

Citizens Coinage Advisory Committee Public Meeting (06/12/18)

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U.S. DEPARTMENT OF THE TREASURY
UNITED STATES MINT
CITIZENS COINAGE ADVISORY COMMITTEE

PUBLIC MEETING

Liaisons for 2020-2021 America the Beautiful Candidate
Design Review

United States Mint
801 9th Street Northwest
Washington, D.C. 20220

Tuesday, June 12, 2018

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A P P E A R A N C E S

Advisory Committee Members

Robert Hoge

Erik Jansen

Mary Lannin

Donald Scarinci

Jeanne Stevens-Sollman

Dennis Tucker

Thomas J. Uram

Heidi Wastweet

Mint Staff Members

Betty Birdsong

Pam Borer

Vanessa Franck

Ron Harrigal

April Stafford

Megan Sullivan

Roger Vasquez

Apryl Whitaker

A P P E A R A N C E S

Liaisons

Jason Bordelon, Chief of Interpretation and Education

National Park of American Samoa

Linda Cook, Superintendent

Weir Farm National Historic Site

Kristen Hase, Superintendent

Tallgrass Prairie National Preserve

Vester Marable, Park Ranger

Tuskegee Airmen National Historic Site

Christina Marts, Deputy Superintendent

Marsh-Billings-Rockefeller National Historical
Park

Other Participants

Brandon Hall

Coin Update

Mike Unser

CoinNews

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P R O C E E D I N G S

WELCOME AND ROLL CALL

MS. LANNIN: Okay. Good morning. Can everybody hear me? Okay. I would like to call to order this meeting of the Citizens Coinage Advisory Committee for Tuesday, June 12, 2018.

And before we begin, I would like to introduce the members of the committee. Please respond present when I call your name. Robert Hoge?

MR. HOGE: Present.

MS. LANNIN: Erik Jansen?

MR. JANSEN: Present.

MS. LANNIN: Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: Present.

MS. LANNIN: Donald Scarinci?

MR. SCARINCI: Yes, here.

MS. LANNIN: Dennis Tucker?

MR. TUCKER: Present.

MS. LANNIN: Thomas Uram, by phone?

MR. URAM: Present.

MS. LANNIN: Heidi Wastweet?

MS. WASTWEET: Present.

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MS. LANNIN: Okay. I am Mary Lannin. I will chair today's meeting. And we have two of our members who are unable to be here and that would be Michael Moran and Herman Viola, who are not able to attend. Do we have members of the press who would like to introduce themselves?

MR. HULL: Yeah. This is Brandon Hull, with Coin Update.

MS. LANNIN: Good morning. Anyone else?

MR. UNSER: Mike Unser, with CoinNews.

MS. LANNIN: Morning, Mike. Anyone else? All righty. The CCAC will consider the following items today.

First of all, the discussion of the letter to the secretary and the minutes from the March 13, 2018 meeting, a review of the candidate designs for the final America the Beautiful quarters program for 2020 and 2021.

And finally, for the record, I would like to acknowledge the following Mint staff who are participating in today's public meeting. Ron Harrigal. Thank you for coming, Ron.

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MR. HARRIGAL: Present.

MS. LANNIN: Okay. April Stafford, Pam Borer and Vanessa Franck, Betty Birdsong, April Whitaker, Megan Sullivan. Am I missing anyone? Roger? There you go, Roger. All right.

APPROVAL OF MINUTES

MS. LANNIN: So the first item on the agenda is the approval of minutes for the March 13th meeting. Any comments on the minutes? Okay. Hearing none, is there a motion to approve the minutes?

MR. JANSEN: So moved.

MS. LANNIN: Thank you, Erik. Is there a second?

MS. WASTWEET: Second.

MR. HOGE: Second.

MS. LANNIN: Who said second? Robert? Okay. Thank you. All those in favor, please signify by saying aye.

(Chorus of ayes.)

MS. LANNIN: Opposed?

MR. URAM: Aye.

DISCUSSION WITH MINT STAFF

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MS. LANNIN: Thanks, Tom. All right. Without objection, the minutes and the letters are approved. Okay. Are there any comments that you would like to address to the Mint before we begin? Dennis?

MR. TUCKER: I have a general question.

MS. LANNIN: Okay.

MR. TUCKER: Thank you, Madam Chair. This is a question for Ron. I think you'd be able to help me understand this.

Since the America the Beautiful program started in 2010, we've reviewed hundreds of designs and 45 of them have gone through the finalization and made their way into production.

Of those, if I'm counting them correctly, only two of them are designs where a design element breaks into the outer perimeter of the coin, where we have the name of the park, its location, *E pluribus unum*.

It was -- I'm thinking of the 2016 Fort Moultrie where the battle flag breaks through at about 2 o'clock and the 2018 Cumberland Island where the crane's wingtip breaks the border around 9 o'clock.

So my question is, I noticed in this design

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portfolio, we've got 52 design candidates and about a third of them have design elements that break into that perimeter. And in the Tuskegee Airmen designs, about two-thirds of them break into the perimeter.

So my question is while we're reviewing these candidates, should we automatically discard those that break into that border or should we assume that they'll be modified so that all of the design elements fit within the perimeter? Or how should we approach that?

MR. HARRIGAL: Okay. You know, you mentioned that we have had a couple that have broken the border before.

I think it's we're trying to allow more artistic creativity in coming forward. And that is an element to add a 3-D effect to the designs. And I think the artists are taking more and more advantage of that to try and differentiate from trying to just keep it within like a picture window type of look.

With that being said, we do call out a lot of the designs that have too much material that goes into the borders. As you know, that's a higher plateau there. So you end up with less relief to be able to

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carry the design into the border there.

We do allow enough, if it's -- if the design element is not too major. As you get toward the border, you have less relief to work with and then, especially when you jump up onto the plateau, there's even much less than that. So we feel that if we can carry the element up there, we allow the artist to come forward with it.

MR. TUCKER: Okay. So we shouldn't consider that a weakness or a disqualification. I guess maybe just take them on a case-by-case basis?

MR. HARRIGAL: Yes.

MR. TUCKER: Okay.

MR. HARRIGAL: Yes.

MR. TUCKER: Okay. Thanks, Ron.

MR. HARRIGAL: You're welcome.

2021-2012 AMERICA THE BEAUTIFUL CANDIDATE DESIGN REVIEW

MS. LANNIN: Okay. Thank you. I would like to turn to April, who will be talking about the portfolio for the 2020 and '21 America the Beautiful coins.

MS. STAFFORD: Thank you so much. As you

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know, the America the Beautiful quarters program is a multiyear initiative authorized by Public Law 110-456, also known as the America's Beautiful National Parks Quarter Dollar Coin Act of 2008.

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

They are issued sequentially each year in the order in which the featured site was first established as a national site or park.

Of course, these coins' obverses will continue to feature the familiar, restored 1932 portrait of George Washington by John Flanagan, while the reverse, in addition to the design, will contain inscriptions of the designation of the site and host jurisdiction, the year of minting or issuance and the motto *E pluribus unum*.

To accommodate the various time zones as well as our liaisons' schedules, if it's okay with this committee, we are going to review the quarters in a

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slightly different order than in the one that they're presented in your binders. So if you don't mind, we will first start with Weir Farm National Historic Site in Connecticut.

WEIR FARM NATIONAL HISTORIC SITE

MS. STAFFORD: Weir Farm National Historic Site is the finest remaining landscape of American Impressionism and provides a pristine setting where contemporary artists can connect to and paint in the same place that American masters painted at the turn of the 19th century.

The park was home to Julien Alden Weir, a leading figure in American art and the development of American Impressionism. Designed and preserved by artists, the park is a singular crossroads of creativity, art and nature.

Thousands of artists travel to the park every year to be inspired by the rare quality of painter's light at Weir Farm and to paint and draw *en plein air* in the iconic and exquisite landscape.

Here visitors find an experience that empowers and inspires them to connect with their personal

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creativity and enjoy the feeling of wellbeing that results from that discovery.

Before sharing the candidate designs, I'd like to highlight Weir Farm liaison's preferences, which can be seen here. They are CT06, as seen on the left. That's the first preference. And CT18, seen on the right, the second preference. And of course I'll note these as we go through the candidate designs.

We are fortunate to have our liaison and Weir Park National Historic Site superintendent Linda Cook here with us. Linda, can I ask you to say a few words to the committee?

MS. COOK: Good morning, everyone. It's a great honor to be here and we would really like to thank everyone at the Mint and this committee for working with us on behalf of the park and coming to -- (off mic).

Working at a national park that is dedicated to inspiration and American painting is often slightly different than large, sweeping landscapes and resources, unbounded resources that are typically in the mind of Americans and others around the world in

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terms of what national parks designate.

So from a Weir Farm perspective, you know, our issues of painting and sites become really granular and everything becomes very permanent.

And so, I want to thank everyone again for letting us agonize over these designs and get the best. So, thank you.

MS. LANNIN: Thank you.

MS. STAFFORD: So we will start with the candidate designs. Design 1 displays a French easel near a stone wall in front of Weir House.

Designs 3 and 3a celebrate the tradition of American Impressionist painting by featuring an *en plein air* artist's palette and brushes in front of an iconic stone wall with the site's trees in the background. Design 3, seen here, also features the artist's canvas on an easel. This is 3 and 3a.

Design 4 features J. Alden Weir's studio, which is beautifully preserved to commemorate his art and legacy. Design 5 depicts the hand of an artist creating a painting with Weir Farm in the background.

Design 6, again, the liaison's first

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preference, portrays an artist painting outside Julian Alden Weir's studio at Weir Farm. It's inspired by various images of the studio and Weir's paintings created on the property, as well as descriptions of Weir and his fellow artists absorbing creative and aesthetic inspiration from the rural environment. The design allows the viewer to feel as if he or she is standing where Weir stood. The inscription "National Park for the Arts" is included.

Design 10 highlights a painting being created from the artist's point of view. The palette and hand with brush are symbols of the work and enjoyment in painting *en plein air*. The inscription "National Park for the Arts" is included.

Design 11 shows a painting being created of the Burlingham House Visitor's Center and a stone wall with the inscription "National Park for the Arts".

Design 12 depicts an artist working on a painting of the Burlingham House Visitor's Center and a stone wall.

Designs 13 and 14 portray a portable easel holding a canvas with the artist's painting of the surroundings overlaying the actual landscape at Weir

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farm. The canvas and easel are portrayed in greater detail than the rest of the design, underscoring the mission of the site, specifically to create a legacy of artistic expression. This is design 13 and design 14.

Design 15 features a log gate that lets people pass through fields typical of the site. Also seen are trees in a rolling landscape with a natural granite outcropping. A palette at the bottom of the composition depicts the inscription "National Park for the Arts".

Design 16 displays a portable easel holding a blank canvas looking toward the entrance to the site. It shows the stone walls common to the area, a wild growth of lilies and the aforementioned canvas, symbolic here of the optimism and potential of art.

Design 17 features a framed painting of a landscape near the entrance to the site. The inscription "National Park for the Arts" is included.

And finally, design 18, the liaison's second preference, features an *en plein air* painter applying pigment to a stretched canvas, a creative endeavor encouraged by the park. It also includes the

inscription "National Park for the Arts".

MS. LANNIN: Thank you, April. Heidi, would you like to begin, please?

MS. WASTWEET: Thank you, Mary. I want to start by going over some of the things that I look for in coin design when I'm evaluating these packets so we can sort of review these qualities.

The first thing I look for is clarity. Is it muddled? Is it busy? Or is the image clear and easily viewed and that's directly related to also the other quality of being size-appropriate.

In this program, we have the quarter size, which is very, very small and very shallow. And we also have the five ounce version, which is large.

So these designs particularly, they have to work in both sizes. It can't be so simple that it becomes boring in the larger size and it can't be too complex that it disappears in the smaller size. So I'm looking for clarity and size appropriateness.

The other thing that adds to clarity is having negative space around the subject matter. So it defines the subject. There's field behind it. If you

have just layers and layers of texture, then when you're looking at the actual coin, it just blends into one busyness and nothing stands out.

The other thing that I'm looking for is creativity. And I think that's pretty self-explanatory. And the other thing is composition. It has to have an artistic sense to the way the images are laid out. We often on this committee say we don't want to see storyboards. And that's what we're talking about.

We want to see composition, rather than just a literal interpretation and this is also like a snapshot. If you're just taking a snapshot photograph, you're not taking any artistic efforts into that snapshot. It's just a moment. And that doesn't work in a coin design. We want to see an artistic, thoughtful layout.

