mine.

MR. GILL: Notable for me, and I’m not sure about the privy mark and I’m just not experienced enough to know what value that adds. So for me, from a practical standpoint I’d just like to see a date and then mark on a coin and that’s really old-fashioned, I get that, but if there’s some way to incorporate some numbering system that you folks like and I’m happy to do that.

MR. SCARINCI: The problem with the series is that Congress has mandated the date is on the edge.

MR. GILL: It’s already there, it’s already there.

MR. SCARINCI: So and yes, could we duplicate the date technically yeah. Will Congress like that we duplicate the date and did what they told us they didn’t want to do for some reason, they probably won’t like that.

MR. GILL: If the privy mark means anything, put it on there. If it doesn’t I don’t know what the point is.
MR. SCARINCI: So as a consensus I think first of all do we all agree -- should we do this as a Motion? No,

MR. WEINMAN: It’s up to you, we’ll take the guidance for the record either way.

MR. SCARINCI: This is the easy, well here’s the easy one because you’re going to have it as a Motion, so is there a Motion that we want to give the artist a free hand and not have a template?

MR. HOGE: So moved.

MR. MORAN: Seconded it.

MR. SCARINCI: All those in favor?

CHORUS: Aye.

MR. SCARINCI: Any opposed? So we have a unanimous opinion on that. On the second issue, do we do a privy mark -- it’s a little more complicated. Do we do a privy mark so I guess I’ll ask, I’ll frame it as three different questions.

One -- do we do a privy mark yes or no? Two -- does the privy mark -- do we, if we do a privy mark, does it -- do we agree with the where’s Waldo, and let’s call it the Mary Lannin approach, the where’s
Waldo approach, anywhere they want and number three --
do we want the privy mark if we agree with the privy mark, do we want the privy mark to have a number on it so that at least we have numbers even though we don’t have dates?

So first question all those in favor of a privy mark? All those opposed. So there are 1, 2, 3, 4 opposed -- 4 opposed. The majority is for so all those in favor? 6 -- 1, 2, 3, 4, 5, 6 -- 6 to 4 it carries add a privy.

Once we have a privy mark do we want the Mary Lannin approach to a privy mark, you know so that the artist has freedom to put it wherever they want to within the design?

All those in favor?

MALE SPEAKER: By definition you’re saying no template.

MR. SCARINO: Right, no template, that would be the no template approach except that we’re telling the artist and they’ll advise the artist that either the set design has to have this privy mark somewhere in the design, decide where you want it to be, alright, so
that would be an instruction that goes to the artist, so all those in favor of a privy mark with the artist deciding the “Where’s Waldo” approach, all those in favor of the Where’s Waldo approach? Okay so that’s 6, 7 -- 7 and all those opposed to Where’s Waldo? 1 -- okay 7 to 1 and all those abstaining?

MR. HOGE: I think that we shouldn’t dictate to the artist to incorporate this in it, I think we should leave it to the Mint to put it in a place that’s going to be most appropriate to the striking and how the thing’s going to come out.

MR. JANSEN: A/k/a a Mint mark, on the edge.

MR. HOGE: Not really, let them work it in, put it there. They’re the ones who determine how the piece is going to strike, where the no flows and all that sort of thing.

MR. SCARINCI: Alright so it’s 7 to 1 and I guess now the sub-question is do we leave it to the Mint or do we leave it to the artist. So let’s have a vote for --

MS. LANNIN: In the sub-category of the “Where’s Waldo” approach, in a template free thing this
would be if it’s appropriate for the artist to work a
gear into the Reverse art they may do so. If they
choose not to, then it’s at the discretion of the Mint
still numbering in this interesting system where the
privy mark should be.

MR. SCARINCI: Do we like that approach?

MALE SPEAKER: I like that better.

MR. SCARINCI: All those in favor of Mary
Lannin sub-1?

MS. LANNIN: Mary Lannin 2.0.

MR. SCARINCI: Okay, there we go. Anyone
opposed? So we have two abstentions, okay, there you
go.

MALE SPEAKER: Well we have one.

MR. SCARINCI: Okay, final question -- final
question, final resolution which is the numbering. Do
we agree that the privy mark that we now think should
be on there that should be anywhere the artist wants
and if the artist doesn’t want it, it will fall to the
Mint to decide and do we want it to be numbered.

