

Citizens Coinage Advisory Committee
Public Meeting
Wednesday, October 18, 2017
United States Mint
801 9th Street NW
Washington DC 20220

In attendance:

Kareem Abdul Jabbar

Robert Hoge

Erik Jansen

Mary Lannin, Chair

Donald Scarinci,

Jeanne Stevens-Sollman

Dennis Tucker (by phone)

Thomas Uram

Herman Viola

Heidi Wastweet

Mint Personnel:

Betty Birdsong

Pam Borer

Vanessa Franck

Ron Harrigal

Phebe Hemphill (by phone)

Joe Menna (by phone)

April Stafford

Megan Sullivan

Roger Vasquez

Greg Weinman

Liz Young

Liaisons and attendees:

Elizabeth Wilson – Assistant Director of Advancement, Annual Giving, and Operations; Liaison for Smithsonian National Air and Space Museum

Dr. Alan Needell – Curator of Space History, Smithsonian National Air and Space Museum

Representative Thad Altman – President and CEO; Liaison for The Astronauts Memorial Foundation

Tammy Sudler – President and CEO; Liaison for the Astronaut Scholarship Foundation

Andrea Smith – Assistant to President, The Astronauts Memorial Foundation

Linda Cook – Superintendent of Weir Farm National Historic Site (by phone)

Francis Peltier – former Superintendent of Virgin Islands National Park, Salt River Bay National Historical Park & Ecological Preserve (by phone)

Christina Marts – Deputy Superintendent, Marsh-Billings-Rockefeller National Historical Park (by phone)

Kristen Hase – Acting Superintendent, Tallgrass Prairie National Preserve (by phone)

Laura Rose Clawson – Director of Marketing and Outreach, The Nature Conservancy (by phone)

Vester Marable – Park Ranger, Tuskegee Airmen National Historic Site (by phone)

Frederick Lindstrom – Commission of Fine Arts

Kevin Brown – Bureau of Engraving and Printing

Karl Golovin – member of the public

Andrew Shrone – member of the public (phone)

1. Chairperson Lannin opened the meeting at 9:02 am.
2. Chairperson Lannin noted that the U.S.Mint has subsequently decided to produce new designs for the 2019 American the Beautiful quarter honoring the American Memorial Park in the Northern Mariana Islands, which will be presented for review at a future meeting.
3. Chairperson Lannin asked for approval of the minutes of the September 19, 2017 meeting, chaired by Donald Scarinci. Jeanne Stevens-Sollman made the motion, seconded by Erik Jansen, and the minutes were approved unanimously.
4. April Stafford, Director of the Office of Design Management, introduced the Apollo 11 50th Anniversary Commemorative Coin Program.

It is Public Law 114-282, the Apollo 11 50th Anniversary Commemorative Coin Act, that requires the Secretary of the Treasury to mint and issue \$5 gold coins, \$1 silver coins, half-dollar clad coins, and 5-ounce \$1 silver proof coins in recognition of the 50th anniversary of the first manned Moon landing.

The act requires that all four coins be curved, similar to the 2014 National Baseball Hall of Fame 75th Anniversary Commemorative coin. The act also requires that the design on the common reverse of the coins, the convex side, be a representation of a close-up of the famous Buzz Aldrin on the Moon photograph taken July 20th, 1969, that shows just the visor and part of the helmet of Astronaut Buzz Aldrin. Candidate designs for that common reverse were reviewed in June of this year by this committee.

In accordance with the Act, candidate designs for the obverse, or concave side, of these coins were solicited from artists through a national public design competition. Eighteen artists' designs were presented for review. These designs are required by the Act to be emblematic of the United States space program leading up to the first manned Moon landing. Required inscriptions include "Liberty," "In God We Trust," and "2019."

Ms. Stafford stressed to the CCAC that these designs have not been modified to address any accuracy or coinability concerns. To aid in review, the Mint supplied notes about each candidate design from our subject matter experts. This information, along with the artists' narratives, were provided to the CCAC members beforehand for consideration.