The other thing I'm looking for is message. Does it get the message across with symbology with its images? Do we know what it's about? Does it invoke curiosity to look further?

The other thing I look for is when we look at

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the text. Is the text incorporated as part of the composition and the design? And we on this committee I think a likeminded. We like to see a minimal amount of text. When we add more text it's because it really, really adds something, some information that we feel must be there. Otherwise, we say take it off.

So with these things in mind, clarity, size appropriateness, creativity, composition, message, minimal text and incorporated text, then I want to talk about the packet.

And I'll start with the liaison preference of number six. Thank you. I think this one hits all of the points that we want to say about this park. It does have the additional text "National Park for the Arts". But it's laid out in an artistic way. It adds really relevant information. It doesn't muddle the design.

And even though we have a figure that's small -- kind of smallish on the palette, he's surrounded by this grassy land. So if that is sculpted soft enough, that will highlight the subject matter.

The trees in the background you can see has

negative space around the trees that lets them be defined. It doesn't get too busy or muddled. The building is very clear. So I think this one hits all the marks. And I like this one.

The second preference, number 18, we'll talk about next. This one is hard to do the disembodied hand on a coin. Sometimes it works, but not very often. And I don't like the fact that we're looking at the back of the canvas.

And the brushes in the middle, although it has some symmetry to it and there is some composition, this one just does not appeal to me as much as the other preference. I would really rather go with six.

The other one I want to talk about is number 13. This one hit it out of the park with creativity. This really stood out in the packet to me. I love this concept. I like the layout.

But what breaks my heart is the image on the canvas is very muddled. You know, the building behind all the trees -- if you imagine this is just a painting itself, I don't think your average landscape painter would put that tree trunk on the left side.

It doesn't really make any sense as part of the composition of the painting. I wish the landscape itself was more clear and would read better at the size of a quarter. I would love to make this one. But it's 99 percent there. I wish I could just change the choice of landscape because I love the creativity of this.

I love the way the canvas breaks that border that Dennis was talking about. And in this particular series, when an image breaks that barrier, we get a little incused effect there, which is nice.

And then, design 14, which is also very similar, I like the landscape on the left there. It's kind of clear, where there's perspective. But I don't like it as well as 13 because of the symmetry. So I'm anxious to hear what my colleagues say about this design.

A couple of others that I liked, number 15. I like the concept here, the incorporation of the palette. But this would have been so much better if the artist had taken the initiative and the license to get rid of the bushes in the background with the low

trees.

That would have added more negative space, which would have defined those trees and it wouldn't look so busy. But as it's drawn, if you look at the actual size printout on your page, it's just going to become a monotonous texture and it's not going to look as good as the drawing. I think I'll end my comments there. I'm looking forward to hearing other thoughts.

MS. LANNIN: Thank you, Heidi. Tom, would you like to begin?

MR. URAM: Sure. I agreed with everything that Heidi had said there very concisely and how she particularly with what we're looking for and not looking also for a postcard, as I'm sure some of my other colleagues will have to say as well.

But the CT06 with him looking at painting I think has the most what we're looking to convey the message that Linda and her crew over there would like to probably convey. I think it says a lot.

I do like the 13. I thought that was really - - could really -- it'd be interesting to see how that mints up in both proof and the uncirculated version.

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But I could see the highlight of a proof on this, on number 13 as being really, really different. So I think that I'll give some votes to 12 as well.

And as far as -- as far as 18, the other choice of the group was I agree. I don't like the back of the canvas. It just doesn't -- the background there, I just don't think it does as much to promote the park.

But I too like 15 in regards to the creativity of the palette and how it is. But with the comments just made regarding the negative space, it could have been better and probably it would have -- I mean, if we didn't have that in the back, if that could be taken out, I think it'd be a great design.

So my thought is I really like the creativity of 13. However, it maybe doesn't say enough as it relates to the park. And it really doesn't -- if it had said the arts in there and a few other things, maybe it would have been more descriptive for what we want to try to accomplish.

So I guess I lean more towards 16 and 15.
Thank you, Madam Chair.

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MS. LANNIN: Thank you so much, Tom. And while I have the mic, can I ask everyone who's listening by phone to mute their phones unless they're actually speaking? That would help the transcriber and the rest of us. Thank you so much. Robert, would you like to go next?

MR. HOGE: Yes. Thank you, Madam Chair. I agree with my colleagues' statements on these things, very much so. A couple of observations of my own.

First of all, I do like number six. But I don't particularly care that much for the appearance of the figure, the painter. It looks like just a 19th century man standing there with his back to us.

And I think this could have been done in a much more interesting way, perhaps something a bit more impressionistic, not necessarily so dated in his little suit, not necessarily a male figure. But in general, I think overall this design is perhaps the most effective at conveying the idea of the park.

Another consideration, I do like number 15, although I agree with Heidi and Tom that it's really just too busy for a tiny coin. This background with

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all of the bushes and trees I think is just going to be a lost little mess when you see it on the size of a quarter. But I like the idea of the palette with the capturing the national park for the arts design and the fact that it is a beautiful landscape.

Number 16 is a nice idea. But with a blank canvas right there in the middle, this is kind of the Aristotelian *horror vacui*. I mean, this is a big empty space in the middle of everything. But the idea of 13, 14, 16 and 17, capturing an impression of a painting as part of the field I think is a nice thought. And I think this could have been explored a little bit more thoroughly and perhaps a little bit more effectively.

I agree with my colleagues that number 18, while a nice design, I think doesn't work as effectively as one would like for the coin design. The back of the canvas, not so interesting. The landscape and the distance is far too tiny to be on a quarter.

In general, I think number 15, if it could be cleaned up, might be perhaps the most effective. And if we were to select number six, which I do like, I'd like to see that perhaps possibly changed too. Thank

you.

MS. LANNIN: Thank you, Robert.

MR. URAM: Madam Chair, to follow up with Robert there, is it appropriate to have a -- can we ask Ron or whoever is there if that could be cleaned up so that we know when we're voting if it's a possibility to do what was just discussed?

MS. LANNIN: So you're talking about number 15, cleaning up the shrubbery in the background and some of the trees to make it a little more --

MR. URAM: Including more negative space, right.

MR. HARRIGAL: Yeah. Okay. So for that one, I would say come up with your decisions on what you want to go forward with and then make a motion.

MS. LANNIN: Okay.

MR. HARRIGAL: And we will deal with the motion.

MS. LANNING: All right. Thank you. April?

MS. STAFFORD: I think -- I think it's interesting. As part of that discussion, we would want to consult with Linda Cook and get her input because

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for this park in particular, the preservation of the landscape and keeping it in the same shape, in the same form as it was when Weir and all the other master Impressionists painted at the turn of the century.

That is a key aspect of the mission, so that artists today can paint literally the same landscape that Weir would have seen. And so, we would want to do that in a very caring and thoughtful way, if this were to be changed.

MS. LANNIN: Pruning, as it were.

MS. STAFFORD: Yeah.

MS. LANNIN: Okay.

MS. STAFFORD: Selective.

MS. LANNIN: Selective pruning.

MS. STAFFORD: Not pruning, but selective.

MS. LANNIN: To still have the character of Weir Farm, but make it more coinable and more easily identified as Weir Farm. Jeanne, would you like to go next?

MS. STEVENS-SOLLMAN: Yes. Thank you, Madam Chair. I really appreciate -- oops. Is this on? Yes? I appreciate Heidi's introduction to what we should be

looking at. I think she really did a good job. So, thank you, Heidi.

My comments on the designs, I question so much material within this tiny space. So I'm not -- although I apologize, Linda, for not appreciating number six with the preference that you have because I just don't -- I don't think it's interesting enough. However, no one has spoken about 3a. And I'm not sure how the Weir Farm feels about this particular piece.

But although the brushes on the left-hand side are kind of confusing, I love the fact that there was so much negative space between those trees and I love the fact that there's a palette there. It's dynamic. I think we should have a great coin with this design.

And aside from agreeing with a lot of what was said about the other coins, number 18, I don't think is that pleasing to me. And number -- I agree with everyone else's opinion about the canvas and the very tiny bit of landscape that's on the right-hand side.

However, number 13, I'm not -- I'm not sure that that's a choice that I would take. I like the innovation. I like what's going on. However, it's

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just too -- the little tiny painting landscape that we were going to actually have on the coin, it's going to be too small. And then, I don't think it's going to read right. So for now, my feeling is toward 3a.

MS. STAFFORD: If I could interject, since you asked --

MS. STEVENS-SOLLMAN: Sure. Thank you.

MS. STAFFORD: There were a few designs that our liaison identified as tied for third preference, as it were. 3a was among them.

MS. STEVENS-SOLLMAN: Thank you.

MS. STAFFORD: The other two were design 1 and 4.

MS. STEVENS-SOLLMAN: Yeah. I think through 3a is powerful in the fact that it has less in there. Thank you.

MS. LANNIN: Thank you, Jeanne. Donald?

MR. SCARINCI: Well, the surprise -- the surprise so far came from you, Tom, that you actually liked number six. I think -- I think six doesn't -- I think six -- I think neither of the Weir Farm's preferences work. Six -- and let me tell you why.

Six doesn't work because it's a quarter, right? I mean, the paintbrush will probably look like the leaf of a tree. It will look like -- you won't even see it. You know? It's just way too small. You know, the palette is way too small. If it were a dollar, great. You know, I mean, potentially. I mean, it's representational. It's not my taste. But at least it would work. This doesn't work. This I reject out of hand because of the size of the palette.

So as to the -- as to 18, I think it was -- I think it was Bob who said correctly that all you're seeing here is -- you know, a large part of this little quarter is going to be the back of a canvas, which is really kind of boring and uninteresting.

And what works about 18 is what -- so let me say something good about 18, right? Because what does work about 18 is that you have, you know, the prominence of a design feature. In this case though, it's not the park. It's the hand with a paintbrush. And it's the fore -- the paintbrushes in the foreground.

So what works about 18 is prominence. And,

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you know, I just got this morning the latest -- the Minnesota park with the duck. And --

MS. LANNIN: It's a loon.

MR. SCARINCI: Oh, the loon.

MS. LANNIN: Says someone from Minnesota.

(Laughter.)

MR. SCARINCI: Sorry.

MS. LANNIN: Let's get that straight.

MR. SCARINCI: But what's cool about it and what really works about it is the prominence of the loon, right? So, but what are you giving prominence to in this case? In this case, you're giving prominence to paintbrushes and a hand and you're looking at the back of a canvas.

So I don't think either -- for those reasons, I don't think either of the suggestions of the Weir Farm work. Now, having said what I don't think works -- and Tom, you surprised me.

So, what does work, I think, what's cool -- you know, and when you -- you know, I always like cool, when you get it, like a kid. Right? It's cool.

And what's cool is 13, 14, 16 and 17. And

what's scary about 13, 14, 16 and 17 is that there's four of them and we can easily split up our votes picking which of the four it should be. But it should be one of these four because we have never done this before. And it's a -- it's a -- it's a picture within a picture. It plays -- it has -- it plays on -- and you know I like this.

You know, it plays on -- you know, it's a picture of a picture with the -- with the park in the background. It really tells exactly the story you want to tell about Weir Farm. This is the story you want to tell.

And it does it in a very cool way to create a coin in this series that we've never done before. So we're breaking ground with one of these things and we're doing a picture within a picture, you know, you know, kind of a thing.

And I think that the -- that the challenge of one of these four designs will come from the sculpt, you know, in the sculpt. So if this is done -- if Joe Menna does -- it Joe Menna does what he did with the loon to this, we've got a winner here, I think.

You know, it's really going to come down to the sculpt. And I think the use of what we do with proof versus, you know, what we proof, what we -- you know, what they do with this on the technical side, you know, the technical design people, that's also going to be very interesting. And so, this coin has like major potential.

I definitely want to compliment the artists who did these designs for, you know, their creativity and for coming up with something outside of the box. I think it would be a shame if we go with one of the others.

As far as -- as far as -- you know, we can't really make 15 less busy. We can't really do that without changing -- materially changing -- not only changing the design of the coin, but, you know, getting in there and changing of the design of the landscape that it's depicting.

So I really don't think 15 is going to work. And if we get into a motion to discuss how we're going to change it, I will be silent because I can't do that. I can't change the design on 15. It can't be changed.

It can't be "cleaned up", quote, unquote, because it's the landscape. And that's exactly why it doesn't work as a quarter coin, right?

So, you know, we're trying to make -- you know, again, we're trying to make what might be a nice coin if it were -- and it would look great -- it certainly will look great on the five ounce. It will look great on the big portrait, you know. But it's not -- it's not going -- it's not going anywhere on the quarter.