FEMALE SPEAKER: Yes.

MR. SCARINCI: So the question is -- you have
a question?

MR. JANSEN: I do.

MR. SCARINCI: What’s your question?

MR. JANSEN: From a practical sense guys how big is his palette?

MR. SCARINCI: It’s the dollar size, a little guy, about three-quarters of an inch.

MR. JANSEN: Okay great, we’re trying to put a legible number on the back of a bug?

MR. SCARINCI: Right, pretty much, right.

FEMALE SPEAKER: The most it’s ever going to be --

MR. SCARINCI: It’s an existential question. It’s a dog on the ladybug’s back.

MR. JANSEN: There you go and my point being this thing is going to enlarge in order to pass muster with the Mint’s technical staff because they’re going to say if you make it a half a pica, it’s not going to come through as a number, therefore I’m questioning the ability to resolve a tier on a tooth of the gear, now you want to put a number in there as well? It’s suddenly going to become not “Where’s Waldo,” but
“There’s Waldo again.”.

MR. SCARINCI: So Okay, so let’s --

(Cross talk)

MR. HARRIGAL: Typically what we do for the artists initials is about as small as we can get with anything that’s legible and we try to keep that so that it doesn’t interfere with the design.

So if it’s more complex than like a simple letter or letters that’s about the minimum size we can go.

MR. JANSEN: Yeah so pull that quarter out of your pocket and look at the initials and now put a gear around that and suddenly this thing is going to be a significant drop in on the art, it’s no longer just a little afterthought, a technical point.

MR. TUCKER: Erik, it would be like trying to put something legible within the zero in 2018.

MR. JANSEN: Yeah okay.

MR. TUCKER: You know.

MR. SCARINCI: Okay good, let’s actually let’s throw the question to them, they’ll look at it and get back to us in March, there’s no rush on this.
MS. JANSEN: I like it.

MR. SCARINCI: So I think they have what they needed from us which is our opinion about this. So now let’s move back to the veteran’s medal and bring it to a conclusion.

MR. WEINMAN: So I’m going to report the votes and the Obverse is exactly what we talked about, where no design got the requisite 17 points but you’re very close. So this may be -- to the new members, this may very well be one of those Motion situations.

MALE SPEAKER: Where we make sausage.

MR. WEINMAN: Design 1 received 1 vote, Design 2 received 4 votes, Design 3 -- Obverse 3, 16 votes, so close, Design 4, 15 votes, Design Obverse 5, 14 votes, Design Obverse 6, 11 votes, Obverse 7, 3 votes, Obverse 8, 1 vote, Obverse 9, 8 votes, Obverse 10, 12 votes, Obverse 11, 3 votes, Obverse 12, 2 votes, Obverse 13, 1 vote, Obverse 14, 2 votes, Obverse 15, 3 votes.

So that’s why you go to the scatter shots.

MR. SCARINCI: But it looks like it’s between 3, 4, and 5.

MR. WEINMAN: Do you want the Reverse?
The Reverse there is a clear, there is a clear winner
and for the Reverse designs starting with Reverse
Number 1, 3 votes, Reverse 2 got 1 vote, Reverse 3
received 9 votes, Reverse 4 received 5 votes, Reverse
4A received 4 votes, Reverse 5 received 13 votes,
Reverse 6 received 9 votes, Reverse 8 received 20
votes, Reverse 9 received 13 votes, Reverse 10 received
2, Reverse 11 received 3, Reverse 12 received 6,
Reverse 13 received 1, Reverse 15 received 10 votes,
Reverse 16 received 8 votes, Reverse 17 received 3
votes, Reverse 18 received 3 votes, Reverse 19 received
2 votes, Reverse 19A received 3 votes and Reverse 20
received 1 vote.

So there the only design to receive the
requisite number of votes was in fact Reverse 8.

MR. SCARINCI: Okay so the good news is we
have Reverse 8 is the Reverse that has been selected
and we need to now select between Obverse 3, Obverse 4
and Obverse 5 to pair with Reverse 8.

MR. TUCKER: Mr. Chair?

MR. SCARINCI: Yes?

MR. TUCKER: Didn’t we discuss earlier that we
weren’t necessarily beholden to an Obverse being an Obverse and a Reverse being a Reverse, so even though.