Additionally, the review and discussion of the full portfolio of designs by members of the CCAC were intended to inform the sub-committee, composed of Erik Jansen, Jeanne Stevens-Sollman and Thomas Uram, with suggestions and modifications before meeting with their fellow sub-committee members from the Commission of Fine Arts on October 20, 2017.

The following artist's narratives were presented to the Committee in preparation for the discussion of the designs:

Artist 167. No artist narrative was provided for this design.

Artist 196, titled by the artist as "From Space shot to Moon Landing." This design depicts the iconic spacesuit from the Mercury space program with the background of a crescent Moon.

Artist 254, this obverse design shows a woman peering up into the sky with binoculars from the Moon in the background. The string of 1s and 0s is binary code that symbolizes the advanced technology that many dedicated created and employed in order to land astronauts on the

Moon and return them to Earth. It's worth noting that the series of 1s and 0s spells the word Apollo. The circular path symbolizes the path the lunar module would have taken from the command module to the Moon and back.

Artist 265, titled by the artist as "Mission Accomplished." This central device is a footprint on the lunar surface left during the Apollo 11 mission.

Artist 273, a view of the Moon through the window of the Apollo 11 command module hatch.

Artist 276, the artist noted this design was created to celebrate the awesome courage and skill of our glorious astronauts and "ad astra per aspera," to the stars through mighty effort.

Artist 277, this design features the Apollo 11 command module with the Moon in the background, circumscribed by 13 stars.

Artist 279, titled by the artist as "Vision, Volition, Victory." This design is a symbolic representation of America's path to the landing -- to landing men on the Moon and includes the first American-made liquid fuel rocket, a reference to Project Mercury, Gemini, and Apollo.

Artist 292, the astronaut hovers in space above the protective atmosphere and gravitational pull of the Earth as he contemplates man's final quest, the Moon.

Artist 294, the artist describes the design as follows: "363 feet of gleaming white metal thundered aloft on a bright summer morning setting a new course for mankind." This image includes a representation of the powerful engines of the Saturn V."

Artist 297, this design was inspired by the words, "The Eagle has landed," and includes, an American eagle landing on the Moon.

Artist 308, titled by the artist as -- "We Choose to Go to the Moon." This design is symbolic of the epic journey from our home planet to the -- to our neighboring satellite. An American eagle, emblematic of the United States, is prominently depicted on a flight from the Earth to the Moon.

Artist 318, titled by the artist as "And Returned Safely to Earth," gives tribute to the presidential vision that inspired our country to achieve in less than a decade perhaps the greatest achievement by all mankind. The scenes, rocket blastoff and splashdown, frame President Kennedy's face and are also two significant events that frame the actual landing represented on

the other side of the coin.

Artist 328, titled by the artist as “The Heroes on Earth of the Apollo 11.” Included in this design is depiction of the mission control room, references to the start of the Saturn V launching rocket. A satellite plate is pictured to the right, and the Moon craters in the back center the design.

Artist 337, titled by the artist as “The Eagle Will Land.” This eagle flies forward carrying a banner in his beak with the names of the two NASA programs, Mercury and Gemini, whose engineering innovations and successes led up to the manned landing on the Moon. The Earth is in the background with a path representing the trajectory of the 1969 Apollo 11 launch. Artist 341, the figure looking up at the Moon. And this design is a symbolic personification of the focused and determined spirit of NASA.

Artist 343, titled by the artist as “On the Shoulder of Giants,” shows three astronauts from the three programs shoulder to shoulder. One is in a Mercury spacesuit, one in a Gemini suit, and one in an Apollo suit. There are 21 stars denoting the 21 manned missions previous to the landing and represent the breadth of the American manned space program.

And finally, Artist 346. The obverse design features the journey of the Apollo command module in space and includes an image of the surface of the Moon and Earth.