So okay, so now, which of the four, which of the four do you go with. So let's try to hone in on this. And, you know, I like -- you know, I guess I like the asymmetry of 14, you know, because it's off to the side.

You know, it makes the point that we're looking -- it makes the point in a pretty easy to see way on this, you know, that there's a -- that we're looking at a picture and we're looking at the same scene. And the scene is continued, which is very cool. I mean, so you're going to have a bold picture and then kind of a faded -- a faded real landscape.

Now, you could have gone in -- you could have done the reverse of that too and made the -- and made the outside bold. But I think the way that this artist did it is very -- is very -- is very smart, is very good. And I -- so of the four, that's probably -- CT14 is probably my pick.

CT13 is nice. But, you know, putting the rectangular frame smack in the middle, it's just too symmetrical for me, you know, in a kind of a way. And on a small quarter, I'm not sure about it. I still like it, though.

CT16, you know, it's a blank canvas. You know, and it's -- and, you know, it's taking up a piece of the -- it's taking up a piece of the small -- of the small quarter with blank. Could be -- again, could be interesting with the sculpt.

And on CT17, we lose the -- we lose the connection between the picture and the picture. So all we have here -- we don't have the picture in a picture. We have a picture of a picture. So does that make sense?

MS. STAFFORD: Yeah.

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MS. LANNIN: Yes.

MR. SCARINCI: Okay. So in any event, I mean, my preference of all of these designs -- and I think what would make the coolest quarter -- would be CT14.

MS. LANNIN: Thank you, Donald. Dennis, would you like to add --

MR. URAM: Just to Don, I would agree after hearing your thoughts on that. But I tell you what, each of these designs have possibility of COTY awards. It's very creative, very creative. And that's it.

MS. LANNIN: Robert, you had something you wanted to say on this?

MR. HOGE: Yes. I have a comment on this. I agree with Donald, that this 14 is probably the preferable piece of among those four that show the painting.

However, I think there's a basic problem here with the differentiation between the actual landscape in the background and the artwork shown more toward the foreground.

You see the sharp image in the painting and yet this is a place known for Impressionism. And you

have a contrast because the background, which is all faded out here, whereas in reality, what we're trying to convey is the three-dimensional part in the background and the two-dimensional piece is the artwork.

What's going on here? I mean, we're just fading out the background, which is the farm and emphasizing in a more three-dimensional way this painting. And I think that this is a problem.

I think if you're going to try to differentiate degrees of accuracy between a background and a foreground, this probably is going to be lost through time and circulation too because of that fine amount of detailed difference between these two contrasting images.

I think there's a problem here. I like the idea. But I just don't see quite how this would work. Maybe Ron could comment a little bit more on that, showing the realistic background, but here it's all faded out, which would be the more three-dimensional thing.

And then, the two-dimensional painting here

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delineated much more sharp. I mean, what is going on here? I do particularly like the idea of showing something like this. But I don't know if it works.

Again, I'd like to comment on number 15. I don't see why we couldn't eliminate some of the background on that, contrary to what Donald is saying, because nature has already changed this place in the past hundred years.

Let's face it. These trees were pretty small back when Weir was painting them and the bushes probably weren't even there. So I don't think that should necessarily be something that would influence us against number 15.

I do like image 3a. I had meant to comment on this earlier because this was one that I had actually noted. And I think that this might be a way for us to go.

One thing that is not quite so good about this is it doesn't mention national park for the arts prominently in the way some of the others do. But perhaps that could be featured a little bit maybe in tiny lettering even on the palette or something like

that. Thank you.

MS. LANNIN: Donald, you wanted to leap in?

MR. SCARINCI: Yeah. Can I -- can I -- can I just say one thing more about --

MS. LANNIN: Turn your mic on.

MR. SCARINCI: Okay. Can I just say one thing more about 14? And I'll preface by the image of -- from out of *Annie Hall*, a scene out of *Annie Hall* where they're all standing on line and these people are talking about the movie that they're about to see.

And, you know, this pseudointellectual guy is explaining what the -- you know, what the artist was intending. And then, Marshall McLuhan walks out in person and says you have no idea about my work. You know, this man has no idea what he's saying.

Well, I'll preface with that because I'm about to -- because I'm about to do what the pseudointellectual, you know, did.

The reason I think that the artist intended that the picture is in detail and that the background is faded is what's being communicated is that we know Weir Farm from the picture.

And you know, you know, the beauty of the landscape is what the artist is depicting in the picture. So for most Americans, people like me who don't leave New York City except to come here, you know, what we know comes from the picture.

And that's the coolness of the place. And that I think is what the artist was intending. And I'm sorry if the artist is online listening to me. Feel free to call me an asshole.

MS. LANNIN: Oh, Donald. Okay. So that's -- thank you. Interesting comments. Dennis, what would you like to add?

MR. TUCKER: Thank you, Madam Chair. I was really happy with this portfolio. There are a lot of good examples of beautiful draftsmanship here. You know, it's all about art. It's all about nature. So there's a lot to like here.

I'm glad that Heidi mentioned and laid out some of the criteria that we look at while we're considering designs. And I think for many of these, even the ones that I really like as works of art, the issues of clarity and size appropriateness, as you

said, are challenges.

And as I was looking at the 2020 and 2021 designs, I started to look at some of the other coins that have come out recently and look for areas where I think they really didn't work because we have detail layered upon detail, which makes everything get lost at that little one inch diameter. And I know we don't have examples in front of us.

But if you at some point look at the 2017 Ozark Riverways Corridor, it shows a steel roller mill that was built in 1894 that visitors can still tour today. And in the big three inch silver coin, it's beautiful.

In photographs, it's beautiful. You know, in the sketches, as we look at them in this context in these meetings, it's a wonderful design. On the one inch coin, all you can see is the flour mill and then a blur of landscape.

So you don't get the nuance of the stream giving -- you know, the forest giving way to stream and within the stream you have rocks. All it looks like is -- and it doesn't look bad as a coin. But all you can

see is a mill and the feeling of landscape.

And then, on the 2018 Apostle Islands coin, which has the kayaker in the water in front of the tall rocks, you know, the water is beautifully detailed and sculpted. But there are certain angles where you hold that coin and the kayaker disappeared and you literally can't see him in the water.

Take a look at that the next time you have one in hand and you'll see what I'm talking about. Everything is nicely rendered. It looks -- it looks like a good design. But as struck at a one inch size, you lose some of that detail.

So with the Weir Farm portfolio, I think there are a lot of these designs that would make beautiful large-size medals that will look good at a three-inch size.

But they -- unfortunately, this includes, Donald, a lot of the ones that you like and which I like as designs. I don't think they would work as coins.

However, I would also draw your attention to -- in terms of 13 and 14, Joe Menna sculpted the design

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for the 9/11 Flight 93 congressional gold medal. I think he also designed -- he was the designer and the engraver. And it has a boldly sculpted foreground and then a kind of delicate, almost ghostly background. So, and I see a lot of that in these designs that we see with 13 and 14.

So I know at a large medallion size, it can be done and it can be done very well. I just worry about the small canvas that our artists would end up with on the quarter dollar.

3a is one that I thought would work. But again, it has these challenges. On the left, you've got these paintbrushes, which are very fine detail, which are themselves placed atop very fine detail.

What will that look like as a coin? Those would be lost. It looks great at a -- you know, blown up and thrown onto a screen or looked at six or seven inches on a piece of paper. But I'm afraid that those would be lost.

I'm sorry. Actually three I think would be more effect than 3a because, as Donald said, you've got that prominence of a design element, the hand in this

case. So you don't have detail layered upon detail.

Four is a nice scene of Weir Studio. But it doesn't convey the active participatory artistic expression that's so much a part of Weir Farm. Number five is actually one -- I don't think anyone else has really discussed this much. But it might appear simplistic at first glance.

But I think it's coinable and it captures all of the elements of this concept of *plein air* painting that we've discussed in the past. And we also get a good view of the stone walls and the gardens.

Ten and 11 are too simplistic. For 12, at the size of a quarter and really as sketched, this artist could be anywhere. She could be working at a studio. It says nothing about the farm.

And 15 is actually the one that I was drawn to the most as I looked at this portfolio. I think it gets across the concept of Weir Farm without explicitly showing an artist painting at an easel.

You know, you have this -- you have the painter's palette. That communicates the concept of *plein air* painting. You have the lettering.

Heidi, I agree. You don't want to hit the viewer over the head with text. But I think in this case, it strengthens the design and pulls it together. National Park for the Arts, it tells you what you're looking at and it does so with a -- I like the curves of the palette.

It's not a -- it's not the right angles of a canvas or an easel. So I think this makes a good connection between the outdoors and the arts and then the text kind of drives it home just in case you didn't get the message.

Eighteen, I think I agree with my colleagues. I have nothing that would add to their comments already.

Donald, 14 I think would make a wonderful medal and I know that the Philadelphia Mint engravers could work magic with that. I just worry about the size of a quarter dollar.

MR. SCARINCI: Can I comment? Can I --

MS. LANNIN: Yes, Donald.

MR. SCARINCI: No, you're absolutely right. If you look at it as a landscape on a landscape. But

you're right if you look at it as a landscape on a landscape. But it's not a landscape on a landscape.

It's an object on a landscape. The painting is the object. So the foreground is the painting. And you will need a loop if you want to look at the painting. But the foregoing is the painting. So the prominent feature of this design is the thing -- the frame and what's in the frame. You know, if you look at it what way.

And the second thing, to address something Bob had said, is while, again -- again, I hate to -- I hate to like speak for the artist, but -- who I don't know.

But if -- but what's being communicated here, you know, as well is while the landscape may change, because Bob is right, the landscape has changed in a hundred years. And a hundred years from now, it'll change again. And 200 years, it will change even more dramatically.

While the landscape may change, what has -- the art that has been conceived and inspired and has frozen in time that landscape will always be there, will be there forever. This painting in the foreground

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will last forever, while the landscape may change. So

--

MS. LANNIN: There you go. Erik?

MR. JANSEN: This was the hardest --

MS. LANNIN: Turn your mic on, please. Thank
you.

MR. JANSEN: Is that better?

MS. LANNIN: I don't know.

MR. JANSEN: On?

MR. SCARINCI: If it's glowing, it's on.

MS. LANNIN: Okay.

MR. JANSEN: Okay. This was the hardest
collection of the six which we received, in my opinion,
because there is -- there's some lovely art here. It's
just none of it's compelling when it's reduced to a
quarter size drawing.

I just find almost every choice in here I want
to eliminate because it's too noisy, there's not enough
negative space, there are unattractive features in the
field.

So I'm going to try to focus us here on one
that will work. And I'm going to echo Donald's

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thoughts. I'm voting for 14. I think the artist probably did 13 first because he enjoyed the symmetry of that.

MS. LANNIN: Or she.

MR. JANSEN: Or she, or them. But I think the artist ended up on 14 because this is not a picture on metal. This is actually a symbol and the symbol is the easel and the artist's effort.

I would prefer a design that has some energy to it, which would invite a hand and a brush. But the hands and the brushes in this set don't work, in my opinion, on a one inch coin.

I go to 14 with the -- with the begging of the sculptor to truly give us an off-center easel with a drawing on it. There's so much noise there. I wish they could be simplified.

And then, the backdrop -- and Dennis brings out the example of the Pennsylvania 9/11 as the way to just demote the unimportant backdrop. The asymmetry of this is somewhat off-putting. But the symbolic of the easel and the piece of art I think is the essence of this design.

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So I'm going to try to focus the voting. And just as a comment, number 16 looks like nihilism at Weir Farm, not Impressionism. So I'm voting for 14 and the rest of the comments stand on the record.

MS. LANNIN: Thank you, Erik. I'm going to add just a little bit here. I too happen to like 14. I love the asymmetry of it.

It is a snapshot, as Heidi was saying, of just that particular moment through that particular artist's eyes. As long as we can get the easel and the rim of the canvas to pop, I think that that's ideal.

MR. SCARINCI: Yes.

MS. LANNIN: The only thing that I wish it had was saying national park for the arts somewhere. I'm originally not from the East Coast. And so, I look and say Weir Farm, what do they grow?

You know, that's sort of a Midwestern, you know, view of something, whereas my second choice would be number 15 because the palette has national park for the arts on it. And that pretty much describes to me what happens there.

But in terms of design, I really do like

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number 14. So that is all I have to say about this entire series. Thank you. Jeanne, you'd like to say something?