MR. SCARINCI: That’s correct.

MR. TUCKER: So even though Reverse 8 got 20 couldn’t we say Obverse is X and Y both got high scores so maybe we could combine those, should we open that level of discussion instead of just mathematically saying the highest Obverse and the highest Reverse?

MR. WEINMAN: You could always make a Motion. I think you’re talking about the Obverses, the Obverses.

MR. SCARINCI: You’re saying between, you’re saying the two highest Obverse?

MR. TUCKER: No I’m just saying --

MR. JANSEN: What pairing would you be advocating? You’re always welcome to make a Motion.

MR. TUCKER: Okay, well I have to study this for a moment because -- my recommendation was Obverses 4 and 9 but 9 did not get more than 8.

MR. SCARINCI: We are running against the clock and some of us have 4 o’clock trains okay so.

MR. JANSEN: Simple point with Obverse, excuse
me, Reverse 8 getting such a strong showing I’d only
make the point that that’s a very graphic design. I
might encourage people to think put a little humanity
on the other side and not just another heavy graphic.

MR. SCARAINCI: So since we are, you know,
since time is short, I’d like to make a Motion that we
select between the two highest vote getters of Obverse,
of the Obverse and that would be a Motion to select
between Obverse 3 and Obverse 4, Motion to do that?

MR. MORAN: Second.

MR. SCARINCI: Everybody, doesn’t anybody
disagree?

MR. JANSEN: No, I think that’s the way to go
because the other high vote getters are just heavy
grahics again.

MR. SCARINCI: Well without revisiting the
entire thing again and having a whole round of
discussions which will take a long time to do, you
know, let’s just pick between so Motion carries, so
let’s just pick between Obverse 3 and Obverse 4 to pair
with the selected Reverse of Reverse 8 so all those in
favor of Obverse 3?
MS. STEVENS-SOLLMAN: Can we have a discussion first?

MALE SPEAKER: We want a discussion.

MS. STEVENS-SOLLMAN: Very fast discussion, okay. I think we should consider if we go with Number 8 what is on Obverse on the Obverse and we already have stars on the Obverse on the Reverse so do we want more stars on the Obverse?

MS. LANNIN: I think that that actually goes well.

MS. STEVENS-SOLLMAN: You like it?

MS. LANNIN: Yeah.

MR. TUCKER: I would also say that the Reverse being very flat gives us an opportunity to play with a higher relief which would be Obverse 4.

MS. STEVENS-SOLLMAN: Exactly.

MR. TUCKER: 4 is also a more unique use of symbolism.

MS. STEVENS-SOLLMAN: Yes.

MR. TUCKER: I mean the eagle has been done and done.

MS. STEVENS-SOLLMAN: Yes.
MR. TUCKER: And done to that, does that represent America? Yes. Does it represent the military -- I don’t know, I don’t think so.

MR. SCARINCI: Okay, so as between Obverse 3 and Obverse 4 alright is there any further discussion and I’ll just add my two cents, I’m going to go with Obverse 3 because I was persuaded by Robin and it’s her first meeting and I’m -- so she gets the Obverse, she gets my Obverse vote. So is there any other discussion on this topic of these two? If now, Erik?

MR. JANSEN: I would only say if we adopt Obverse 4 I would say we consider downstream whether to edit the wings that are on it, so keep that out of your voting.

MR. SCARINCI: And we can also opt if we pick Number 3 to take the stars out.

MALE SPEAKER: Correct.

MR. SCARINCI: Okay, so first of all, all those in favor of Obverse 3? Okay that’s 5, all those in favor of Obverse 4? Shit --.

MR. WEINMAN: It’s okay you’re providing us valuable feedback. It’s okay you provided valuable
feedback, I don’t think you need to necessarily, it’s a tie, leave it at a tie.

MR. SCARINCI: Okay with that being said and due to the hour I’d like to make a Motion, I’d like to entertain a Motion to adjourn.

MALE SPEAKER: So moved.

MR. SCARINCI: Thank you, okay meeting adjourned.

(Whereupon, at 3:15 p.m. the meeting was adjourned.)
CERTIFICATE OF TRANSCRIBER

I, HELEN VENTURINI, 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.

November 19, 2018

DATE

HELEN VENTURINI