A robust discussion followed, led by Donald Scarinci, in which the Committee members expressed their dismay at the artists’ seeming inability to take advantage of the curved coin format required under the legislation. The issue of scalability was brought up by Michael Moran, in that the chosen design must be universal across all four diameters. He felt that Congress handicapped the artists by the specific legislation.

The general comments by Committee members held that a default design would be by Artist 265, using the iconic footprint on the moon.

Heidi Wastweet brought artist 167 to our attention as another possibility, using the rocket against the face of the moon, and including mathematical equations as a nod to the earth-based scientists who made the program possible. Through discussion, Erik Jansen, Michael Moran and Donald Scarinci tried to develop and adapt artist 167’s drawing to create a progressively more detailed sculpt across the sizes, and asked for a legal interpretation of the “common obverse” design. Liz Young of the Mint legal staff noted “But it’s the design of the common obverse, which means all of the obverses are the same.”

Ron Harrigal of the Philadelphia Mint staff brought up the fact that the legislation does require both proof and uncirculated, so that will result in inherent differentiation.

Donald Scarinci added the novel idea of incorporating some space-flown metal into the coins as an incentive for the collector and to drive sales. He added that an Apollo stamp or four differentiated clad coins from each of the Mints may help sell the clad half-dollar.

The liaisons, Thad Altman, Tammy Sudler, Dr. Allan Needell and Elizabeth Wilson, joined in with their remarks about the appropriateness and accuracy of designs 167 (rocket) and 265 (footprint).

5. April Stafford, Director of the Office of Design Management, related information on the background for the 2020-2021 America the Beautiful Quarters Program.

Weir Farm National Historic Site is located in Connecticut. It was associated with the development of American Impressionism during the height of the artistic movement at the turn of the 19th century. The park was home to three generations of American artists, beginning with Julian Alden Weir, who acquired the farm in 1882.

Weir was a leading figure in American art and the development of American Impressionism. Here, amidst rocky fields and woodlands, he spent nearly four decades painting. Luminaries of American art often joined him at Weir Farm, which was a short train ride from New York City. In an era of rising industrialism, Weir Farm provided ample natural landscapes to individuals interested in the movement to paint compositions *en plein air*.

Linda Cook, Superintendent of Weir Farm National Historic Site, said that the idea of impressionism and quality of light, as well as the notion that art is very critical to the American experience is part of what they attempt to convey to visitors.

Committee members offered suggestions including stone walls, landscapes with artists painting, a French easel, or empty frames hanging in trees.

Marsh-Billings-Rockefeller National Historical Park in Vermont was created in 1992 for the purpose of interpreting the history and evolution of conservation stewardship in the United States, recognizing and interpreting the contributions and birthplace of George Perkins Marsh, who was a pioneering environmentalist, author of *Man and Nature*, and statesman, lawyer, and linguist. The park seeks to engage visitors in exploring the evolving concept of stewardship, defined broadly as, "The act of people taking care of the special places in their communities and beyond." Visitors can tour the mansion and gardens and learn more about land stewardship and conservation by hiking in the managed forest.

Committee members discussed the potential difficulties in showing the concept of managed forests and in trying to combine man and nature to illustrate this idea.

Christina Marts, Deputy Superintendent of the Marsh-Billings-Rockefeller National Historical Park, noted that the site encapsulates the concept of land stewardship, as told through the history of the site of the three generations that called this place home.

Tallgrass Prairie National Preserve in Kansas is located in the heart of the Flint Hills, the largest expanse of tallgrass prairie left in North America. It is the only unit of the National Park Service dedicated to the rich natural history of the tallgrass prairie. Authorized in 1996, the enabling legislation from the preserve also tasked the Park Service to interpret the region's ranching legacy. A portion of the preserve is still grazed by cattle.