MS. STEVENS-SOLLMAN: I have a question. I would like to know, after listening to all of us discuss these designs, Linda, how do you still feel about your preferences and also about what seems to be ours?

MS. COOK: Thank you. Are you hearing me okay?

MS. STEVENS-SOLLMAN: Yes.

MS. COOK: Okay. Great. Some of the points obviously that you rose are the same that we grappled with. Trying to capture, again, this idea that we are not a farm.

Okay, we don't have animals or we're not -- you know, we're not known for our farming. But farm in the title conjures up one thing in people's mind. But we're really about the arts.

We too really looked at, you know, the quality of the rendering, how artistic could it be. And trying to get away from these busy woods. Yes, we could get

into what period was Weir there, how forested or deforested was the landscape, what did he see when he was there.

But then, you have to marry that with what is the visitor seeing and what's their personal connection to it being an artistic setting as well. All that said, you know, focusing in on your choice, for your design for 3a --

MS. STEVENS-SOLLMAN: Yes, I did.

MS. COOK: Just for example, trying to make the trees -- you know, do we grapple with is this a real scene that was painted or are these just trees that are really greatly depicted on the coin versus what is a real -- something real that the visitor could take and look at the coin and see the location.

So for example we have a number of younger employees at the park. And the first thing that they liked was number one because they said, oh, look, you can take the coin and look and you can see this the minute you get in the park.

Now, we don't think that this is -- you know, again, this empty canvas just doesn't work for us and,

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you know, that design doesn't work for U.S.

MS. STEVENS-SOLLMAN: Right.

MS. COOK: But it is trying to figure out how do we get through the wooded scenes. So going to 14 or 15, you know, that you honed in on, yes, we love that it cuts the side of the coin.

We love that it's off-kilter. It has some, you know, design quality to it and it looks like a painting and that's what we're about. But gosh, it sure is busy.

MS. STEVENS-SOLLMAN: Yes.

MS. COOK: And all those trees, you know, we're really not in the tree business. We do -- are constantly taking down trees to keep these views up. So to see the Weir House completely engulfed in trees just doesn't do anything. It doesn't do anything for the resource as a recognizable location. So that's --

MS. STEVENS-SOLLMAN: No. I appreciate your comments very much. One question I have for 3a, if I could go back to that, or we could go back to that, because of the complications with the brushes and the hands being overlaying the walls, if -- and I don't

like to redesign these things.

But for me, this is so powerful. It has, for me, the stone walls, which I think is so important to Connecticut and New England. What if that palette was just the palette and we had the national park for the arts in that palette? Would that work for you?

MS. COOK: I think a number of things could work on a number of these designs. So I'll just put out there palettes are kind of esoteric. I don't know if the average person knows that that shape is a palette.

And that was the same case with -- 15, thank you. You know, it looks kind of like -- especially at the coin size, which you're the experts it, it just kind of looks -- I mean, this has the -- it looks -- they just look kind of loopy. You know, and some of them aren't this shape. Some of them are square. Palettes can be all kinds of different shapes.

So national park for the arts is important to us because it gets us out of the farm business. That's key for us. And something to do with painting is key for us. You know, these trees aren't right. I don't

even really know if this exact scene is right.

And Vanessa knows. We've gone back and forth on this a number of times. There are elements in there that are completely right. Okay. So rock and the barway, which is the fence with the posts on it, the stone wall. The canopy isn't quite right.

I don't know what this one does for us. I don't know what a grouping of trees in the background that could be anywhere really does for us. It has no discernible, identifiable notion of artwork, other than this kind of loopy palette at the bottom which I would say the average person would not know what that is.

I don't know that I've really honed this down any better. But again, the ones with the paintings that paintings that cut the edge, you know, I have all the scoresheets with me of all the people that we asked to weigh in, like which ones do they like. This has -- you know, this speaks art.

But what's on that palette or what's on that canvas is really -- that's just going to look like blurry -- well, I don't know. This isn't my area of expertise. But I don't know that this serves us to

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have all this vegetation hiding something.

MS. STAFFORD: So just to make sure we make sure you understand, there is some latitude --

MS. COOK: Yes.

MS. STAFFORD: -- for discussion to take place here today for modifications to these designs to be sent back.

And we would ensure that that artist worked very closely with our team in Philadelphia, as well as with you in executing an iteration that meant the requests of whether it's this committee or the CFA should this be one that is recommended to move forward.

So it is not out of the realm of possibility that if that's the stumbling block, there could be discussions held about that.

MS. LANNIN: Thank you, April. Heidi, you wanted to say something, and then Erik wanted to comment.

MS. WASTWEET: Thank you. After hearing all of the comments about this packet, I'm going to say something I almost never say.

I want to formally request that we go back

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again because design 14 has such wonderful potential, if the scene were a different scene. And I don't like design by committee. I don't want to sit here and start how this could be.

A lot of it is going to depend on the sculpting. The sculptor has a choice. They can make the background very sharp and the painting like very loose and like brush strokes or the painting could be incused line. There's a lot of choices there that the artist could do.

But as far as the design itself, I think just keeping the palette the way it is and the concept the way it is and then just pick a different scene that's more clear and more size appropriate.

Otherwise, we're going to be picking something that is a second choice. And I would rather go with something that's spectacular. And this has the potential to be super creative and super interesting. It'll work on the large piece as well as the small piece, if we have a clearer landscape.

So I'm formally requesting that please, please can we go back with this design and add a more clear

landscape and then look at it again?

MS. COOK: Could I -- could I add to that, that the phraseology national park for the arts be incorporated as well? Because I think that helps it make sense.

MS. WASTWEET: I like the phrasing park for the arts. I really do. It may or may not fit on this design. I think this design says that without saying it. So if it does or doesn't, I'm fine either way. We can try it absolutely.

MS. LANNIN: Okay. Two more comments. Erik was first, and then Donald.

MR. JANSEN: I agree with everything you just said, Heidi. I was going to say the same thing.

MS. LANNIN: Okay. Thank you, Erik. Donald?

MR. SCARINCI: If people agree with 14, then vote for 14. I would make a motion to, after we vote, if people like it, to go back to the artist with -- have the Mint and the Parks people go back to the artist to discuss the specific detail, design changes that, you know, they thing could be made with, you know, preference -- you know, with priority given to

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the vision of the artist and the inclusion of the artist because I think what the artist has done here is created a work of art.

And I don't want to have external people, including us, you know, as great as we all are, right, you know, I certainly don't want us, any of us to insert our vision for the vision of the artist.

You know, and I think certainly discussing the specifics of what's being depicted, that's perfectly appropriate and they can do that without us.

MS. WASTWEET: I understand what you're saying and appreciate that. I would not vote for this without changes. So that's why I'm proposing a motion rather than a vote --

MS. LANNIN: So I --

MS. WASTWEET: -- a motion to go back and then look at these again because there are many different directions it could go. And I think it would benefit from a second review by our committee.

MR. JANSEN: This design or the entire set, Heidi?

MS. WASTWEET: Just this 13, 14.

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MR. JANSEN: Okay. Yeah. Yeah. Yeah. And I would only add the following comment. Knowing that this set passes by the CFA as well and they've often gone for architectural solutions where we haven't -- and in fact, the example you cited of the stream and the building was not this committee's choice. It was the CFA's choice. And I think much is lost. It's hard to know if that's a stream or a road or what that is in that design.

But my point is I think we may end up with a harmonious decision from them as well if we were to merely take -- ask the artist to take another look at the palette on 14 or, for that matter, in 13 and give us a negative space and give us an image which may make the constituency a little happier as well.

MS. LANNIN: Thank you, Erik. So I believe that the correct thing for us to do is to vote now and then we can make a motion afterwards. Robert?

MR. HOGE: Yes. I'd like to ask Ms. Cook, if I may, what were the specific difficulties or objections with numbers three and four, maybe apart from the disembodied thumb that seems to just come up

out of the palette there?

Were these not accurate renditions of the landscape in terms of the trees or what exactly --

MR. SCARINCI: Do you mean three and 3a?

MR. HOGE: Three and 3a. Excuse me, yes.

MS. LANNIN: Yeah. Okay.

MS. COOK: So in three, a number of you have already brought up this idea of the blank canvas hogging up or taking up a lot of the space.

So as we looked at this, this was like a quarter of the coin would be devoted to blank space. And that seemed like a waste to us. I will -- so that was one issue there.

This -- you know, this did figure as desirable, you know -- desirable, amongst our -- amongst -- in our minds, a better choice. It didn't have national park for the arts.

Again, it's -- you know, we love this artist. We loved this artist's trees. Like we liked number four because of the artistic quality. But it's not a scene that you can go to in the park necessarily.

It's not -- so the park is recognized for 200

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painting sites where you actually go and look at the location and compare it to a work of art, just as part of our mission is to reunite works of art to the park that depict these locations.

MR. HOGE: So this is --

MS. COOK: So we can live at this micro level. This is not -- it has a generic quality. Yes, it has all the pieces. It's got a great stone wall and it's got beautifully rendered trees. But it could really be anywhere in the park. So it makes us generic.

And as we've mentioned before, you know, kind of striving to not be a farm, striving to be a park dedicated to art, which in itself is, you know, not the typical depiction of what national parks are. We don't know that this really sets us apart or defines our best qualities.

MR. HOGE: I noticed --

MS. COOK: But we really liked this artist. The artistic abilities are endearing.

MR. HOGE: Yeah, I like these too. But that was my question, just to see if this is sufficiently accurate.

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MS. COOK: Right.

MR. HOGE: It seems to me as though perhaps national park for the arts could have been put in place of the blank canvas in number three.

But something about these palettes just doesn't work as far as I'm concerned. I mean, there's a thumb sticking out of that hole and there's no hand there to hold that.

MS. COOK: Right.

MR. HOGE: Something is wrong with the palette.

MS. COOK: Right. Palettes are -- they're almost a bygone era, a notion that you work with a --

MR. HOGE: Yeah, and what's with the brushes there? I mean, they're just sort of in space flying out of the palette with the disembodied thumb.

MS. STEVENS-SOLLMAN: Can I -- can I just defend this artist a little bit? If you're a painter, and I was at one time, that's exactly what you do.

You hold the palette. Your hand is underneath the palette and in your fingers the brushes are being held. So this is pretty accurate.

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MR. HOGE: But those brushes look like they go toward the back of the hand.

MR. SCARINCI: Well, I think honestly, the blank palette --

MS. STEVENS-SOLLMAN: They do. They do. They go to the back of the hand.

MR. HOGE: What holds them?

MS. STEVENS-SOLLMAN: Your hand.

MR. JANSEN: Yeah.

MS. STEVENS-SOLLMAN: It's like this.

MR. JANSEN: Yeah. It's behind it.

MS. STEVENS-SOLLMAN: You're behind it.

MR. JANSEN: -- so you can press and mix the colors.

MR. HOGE: No, but they look like they're going like this.

MR. JANSEN: To defend the artist here, and perhaps I'll put an idea out there that might make it more, I'm sorry, palatable.

If the actual easel frame were slightly more - - just cantered off in perspective and if the corner dipped below the palette's curvy edge, it wouldn't feel

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so aggressive in its dominance of that quartile.

MS. STEVENS-SOLLMAN: I agree.

MS. LANNIN: Okay. I think we should distribute the scoring sheets and make our selections. Okay. While we're doing that, April, would you like to talk about the next one, please?

So this is a procedural question. April just left. If we're going to change 14, should we vote at all?

(Cross-talk)

MS. LANNIN: Before we vote --

MS. WASTWEET: I would like to make a -- I would like to make a motion to send the packet back for redesign, focusing on design --

MS. LANNIN: Fourteen?

MS. WASTWEET: -- 13, 14, with a more clarified landscape and the possible addition of text to be reviewed again in the future.

MS. LANNIN: Okay. Is there a second?

MR. SCARINCI: At what point can I make -- see if I can make an amendment to that?

MS. LANNIN: Oh, boy.

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MR. SCARINCI: Do we need to -- do we need to see it?

MS. WASTWEET: I think so.

MR. SCARINCI: Because I don't really feel the need to see it again.

MS. WASTWEET: I feel the need to see it.

MR. SCARINCI: You do?

MS. WASTWEET: Yes.

MS. STAFFORD: We're happy to bring it back.

The one request that we would have is in addition to the refinements for the particular designs that you direct us to, if there are any strong preferences the liaison still has after hearing all of the discussion between this and the CFA, we would like to include those as well, just for the record and for further discussion.

MS. WASTWEET: I'm happy to modify my motion to I'll generalize my statement. My motion is to request a redesign of the packet or what is the correct phrase?

MS. STAFFORD: Rework the designs based on the committee's feedback and bring it to you again in the

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very near future.

MS. WASTWEET: Perfect.

MS. LANNIN: Is there a second? Erik. All those in favor of Heidi's motion, say aye.

(Chorus of ayes.)

MS. LANNIN: Those opposed? The motion passes. Tom, I assume you raised your hand and I just couldn't see you.

MR. URAM: There we go.

MS. LANNIN: All right. Thank you very much. On to the next one.

MARSH-BILLINGS-ROCKEFELLER NATIONAL HISTORICAL PARK

MS. STAFFORD: Marsh-Billings-Rockefeller National Historical Park in Vermont will be the next site that we discuss. And I just want to note for you, Madam Chair, our liaison I believe needs to leave at noon in order to catch a flight. So making sure we leverage the benefit of our counsel, I just wanted to provide that information to you.

Background information about this site, nestled among the rolling hills and pastures of Eastern Central Vermont, the Marsh-Billings-Rockefeller

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National Historical Park is the only national park that tells the story of conservation history and the evolving nature of land stewardship in America.

The boyhood home of George Perkins Marsh, one of America's first conservationists, and later the home of Frederick Billings, a conservationist and pioneer in reforestation and scientific farm management, the property was given to the American people by its most recent owners, Laurance S. and Mary French Rockefeller.

The park's forest is one of the oldest scientifically managed forests in the U.S. In walking the park's carriage roads and trails, visitors can see examples of one of the earliest practices of reforestation dating back to the 1870s alongside more modern approaches to hardwood management.

The mansion is maintained as a historic museum to interpret the life and legacies of the generations of families that have called this place home.

Our liaison's preferences can be seen here. It is design three, seen on the left, and design eight. Here with us today is our liaison and deputy superintendent of Marsh-Billings-Rockefeller National

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Historical Park, Christina Marts. Christina, thank you for joining us. Would you like to say a few words?

MS. MARTS: Absolutely. Thank you for having me. It's just a pleasure to be here. And like my colleague, I'd also just like to take a moment to thank the staff at the Mint for all of their wonderful work in stepping us through this process and to this committee for your early input in the conceptual phase of the design and its focus.

We are very excited with the portfolio that was presented to us for the quarter. Marsh-Billings-Rockefeller is a small park about a very big idea, about the idea of stewardship of almost two centuries of the legacies of families taking care of the land and passing it down from one generation to the next in that commitment of caring for a place.

It is unique within the Park Service. It's not a wilderness place. It's not a set historic site. But it's about hands on the land, that interaction of people and nature over time.

So we're very thrilled with some of the artists' approach and really diving deep into looking

at the conceptual realization of that thematic theme that the park represents.

MS. LANNIN: Thank you very much. April?

MS. STAFFORD: Moving through the designs, we'll start with design one and 1a depict the planting of a sugar maple sapling representing the regeneration and conservation of the forests.

In the background, design one includes the Marsh-Billings-Rockefeller Mansion on a hill, while design 1a, seen here, portrays a grassy hillside with the Green Mountains in the background.

Design two features branches of a Norway spruce and a sugar maple with seeds representing the site's present and the hope for its future. The inscription "People Taking Care of Places" illustrates the commitment to conservation and stewardship demonstrated by the Marsh, Billings and Rockefeller families.

Design three depicts a sugar maple seedling passing from the hands of one generation to the next. This simple gesture is emblematic of the stewardship required to conserve our shared natural resources for

the enjoyment of future generations. And again, this is our site liaison's first preference.

Design four features branches of a Norway spruce with the seeds being released from the cones, symbolically continuing the ideas of George Marsh and Frederick Billings in conservation and sustainability. The inscription "Legacy of Conversation" completes the design.

Design five illustrates the concept of conversation in the cycle of planting and harvesting. Here a Norway spruce seedling is shown against the backdrop of coarse logged spruce. The inscription "Land Stewardship" is included.

Design six recalls a few of the thousands of Norway spruce seedlings planted by Frederick Billings following the inspiration of George Marsh. The planting was an effort to restore the deforested lands around the home that resulted in erosion and loss of topsoil. The inscription "Future Forest" is at the top of the design.

Design seven portrays the carriage trails cutting through the planted Norway spruce forests at

the park. It evokes the ideas of conservation, stewardship and human access, inviting viewers to imagine themselves entering the forest and experiencing the feeling of being sheltered by the trees.

Design eight, our liaison's second preference, depicts a young girl completing the planting of a Norway spruce seedling near an established tree, continuing the lifecycle of the forest.

The child represents the conservationist seeking to maintain a sustainable forest for future enjoyment and education. This design includes the inscription "Land Stewardship".

Design nine features a young oak seedling next to a maple and a Norway spruce. The seedlings are a part of the environment that ensures the continuing health of the forest, representing 150 years of environmental conservation and land stewardship throughout the park.

Design 10 depicts modern logging and forest management in autumn using a horse logging method, one of several methods of logging used within the park.

MS. LANNIN: Thank you, April. Heidi, would

you like to begin?

MS. WASTWEET: A lot of these designs I think look really great on a website, on brochures, on posters of the park but not on a quarter. The two designs that I think would work on a quarter are number two and number four.

Number two I think is my preference. It's all that needs to be said. It's not more complicated than this. This says a lot in a very simple way. There's really beautiful textures here that will read well on a quarter and on the larger silver piece. There's lots of negative space, which gives clarity to the image. It's not too literal.

I do prefer the phrase "land stewardship" over "people taking care of places". But that's a really easy modification that doesn't impact the artwork. I think this is simple and beautiful and knocks it out of the park. And I'll just leave it at that.

MS. LANNIN: Tom, are you with us? Would you like to speak next, please?

MR. SCARINCI: He's on mute, I think.

MS. LANNIN: Are you -- Tom, unmute? Tom, are

you there?

MR. URAM: Yeah. I hit the wrong button.

Sorry about that.

MS. LANNIN: Okay.

MR. URAM: Relatively short on this one regarding I looked at the designs and I would say that I definitely don't want number one because I want to see another building.

But I do like the idea of number three with the hands and I also like the number eight as well. And I lean a little bit more towards eight because of the person being there and actually planting. I understand three.

So I do like the choices. But I also like the idea that that one says land stewardship. That's it. Thank you.

MS. LANNIN: Okay. Thank you very much.

Robert?

MR. HOGE: Thank you, Madam Chair. I don't think we'd have a problem really very much with any of these designs. They're very attractive and they do convey the message.

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Probably my least favorite would be number 10 because this is simply saying 19th century activity, you know, with the horse. I like the committee's selection, the number three and number eight.

Number eight, with land stewardship and the young child, the tiny tree and the large tree together I think really kind of covers time. And I think it does a nice job there. Number three is especially well drawn. But you know, how many shades of gray do we want on a coin? Let's worry on that.

Number two is perhaps stylistically the most attractive of these designs. Number seven I like because of the human pathway through the forest and this is not completely evidently a replanted forest. But it kind of gives the idea that it could be.

So I'm pleased with this portfolio in general and I probably would support the committee's preferences in this case.

MS. LANNIN: Thank you, Robert. Jeanne?

MS. STEVENS-SOLLMAN: Thank you, Madam Chair. I too was pleased with this portfolio. I think it was well done.

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I like number two and number four because of its simplicity. I have to agree with Heidi. I think this would make a beautiful, beautiful coin because we do have negative space. We have, you know, the seedlings of the parent trees.

Also I think that number five is interesting, interesting in that it has the cut lumber, the cut trees and then the seedling and land stewardship. This is a little bit more abstracted. Perhaps some people wouldn't understand that these were logged trees. But I do think that of all of them, those three are my choices.

Number eight I think is a little too involved with too much information. I think the child is great. But I don't know that that's going to coin up as a child, just as a person. And perhaps that's okay. So that's all I have to say. Thank you.

MS. LANNIN: Thank you, Jeanne. Donald?

MR. SCARINCI: Heidi is right. Two is the right coin. I mean, this is a pretty easy pick actually. Two is -- two is the best design here. It communicates what you want to communicate.

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If the people from -- if they want to change it to land stewardship because they like that slogan better, it doesn't matter what the slogan is. But the design will look beautiful on a quarter. It's the right size. And for purposes of the Parks people with their preference of three and eight, eight just -- again, you know, is the focus -- is the focus on nature or the person.

There's kind of a lost focus on eight and there's no need for a human being to be depicted. And on three, it's just the three hands just doesn't work.

So overall though, by the way, as negative as I was at the last meeting about what was presented to us, I am as positive this meeting about all of the good designs in all of the things that we're looking at today. As a group, whatever happened is great.

MS. LANNIN: Put that in bold, please. Thank you. Dennis?

MR. TUCKER: Thank you, Madam Chair. Donald, I apologize. I need to disagree with you on that. I want to remind our committee that back in October 2017, when we had our telephonic meeting about these coin

designs, for Marsh-Billings-Rockefeller, land stewardship was the dominant theme of our conversation.

The important focus for this park, as our liaison has pointed out, is on mankind's management of nature. This is not a protected wilderness. I wrote that in my notes and you mentioned that as you were speaking. It's about deliberately and carefully planned human control of natural resources.

So when you ask, well, do we really need to show a human, yes, we need to show a human. We need to show a human and nature. So to me, for that reason, the following designs are completely out because they lack the human elephant -- elephant -- the human element.

MS. LANNIN: That too.

MR. TUCKER: They also lack an elephant. Two, four, six, seven and nine I would disregard completely. Number five, to a lesser degree, it does show cut logs. So I think that talks a bit to the subject of human management.

And two tries to make the connection using the text though, Heidi. I think it -- you know, these

designs that only show natural elements, they could be anywhere. They could be any sort of forest or natural environment. Bob, design seven, it does show deliberate human access to nature with the carriage trails. But I don't think that strongly evokes the concept of deliberate, planned management of nature.

So for me, that left one and 1a, three, eight and 10. I think one and 1a make the best use off the small, one-inch canvas of a quarter dollar.

And while the Marsh-Billings-Rockefeller Mansion is important to the park, in our earlier discussion in October, we leaned toward it not really being crucial to that idea of human management of nature.

For that reason, I favor 1a as the strongest design in this portfolio. I think three has a very visually pleasing bit of symbolism with the managed land and trees being passed down from generation to generation.

If this could be effectively translated into sculpture, then this would be one that I support as well. But I do wonder if it relies too much on shading

to get its artistry across.

Number eight, like 1a, I think it does illustrate that idea of direct human management of nature and it throws in the bonus of a symbolic lifecycle. You know, you've got the -- you've got the seedling and then you've got a mature Norway spruce there.

I don't think that the girl is too small or overly detailed for the size of a quarter. I think that the size of that figure would work. We've seen that in the Ellis Island coin I think would be a comparable design.

I struggle with the words land stewardship. I appreciate what the text is doing and how it adds to the communication of this design. But I wonder if it would be a stronger contender if those words were absent. What the words get across is already being shown symbolically with the girl and her work in the soil.

And Ron, I don't know, I think the lettering on a textured background might be a technical challenge. Maybe not.

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MR. HARRIGAL: In this case, it's not going to be a lot of relief there. Where you have trouble is where you have the change in relief height and then the letters look kind of odd because, you know, you have to put draft on them. So they get wider and narrower. So it's a lot of fudging we have to do in the sculpt to do that. But on this, it's pretty much just a marble flat plain there. So we'll be okay with that.

MR. TUCKER: Okay. So I'm okay with the design as it stands then. I wanted to -- if I could, I want to speak a moment about number 10.

And this is kind of a sidebar. But I think it'll be a valuable discussion for our artists going forward. It does show human management of the land and resources of the park. But it just doesn't get the horse right.

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

MR. TUCKER: And I grew up -- I grew up -- and Jeanne, I expected you to comment on this, being an animal person.

MS. STEVENS-SOLLMAN: I didn't comment on it

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because there was nothing good I could say about it.

MR. TUCKER: Okay. I --

MR. HOGE: It looks like a titanoclear (ph).

MR. TUCKER: I grew up --

MS. STEVENS-SOLLMAN: Just -- excuse me. If this horse were alive, it would be dead.

MR. HOGE: It's a fossil.

MR. TUCKER: I grew up around horses in New York. So when I looked at this horse, it just looked off to me on several points.

So I called my mom and my sister. They're my horse experts. I think between the two of them, they have about 80 years of experience breeding, raising, training, riding horses. And I'll just tell you some of the feedback they gave me.