Tallgrass prairie once covered more than 170 million acres from Canada through Texas and as far as Ohio in the East. Rich prairie soils made the region prime for agricultural development. Most of the tallgrass prairie was converted to cropland within just a couple of decades, making this once expansive landscape North America's most altered ecosystem in terms of acres lost. Of the roughly 4 percent that remains today, most, about two-thirds, survives in the Flint Hills of Kansas and Oklahoma.

Kristen Hase, Acting Superintendent, and Laura Rose Clawson, Director of Marketing and Outreach for The Nature Conservancy, joined the Committee for the discussion of possible design elements.

The Committee coalesced around the concept of using the tallgrass as the design, with perhaps another element, such as a Greater Prairie Chicken, for scale.

Established in 1998, the Tuskegee Airmen National Historic Site commemorates the heroic actions and achievements of the famous Tuskegee Airmen. The term Tuskegee Airmen pertains to both men and women of diverse nationalities and was comprised of nearly 1,000 pilots and over 15,000 support staff, including navigators, Bombardiers, and mechanics. Tuskegee was selected in 1941 to host the first African American training facility for an Army Air Corps unit. This became the nucleus for several fighter squadrons, technical units, and bombardment units associated with the Tuskegee Airmen.

As a group, they became an important voice for equality by advocating for equal access in the military as well as civilian society, promoting equal opportunity for all Americans, and beginning the breakdown of racial barriers to ignite what would become the Civil Rights Movement.

Vester Marable, Park Ranger for the Tuskegee Airmen National Historic Site and and Concordia Ellis joined the Committee in discussing various aspects of the site.

The Committee felt the iconic Tuskegee airman was most important concept to represent and to do it in such a way in order to prevent the perception of a two-headed coin. Additional thoughts were to include the training planes – J-3 Piper Cub and P-51 Mustang – as well as the gate to the airfield, hangar or control tower.

Salt River Bay National Historical Park & Ecological Preserve is a living museum on St. Croix, U.S. Virgin Islands. Salt River Bay possesses an archaeological and historical heritage of over 2,000 years old that exists within a dynamic ecosystem which supports threatened and endangered species.

In 1992, Congress created Salt River Bay as part of the National Park System to preserve, protect, and tell the story of its rich contributions to the nation's natural and cultural heritage. Salt River Bay uniquely documents the human and natural Caribbean world from the earliest indigenous settlements to their clashes with seven colonial European powers and through to the present day.

Francis Peltier, former Superintendent of the Virgin Islands National Park, joined the discussion with the Committee as an interim subject matter expert as the Superintendent of Salt River Bay is currently heavily involved with hurricane relief efforts.

The Committee's discussion was focused on the opportunity to show the varied marine life and the depiction of the Green and Hawksbill sea turtles was the common theme mentioned.

The National Park of American Samoa is one of the most remote national parks in the United States. The national park includes sections of three islands -- Tutuila, Ta'u, and Ofu. Almost all of the land area of these volcanic islands from the mountaintops to the coast is tropical rain forest.

The park area totals 13,500 acres, of which 4,000 are underwater. The meaning of the word Samoa, "sacred earth", the park helps protect "fa'a Samoa", the customs, beliefs, and traditions of the 3,000-year-old Samoan culture.

The park preserves the only mixed-species, paleo tropical rain forest in the United States, which includes the unique habitat for flying fruit bats. Within the park's waters are pristine Indo-Pacific coral reefs vibrant with a variety of fish species, sharks, and sea turtles.

The Committee discussed ideas such as fruit bats, Samoan native art, dress, ocean-going double-hulled canoes, or native art incorporating turtles or fruit bats that may be possible starting points for the artists.

6. Karl Golovin, member of the public, discussed his idea for a John Fitzgerald Kennedy magnetic button using his birth and death dates.

7. Chairperson Lannin adjourned the meeting at 12:50 pm, after a motion was made by Donald Scarinci and seconded by Erik Jansen.