They said that a horse's nostrils are usually bigger for more air intake. The jaw looks wrong. A direct quote, "The lower lip normally has just that, a lip with some pouting fat on the bottom."

Regarding the logging harness, it seems like the horizontal bar running behind the horse is too close to the back legs, inhibiting normal leg movement.

Also the connections of the straps look wrong.

The horse's front left leg looks off. It looks bowed in at the joint and then bowed out under the joint. The horse's mane is uneven, much longer on the left side than on the right.

So now I will say that even if this horse were perfectly rendered, I don't think that the design communicates what we're trying to communicate with this coin.

But I wanted to go over some of these apparent flaws because I think it's a good lesson for our artists when they submit proposals to us. You're going to be held to a high standard for artistry. If technical details --

MS. LANNIN: Dennis' mom.

MR. TUCKER: This is my mom speaking. And she was an artist as well. If technical details appear to be inaccurate, if perspective is off, if the musculature is wrong, the physical form isn't true to life, then your concept might have merit, but it could lose some points in our voting and our ranking or be dismissed outright. So that's why I wanted to spend so

much time on the horse.

MS. LANNIN: Thank you, Dennis.

MR. SCARINCI: I know what Erik's going to say. He's going to say -- he's going to start by saying stop beating a dead horse.

(Laughter.)

MS. LANNIN: Okay. Puns are done. Erik?

MR. JANSEN: I was actually looking for a play on horse of a different color. But I didn't find one. I see I have a reputation problem.

MR. URAM: This -- (cross-talk) -- does not justify.

MR. JANSEN: Thank you, Madam Chair. This was one of the more fun sets to work with. And I think it's because whether through artists commissioned or the idea, we just got a number of lovely symbols to play with. We've got negative space. I mean, you just -- I just feel like I'm dancing through candy here. So that's really lovely.

I'm going to try to focus us. I think the bingo is five and the reason I think the bingo is five is between the simplicity of the logs, which I'm going

to approach negative space and the literal negative space on the bottom and perhaps it's too abstract. But you've got the front end of the young plant and the back end of harvesting the production of the land. I think you have the full cycle of the mission here.

I can't remember seeing logs on a coin. Two and four to me could be any natural mission out there. And so, they miss the concept that stewardship is not just a presence, but in fact a reciprocal harvest and reinvestment. So five does that for me.

Number three, I certainly respect that. And it's not the first time we've seen an artistic coin of the idea of handing off the young sapling. One, as I mentioned, back to the artists, please, please, please kick your habit of using grayscale on your art to us.

Just plain stop, please, because that makes this image very deceptive in terms of what it will look like in sculpt as opposed to a greyscale world. That's just a plea to the artists. Please stop doing that. I think it's detractive, if that's a word.

I'm not sure the sculptor will capture the nuance here of the receiving hands being small and

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young and the giving hands being more mature. I think that was the intention of the art. That will disappear on the quarters coin and it will just be some hands holding a bush. So I'm on number five. We could talk about more. But I don't see any point in it.

MS. LANNIN: Thank you, Erik. I liked a number of these. I have to say I never really thought about five. I do like number two for the negative space.

With the people taking care of places, that could be replaced by legacy of conservation or land stewardship. I don't dislike number three, which was the liaison's preference. I think that -- how do you think that would sculpt, Ron?

MR. HARRIGAL: Well, you know, Heidi has mentioned on previous occasions sculpting in like a 45 angle and that type of thing and especially hands. The thumb on the adult hand in the back would be very difficult to pull off.

MS. LANNIN: Okay.

MR. HARRIGAL: I mean, hands in perspective work. But hands in like, you know, a three-quarter

profile, in that they look squat. They look short.

This is going to be a challenge with the hands --

MS. LANNIN: Okay.

MR. HARRIGAL: -- the way they're depicted there.

MS. LANNIN: Okay, and I do like -- I do like number eight because I think it hits everything that the park stands for. I'm not a left-handed person.

So I just kind of look at the way that she's holding the spade or the trowel or whatever it is to plant that. But I think that there's a lot of nice negative space in there.

It does say land stewardship and it's quite obvious that she's replenishing and restoring a forest. So those would be my comments. Anybody want to add anything else? Heidi?

MS. WASTWEET: I want to thank Dennis for reminding us of our last comments about this when we were inputting the narrative. That was helpful. And I fully agree with what you were saying about the human element and the stewardship being important.

But that idea versus the execution is what

holds me back and keeps me on the simple design of number two. I want to look at design number eight. This has a lot of potential. But what we've got here is it looks like someone had someone pose, took a snapshot --

MR. SCARINCI: Yeah.

MS. WASTWEET: -- and then drew that. Imagine for a minute if Donald De Lue had designed this, what would that look like.

The face here would be a proper profile instead of this slightly away, confusing look. The hair would be a beautiful design, flowing down. The girl would be curved and she would encompass that circle and then she would be cradling the sapling.

It would be gorgeous. But this is just stiff and unartistic. And even though it hits the marks of what we said in our comments towards the narrative in the beginning, the execution isn't there and I can't support that because I know what it could be and it's not.

MS. STEVENS-SOLLMAN: And can I just add to your comment, Heidi? I don't think, even though this

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is a left-handed person, I don't believe that left arm is correctly executed.

MS. WASTWEET: I agree.

MS. STEVENS-SOLLMAN: It's just not right.

MR. SCARINCI: No, it's left.

(Laughter.)

MS. STEVENS-SOLLMAN: It's way out left. But if you were actually using a trowel, your hand would be in a different position than it is here.

MS. LANNIN: Donald?

MR. SCARINCI: I just like two. Two makes the best coin. But Dennis brings up a good point, I mean, because we're giving the artists particular instruction when we go through this process by doing the narrative. Even though I was not on that call, I probably would have said the same thing in terms of what the importance of the park is.

So if you had to pick a coin with the human element, as Dennis -- as Dennis, you know, pointed out, you would -- I think the best one is 1a. I discounted it because I think two was a no-brainer from the point of view of what makes the prettiest coin.

So if we're going to go with the prettiest coin, it's two. If we're going to -- you know, if we're going to defer to our own instructions to the artist, I would say it's 1a. And that's how I would focus, you know, the debate.

MS. STAFFORD: Designs one and 1a were also our liaison's third and fourth choice for preferences.

MS. LANNIN: Ron, any comments about 1a? Ron, any comments about 1a?

MR. HARRIGAL: No. I mean, the hands would be easy to do on this one because, you know, you can see the length of the fingers and you can actually get the grip on the left hand there.

The mountains in the back would be a silhouette, you know, with low relief. Nice peripheral on the upper part of the image, very well-silhouetted leaves, very recognizable. So this one would sculpt very well.

MS. LANNIN: Okay. Thank you very much.
Donald?

MR. SCARINCI: I just love -- I love Ron. I mean, the artists who are on the phone, the hands are

never easy to do. They're a pain in the ass, I mean, and they're hard to do.

And, you know, Eugene Daub just did a medal for the Jewish American Hall of Fame depicting hands, which are -- it's just amazing.

I mean, you know, our sculptors, you know, at the U.S. Mint can do hands very well. So they make it look easy. But it's not easy. And they can do it. But it's a challenge. Hands are a challenge. Hands are like teeth.

MS. STAFFORD: Madam Chair, I believe our liaison has requested to add something.

MS. LANNIN: What would you like to add?

MS. MARTS: Yes. In terms of the discussion of one versus la, these are attractive to us. And of the two, we certainly prefer one, with the house that the three residents resided in, in the background.

It does give it a sense of place and a stronger grounding within the park's resources versus the general mountainous landscaping.

But to the committee's discussions regarding concepts like two versus concepts like one, three and

eight, we strongly weigh in on the need to have that human element as part of it, reflecting that natural and human dynamic.

We agree that two is just stunning in its design. But it feels placeless to us, even with the slogan that would connect it back to the park's message.

MS. LANNIN: Thank you. Heidi, you wanted to add one more thing?

MS. WASTWEET: If we're going to lean toward one, I just want to make a suggestion. Because the house is too detailed for the size of the palette, a possible solution to that is to just make it a silhouette so it's there.

It's a recognizable shape, but yet it makes it appropriate for the size, if that was the direction you wanted to go.

MS. LANNIN: Donald?

MR. SCARINCI: 1a or two.

MS. LANNIN: Okay.

MR. SCARINCI: I'd go with 1a.

MS. LANNIN: Are we finished discussing this

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grouping? Then I think we should pass the scoring sheets and we can begin talking about the next group.

MS. STAFFORD: Okay.

MS. LANNIN: Thank you, April.

SALT RIVER BAY NATIONAL HISTORICAL PARK AND ECOLOGICAL PRESERVE

MS. STAFFORD: Thank you. For Salt River Bay, unfortunately our liaison was not able to be with us here either in person or on the phone.

But we can tell you from our numerous, numerous interactions, largely they wanted to convey that it was critical that they find an image that represents the distinct and unique -- the uniqueness of Salt River Bay as a park from any other place and especially other places in the U.S. Virgin Islands.

So some background on Salt River Bay, this national historical park and ecological preserve's blend of sea and land holds some of the largest remaining mangrove forests in the Virgin Islands.

The water, which makes up the majority of the park's 1,015 acreage, is home to 27 species that have been listed as rare, threatened or endangered. Coral

reefs form the basis of communities that are comparable to tropical rainforests for their biological richness and global significance.

The liaison's preference, there is only one and it's a strong preference, is design one. This design depicts a red mangrove tree in an early stage of its lifecycle as it evolves from a very small plant to an adult tree. This design brings awareness to the park's endangered mangrove forests and the unique and delicate nature of how the species reproduces in saltwater.

Moving on, design two features a school of black bar soldier fish swimming past a shallow coral reef dominated by elkhorn coral. Design three depicts a conch shell resting on the beach close to one of the cultural landmarks in Salt River Bay Historical Site and Ecological Preserve with red mangroves in the background.

Design four portrays a juvenile green sea turtle swimming among red mangroves on the shore of Salt River Bay. Seven highlights a green sea turtle swimming through the mangrove roots as the viewer looks

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across the bay to see the mountainous landscape on the other side.

And design 12 features a green sea turtle basking in the Salt River Bay mangrove shallows. Madam Chair?

MS. LANNIN: Thank you very much. Heidi, would you like to begin?

MS. WASTWEET: I love this packet. Everything here could work really, and I don't think I've ever said that. I agree with the liaison preference. I think that number one is clear. It's attractive. It says everything it needs to say and it's size appropriate.

We have a running joke in this committee about turtles. I'm sure we'll hear some turtle comments. Both the turtles are great. I would love to see those too. The fish might be not specific enough to this park. But I support the liaison preference in this case.

MS. LANNIN: Thank you. Tom, are you with us?

MR. URAM: I'm here. I agree. I think these are all terrific designs. I think that we can be

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pretty creative. I really like number -- is it 12 that's on there? It looks like 12. But also I could go with the stakeholders' preference as well. But I don't think we could go wrong on any of the designs.

MS. LANNIN: Great. Thank you so much.

Robert?

MR. HOGE: Thank you. I agree with Tom. I think all of these are winners. I would be happy to go with the stakeholder preference of number one. It's a beautiful design.

And I agree with Tom that number 12 is really kind of captivating too. I like the combination of both plant and animal life relating to the Salt River Bay area too. And the two turtles, we like turtles.

MS. LANNIN: We like turtles.

MR. HOGE: So they're all good. The conch shell does less for me, and the fish as well. But these -- but they're very attractive designs too. Thank you.

MS. LANNIN: Thank you. Jeanne?

MS. STEVENS-SOLLMAN: Thank you, Madam Chair. I was really taken by this particular group of designs.

It's refreshing to look at a page that you are very happy with. You know, I can't say no to really any of these.

So, but my preference truly goes with number one. I think it's dynamic and powerful. It has all the negative space that we want and I think the delicacy of the mangrove trees are -- it's just great. So I'd go with that one.

But I do also like number seven because we do have the plant life and this little turtle, which could be nice. However, I think there's too much -- too much information here. So as it's coined up, we might lose the beauty of this coin. And therefore, I go back to number one. Thank you.

MS. LANNIN: Thank you, Jeanne. Donald?

MR. SCARINCI: Yeah. Everything you said, Jeanne.

MS. STEVENS-SOLLMAN: Thank you.

MR. SCARINCI: And yeah, one is a great coin. I just -- I just want to say though, they're all excellent designs. And I know at least one or two of these is Emily Damstra's, who was devastated when I

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criticized her coin one time. But I want to compliment all of these coins, okay? So all of these designs are good. And, you know, and we keep asking for turtles.

MS. LANNIN: Yes. We got them.

MR. SCARINCI: We get turtles and we're not going to vote for turtles? You know, I mean, you know, it's kind of -- kind of sad. I mean, we talk about us sending mixed messages. We want turtles, turtles, turtles. We get turtles, perfectly good turtles, all good turtles. Any one of these coins could be picked.

MS. LANNIN: True.

MS. STAFFORD: It's just -- this is I think really important. Because of the hurricanes and the catastrophic devastation that happened in the Virgin Islands as we were beginning discussions about the concepts and themes that were appropriate, I don't know if you all remember, but we were without a definitive liaison for some time.

And so, when we finally established contact and we shared with them the penchant for turtles, they were very cautious about that because, while there are turtles, of course they're in the U.S. Virgin Islands.

This particular site, they were very, very strong on this point, is not necessarily known for turtles, while sister sites are very much known.

And so, that's why the turtles you see here all have another element that speaks to the distinction of Salt River Bay.

So just for your awareness, that was a little bit of a timing issue on our part because it was difficult for us to establish that subject matter expertise in the beginning that could help shape that direction. So, if that makes you feel any better.

MR. SCARINCI: I know. I know. And I know that. I have turtles in Turks and Caicos. And I'm dealing with my hurricane damage this weekend actually. You know, finally I got the kitchen guy. Two on the island.

You know, but, you know, for all the reasons Jeanne said and all the reasons Heidi said, you know, I mean, number one is a no-brainer choice. But it's a no-brainer choice among really good choices.

MS. LANNIN: Thank you, Donald. Dennis?

MR. TUCKER: Thank you, Madam Chair. I think

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it's important for our artists to listen to what we're saying here and listen to what we like about these designs.

They all have bold, singular, primary devices that draw your eye in. They've got the conch shell, a turtle, a mangrove tree. And we like that approach because it makes a coin memorable. Think back to the Frank Church River of No Return coin, the wilderness coin.

I supported the design that had a big, bold wolf staring straight at you, you know, a front-facing portrait. My opinion was that kids would see that and they would all immediately start checking their pocket change and their piggybanks to see if they could find a wolf coin.

You know, it didn't have detail filling every square millimeter. It didn't have a lot of trees and other elements competing with the wolf. It would become the wolf coin.

So you know, here we have -- we've got the fish coin, the turtle coin, the conch coin, the mangrove coin.

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MS. LANNIN: I think we should do them all.

MR. TUCKER: So these bold elements serve well on this venue, you know, the one-inch quarter.

I thought it was interesting that none of these designs directly illustrate the historical aspect of the historical park. I just thought I'd throw that out. But that was an interesting sidebar.

Number two shows motion, which is a dimension that we don't see in every coin design. So I found it appealing for that reason. Number three is good. You know, we have the central design element and it's backed up by other secondary design elements.

Four and seven are, you know, our last best chances to finally get a turtle, as we know. I think number seven, of the two turtle coins, is my favorite artistically because I think it more naturally shows the animal in its habitat.

It's much more -- in number four, the turtle is more central to the design. But I think it comes at the expense of a greater realism. You know, it's kind of floating in air rather than swimming through the water.

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And number 12 is artful. It has personality. But I think it loses something by not showing the entire turtle and also by not showing it in motion. I appreciate the liaison's feedback on how turtles are not necessarily distinct to this site.

But I think number seven gets around that because it does put it within the context of the water and the flora of the region. So I like number one. I think it's very bold. I also like number seven. I like all of them. But one and seven are my strongest preferences.

MS. LANNIN: Thank you, Dennis.

MR. URAM: Hey, Dennis?

MR. TUCKER: Yes, Tom?

MR. URAM: Don't forget we still have the -- don't forget we still have the bats when the turtles come.

MS. STEVENS-SOLLMAN: The bats. The bats.

MS. LANNIN: The bats and the turtles.

MR. SCARINCI: The bats. The bats.

MR. TUCKER: Oh yes, that's right. That's right.

(Cross-talk.)

MR. TUCKER: The bat coin.

MR. JANSEN: Yeah. I hate to turn my back on these turtles, but I think I'm going to. Comments to the artists, as Dennis just said, design number two has motion in it, which is kind of fun. So the coral was a bit of a confusing shape there.

So I would say to the artist who did that design, bring that school of fish back again because I think there is motion there and I like that. This was a fun set of drawings. It has the elements of singular symbols with effective negative space. And that makes it very easy.

To the artist on design 12, I think one of the distracting pieces of that is the perspective -- the perspective is off on the -- we've got the ripples in different plains. And so, the perspective doesn't work and that kind of tears the picture apart in terms of it feeling good.

So bring the ripples back on another design where that approach works. But get your perspective cleared up a little bit, please. It's difficult. But

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we missed it on this one.

I'm voting for design number one. I think it will work well. I think it will stand out. It's the best choice here.

MS. LANNIN: Thank you. I'd like to add my sad tale of another turtle gone missing. The minute I saw design number one, it was so beautiful. I know that that was going to be it.

So thank you to the artists who have indulged our fascination with turtles. But I think that, without question, it has to be design number one. And everybody's smiling.

Okay. I think we should pass out the sheets and vote on this, unless anybody's got any other questions. Ron, are you happy with design number one?

MR. HARRIGAL: We can definitely sculpt that.

MS. LANNIN: Great. Thank you. Okay. We're going to take a break for about 15 minutes while the calculations are being done. We'll come back at five minutes to 12:00. Thank you.

(Whereupon, the foregoing went off the record at 11:40 a.m., and went back on the record at

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11:53 a.m.)

MS. LANNIN: We'd like to begin. We'd like to begin with a discussion of how we voted for Salt River and for Marsh-Billings-Rockefeller.

For Salt River, design number one was our winner with 23 points. Design number two and eight had eight points. Design three had four. Design number four had six votes. Design number seven had eight votes and design 12 had seven votes. So number one it is on that one.

Marsh-Billings, design number one had four votes. Design number 1a had 10 votes. Design number two had 10 votes. Design number three had six votes. Design number four had one vote.

Design number five had eight votes. Design number six, no votes. Design number seven, no votes. Design number eight, eight votes. Design number nine, zero votes. Design number 10, zero votes. So we have a tie. Apryl, would you like -- this Apryl, with a Y, would you like to address that?

MS. WHITAKER: Sure. There is a tie between design 1a and number two, both receiving 10 points. To

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reach a majority to make a recommendation, the point total is 13. So we've not yet reached a majority. But you have options. I think you would be -- if anyone wants to -- I think you can make a motion certainly and discuss those two designs specifically.

MS. LANNIN: Okay. Who would like to discuss design 1a, with 10 votes? Would anybody like to weigh in on that?

MS. STEVENS-SOLLMAN: I'll weigh in on this. I think 1a is very viable. I think what the hesitation might be is the position of the right hand and exactly is that having the soil down or not.

But as far as the design goes, I love the fact that the Green Mountains are in the back. I know the liaison wanted the structure. But I believe that this is a clearer design. I like the negative space behind it.

I like the fact that we have a little bit of grasslands there that shows it needs to be planted. So there's a need there and that's my opinion of that.

MS. LANNIN: Thank you. Erik I think was --

MR. JANSEN: I'm not favoring 1a in

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particular. But I think the human element I think needs to be an element of the winning design here, and whether that's explicit or implicit, 1a has that. And obviously five and eight also have that.

But I think the human element is important here because otherwise it -- otherwise you lose the real definition of stewardship and you just end up in natural lands, which I don't think is the message here.

MS. LANNIN: Thank you, Erik. Donald, did you want to add something?

MR. SCARINCI: Well, I mean, I think the prettiest coin is two. But I can live with 1a, you know, if people want it and I'm going to trust the artists on the sculpt of the hands. And, you know, it seems like the liaison prefers 1a.

Dennis made some really good points about 1a and I think we've got to just -- you know, I think, you know, we've got to keep the liaison away from, you know, wanting the house too because once you get the hands, you've got to get the house, right?

So if we have to go with it, if we have to go with the human element, let's keep it to 1a.

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MS. LANNIN: Let's somebody make a motion.

MR. SCARINCI: I'll move it.

MS. STEVENS-SOLLMAN: I'll second. I'll second.

MS. LANNIN: So Donald, your motion is to cast our votes or our choice with 1a, with the hands, and with the Green Mountains in the background over number two, which also received the same number of votes. Seconded by Jeanne. All in favor of the motion, say aye.

(Chorus of ayes.)

MR. URAM: Aye. Aye.

MS. LANNIN: Those opposed? Thank you, Tom. Those opposed?

MS. WASTWEET: Opposed.

MR. JANSEN: Opposed.

MS. LANNIN: Oh, okay. So how many of us are there?

MS. WASTWEET: You want a show of hands?

MS. STAFFORD: Eight.

MS. LANNIN: Eight. So six to two, the motion carries. So we're going to go with 1a.

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MR. SCARINCI: Two is pretty. So please tell the artist of two that we love two.

MS. STEVENS-SOLLMAN: Yeah, I agree. I love this one. I love this one very, very much. But I think with the liaison's preference with the human element is why I chose that one instead of this one.

MR. SCARINCI: Well, I didn't. I didn't choose because of the liaison at all. You know, I chose --

MS. LANNIN: Donald --

MR. SCARINCI: I chose -- I just want to make it clear. I'm sorry. But, you know --

MR. JANSEN: Don't worry. He's always like that.

MR. SCARINCI: I'm sorry. But I chose because we gave the instructions, you know, the instructions we gave to the artist required a human element. And the person who -- the artist who did 1a did what we asked them to do. So --

MS. LANNIN: Right.

MR. SCARINCI: I mean, even though two turned out to be a prettier design.

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MS. LANNIN: Thank you very much. We will break now for lunch.

(Whereupon, the foregoing went off the record at 12:00 p.m., and went back on the record at 1:14 p.m.)

MS. LANNIN: Okay. I would like to reopen the meeting and turn it immediately over to April, who will discuss the Tuskegee Airmen National Historic Site in Alabama.

TUSKEGEE AIRMEN NATIONAL HISTORIC SITE

MS. STAFFORD: Thank you. Established in 1998, the Tuskegee Airmen National Historic Site commemorates the heroic actions and achievements of the famous Tuskegee Airmen.

Flying in the Mediterranean theater of operations during World War II, the Tuskegee Airmen completed 15,000 sorties and approximately 1,500 missions, destroyed over 260 enemy aircraft, sank one enemy destroyer and demolished numerous enemy installations. The airmen were awarded numerous high honors, including Distinguished Flying Crosses, Legion of Merit, Silver Stars and Purple Hearts.

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With the support of civil rights organizations, the Tuskegee Airmen movement became known as the Double V campaign, meaning victory in both fighting racism at home and fascism abroad.

The site's preference are seen here. AL-01, the liaison's strong first preference, AL-10a and AL-13. Again, we are very fortunate to have our liaison, Park Ranger Vester Marable, with us today. Vester, welcome, and thank you very much. Would you like to say a few words to the committee?

MR. MARABLE: Good morning. Thank you all so much for inviting me here and I'm glad to be a part of this amazing process and seeing what the inner workings are of making our quarters and coins come to life. And it's a beautiful day in Tuskegee and it's an even better day here in Washington, D.C.

MS. STAFFORD: Thank you. We'll start with design one, again, our liaison's preference. This design depicts a Tuskegee Airman pilot suiting up to join the fight during World War II, with the Moton Field Control Tower in the background. The pilot looks upward with pride and confidence as two P-51 Mustangs

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pass overhead. The inscription "They Fought Two Wars" is arced across the top as a reference to the dual battles the Tuskegee Airmen fought, fascism abroad and racial discrimination at home.

Design two features a Tuskegee Airman suiting up on the tarmac with his P-51 Mustang in the background. He looks upward with pride and confidence, ready to join the fight during World War II. The Double V and the inscription "Double Victory" recall the struggles of the Tuskegee Airmen faced both at home and abroad.

Design four portrays a PT-17 Stearman, an aircraft used by the Tuskegee Institute to train pilots. The background contains the symbolic double V. Five stars represent the five graduates from the very first class of Tuskegee Airmen.

Design six depicts a P-51 Mustang with a symbolic double V in the background representing the airmen's fight to defeat both fascism abroad and racism at home. The inscription -- the inscription "They Fought Two Wars" is arced across the top.

Designs eight and nine portray P-51 Mustangs,

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the primary battle aircraft used by the Tuskegee Airmen flying overhead. The planes are interlaced with a symbolic double V, inscriptions included are "At Home and Abroad" and "Double Victory". This is design eight and design nine.

Designs 10a, b and d all feature two representations of the same man, as an aviator fighting fascism during the war and as a civilian fighting against racial discrimination.

Design A is the second preference of our liaison, seen here, and features two aircraft primarily used by the Tuskegee Airmen, the PT-17 Stearman for training, seen on the right, and the P-51 Mustang for battles on the left. A banner with the inscription "Double Victory" is seen at the bottom.

Design 10b depicts a symbolic double V. The artist purposely pierced the border with the second V before the inscription "*E Pluribus Unum*", or, out of many, one, to further emphasize the struggle against racism. Roundels from the P-51 Mustang balance out the design. 10d seen here features a larger figure and includes the inscriptions "Victory in War" and "Victory

at home".

Design 12 depicts pilot, navigator and bombardier wings representing some of the many specialties achieved by Tuskegee Airmen. They are superimposed over the familiar double V design. Borrowing from heraldry, the left side of the field utilizes vertical stripes to indicate the color red, representing warriors and military strength.

The white panel of horizontal lines indicates the color blue, representing truth and loyalty. Together with the center panel depicting white by the smooth texture, they represent the American flag. The inscription "They Fought Two Wars" is centered across the top of the design.

Design 13, the liaison's third preference, depicts a Tuskegee Airman suited up for flight with two P-51 Mustangs flying in the background. The inscription "Cradle of Black Aviation" completes the design.

MS. LANNIN: Thank you, April. Heidi, I think that you would like to have something to say about this, wouldn't you?

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MS. WASTWEET: I'm really on the hot seat today going first.

MS. LANNIN: No, you're just sitting next to me.

MS. WASTWEET: That's okay. I can take it. This is a challenging packet in that there's a subtle, subtle difference that keeps us on topic. This series of quarters is America the Beautiful national parks quarters.

So we are honoring the parks. And in the case where we have a historic site, it's really easy to drift over that line into honoring the history rather than the site itself.

(Sirens sounding.)

MS. WASTWEET: Can't compete with that siren.

MS. STAFFORD: I was just going to say it's related to the parade and the celebration.

MS. WASTWEET: Oh. So what I was saying is it's really easy to drift over that line into commemorating the event rather than the site. So a lot of these designs do indeed, in my view, drift over that line.

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When we talk about double victories, it really pulls us back into talking about the Tuskegee Airmen rather than talking about the historic site of the Tuskegee Airmen. So all of these that say double victory to me pull us off the topic.

And the images with the two different dress, the suit and the bomber jacket, I don't think that that gets the message across that is intended. So that narrows my picks down pretty quickly. And I land on number 13.

So we can't talk about the history site without talking about the people. But because we have the person and the aircraft, which -- and I'm making a leap to assume that there are aircraft on display on the site. Am I correct?

MR. MARABLE: May I say something?

MS. STAFFORD: Yes.

MS. WASTWEET: Yeah.

MR. MARABLE: You're correct. There are -- the P-51 Mustang is on display at the site, as well as the P-17 Stearman and J-3 Piper Cub. The reason why number -- the first selection of our preference was

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chosen is because it does depict the site. The hangar and the control tower that's in the background are actually the museum that visitors come into and visit the park today.

MS. WASTWEET: Great. Thank you for filling that in. I also like design one, and I'll talk about that next. So number 13, we have the airplanes, which are on display at the site.

We have the human element there, plus I love the phrase -- and again, I'm not a fan of text on coins, but here again it adds some added information that's valuable. The cradle of black aviation I think is really descriptive.

So I think this hits all the points of the message. We have lots of negative space, which defines our core elements that stand out very bold. So I'm really liking 13.

So we can then go talk about number one. I like this design a lot. I like the building. But it's getting into that realm of not necessarily size appropriate for this coin. It's getting a little bit small. I think we can get by with that building. It's

simple enough. It's big enough. I think it can work.

I don't like the phrase "They Fought Two Wars". I really prefer the cradle of aviation or nothing at all there. I like the gesture where he's adjusting his chin strap instead of just standing there.

I think that adds a lot to the composition and the angle of his arm keeps the flow of the design coming around from the building through his arm and up through the plane. So that makes a nice contribution.

I could -- I could go either way with one or 13. But I will not be putting votes towards any of the other designs.

MS. LANNIN: Thank you, Heidi. Robert?

MR. HOGE: I concur completely with Heidi. I think number one is the preference obviously because it's the only one that actually conveys part of the site.

The others are imagery having to do with the historicity. This is important. But I also agree specifically with Heidi that it's a little bit more confusing to add in they fought two wars. Well, who's

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the they? Is it the Park Service? No, it's the airmen.

But that doesn't really have to do with the site specifically. The wars were in Europe or the civil rights campaign throughout the entire country. So to be site-specific, I think number one is unquestionably the choice and that's the preference of the committee. That's it.

MS. LANNIN: Thank you. Jeanne?

MS. STEVENS-SOLLMAN: Thank you. I have to agree with everything that's been said. I also want to add the fact that the airman in number one is -- you know, he's very thoughtful and pensive.

And I think that the artist did a beautiful job representing this person. I think that number 13 also is well done. But I'm really drawn to number one because it does have the buildings in there as the planes -- it seems to have everything we need.

The only thing I would suggest that if we do choose this design, that perhaps we could change the text for cradle of black aviation. I think that would -- I think that would work better or --

MR. HOGE: Site-specific.

MS. WASTWEET: Or nothing.

MR. HOGE: Or nothing.

MS. STEVENS-SOLLMAN: It's much more site-specific. I do like text on coins. So I'm going to go for text. I think that it's informative. It's not too in your face. But it does help us and help the public know what this really is about.

Remember these are coins. These are quarters. And I'm thinking about the fact that kids are going to reach in their pocket. And they're going to identify with this, which is really a thoughtful, a very thoughtful piece.

So I congratulate the artists on all of these. Although they missed the mark a little bit, I think the designs are good. Thank you, Madam Chair.

MS. LANNIN: Thank you, Jeanne. Before we round the corner, I'd like to see if Tom is on the phone.

MR. URAM: Yeah. Thank you. Well, I always bring this up when we're talking about the -- any of the war ones. I always -- since I have an exhibit of

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Morse Code, I always would like to have seen Morse Code. But I don't see any here. So it won't be -- it won't be one for -- but I agree. I think you need to have the people.

And I do like number one and number 13 as well because I think it's important to have the representation of the airmen as well as the plane. So, you know, we've done some other things with the planes in the past. And I just think that either one of those is appropriate for what we're trying to do here.

I think some of the other ones, I really like some of the others. I kind of like 10a, 10b. But it's just too busy and don't really care for 10d. But I like the idea of the smaller planes.

I probably would have liked it better without double victory the way it was on the banner. But I think I'm going to lean towards one and 13. Thanks, Madam Chair.

MS. LANNIN: Thanks, Tom. Donald?

MR. SCARINCI: I think -- I think we got it. I think the choice is between one and 13. There's really no other choice. And as between one and 13, I

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prefer 13 because it's cleaner. It's simple. It's a quarter. And I think there's too much going on, on one, marginally too much going on. I just prefer the cleaner look of 13. So I'm supporting 13.

MS. LANNIN: Dennis?

MR. TUCKER: Thank you. Again, I think it's important for us to remember back to our 2017 telephonic discussion and the guidance that we gave our artists. We did talk about the aircraft, the equipment and the materials of war.

But I think the thing that we spoke about more was the importance of the men and women who were involved in Tuskegee and not so much the airplanes. So I think the ones that focus only on airplanes and machinery miss the boat, miss the plane. But the ones that --

MS. WASTWEET: There's a pun for you.

MR. TUCKER: -- you don't need me anymore. The ones that show the humanity rather than machinery are one, two, 10 in its various forms and 13. Of these, I personally would avoid the ones that show the aviators in civilian clothes.

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I understand the fighting two wars theme and I'll come back to that. I think it's very important.

But I think the contrast of military combat clothing and a business suit is confusing, especially in those instances where we have the men who I understand are actually the same man facing different directions. So of those, I do prefer 10d. I mention that just in passing.

My preference is for number one. It includes a legend that our liaison's recommended, they fought two wars. It does show the aircraft, which is important to the story. It shows the museum of the site.

It's an active design. He's actually doing something. He's not just standing or observing. He's preparing for battle. It's detailed but it's not overly busy.

I think this would coin well. It would certainly make a larger medallion piece in the three-inch silver coin. And it has clearly definable elements. So it has detail, but not cluttered detail.

So this is my preferred design. And I would

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actually argue for the legend or inscription "They Fought Two Wars". I don't think it distractingly raises the question who because we do have right above it Tuskegee Airmen. They fought two wars.

And also, I would point out that while it's important for our coins to tell people things, I don't think it's necessarily bad if our coins also make them wonder about things and ask questions.

So if a child or an American who's not familiar with this site and its history sees this and says they fought two wars, what were the two wars they fought.

Is it World War I and World War II? Well no, it's bigger than that. It's World War II and, you know, something that's deeper and more important, juts bigger to the American experience, the civil rights movement.

So I think they fought two wars is a better inscription than cradle of black aviation, which Tuskegee was. But we're not only talking about a place where black Americans became important in American aviation. It's more than that. They fought -- they

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fought in our military wars. And then, they came home and they faced -- they faced more battles that they had to fight at home. I think number one is perfect. It's a strong design and I think it says what our liaison wants it to say.

MS. LANNIN: Thank you, Dennis. Erik, what would you like to add?

MR. JANSEN: I would just reiterate all of that.

MS. LANNIN: Well, there you go. Okay. So it's up to me. I too like number one and number 13. I'm kind of in Donald's camp, where I think 13, for me, is a cleaner design.

I like the fact that the wing of the plane, you know, is breaking through sort of the circle. I like the fact that it says cradle of black aviation because that -- the cradle part makes you think of a site itself where you don't necessarily need to have a building.

I will understand completely if the majority of the votes go to number one, which seems to be the liaison's preference. But I just wanted to put in my

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two cents or 25 cents for number 13. Thank you very much.

MS. WASTWEET: I have a follow-up.

MS. LANNIN: Certainly.

MS. WASTWEET: I want to make two follow-up comments, just to throw another idea out there for the lettering on one.

It would be also very descriptive if we put national historic site there, since that's the full name. And the only reason that the full name is not on the rim, I assume, is because it doesn't fit. So was it discussed using the full text?

MR. HARRIGAL: You're absolutely right, Heidi. I mean, that's too much text to be able to put on the rim.

And you'll see on some of the others where, you know, taking it to the extreme, but we do have to truncate when it gets too long to the point where it doesn't make sense. And so, that's why we ended up with the Tuskegee Airmen.

MS. WASTWEET: So it could be that space to continue with the full name and put -- instead of

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saying they fought two wars, we could put in there national historic site and then we have the full name of the place.

MR. HARRIGAL: Inside where the artwork is, yes.

MS. WASTWEET: Yeah, instead of they fought two wars.

MR. HARRIGAL: Yeah.

MS. WASTWEET: So that's just another alternative I want to throw out there as an idea. The other thing I want to say is to remind everyone, because we have two designs that we seem to have risen to the top, if you only vote for one and not the other, then we have the danger of splitting our votes.

So our scoring system, being a three, two, one, is not first, second, third place, but rather a score of quality. So I encourage everyone to give votes to all the designs they think merit so that they can get the highest score possible.

MS. LANNIN: Erik?

MR. JANSEN: A question for the site rep. I understand kind of including the personification

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element in your preference and a lot of our discussion. Notably, you have not prioritized double V anywhere and I'm just curious how that came to pass when it was embedded in the original spec.

MR. MARABLE: How did the double V not make it into the prioritization?

MR. JANSEN: Right.

MR. MARABLE: I think, let's see, the three that we chose at the top, one was the -- of course, because it featured the site. It featured the P-51 Mustang, which is the iconic aircraft flown by the Tuskegee Airmen.

And then, the final -- the number 13, a lot of times when you come to Tuskegee, a big part of it does say that cradle of black aviation.

A lot of the -- when they talk about, goodness, chief Alfred Anderson, who was the chief flight instructor, that's always the comment that comes up, the father of black aviation at the cradle of black aviation. So that's where those two kind of took to the front.

The double V also, when I showed them, the

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other designs, to our superintendent, was our director, came off as just a little -- the art -- once we had to go back in and take away some of the character of the double V symbols because it was a little too close to the Pittsburgh Courier design, it looked a little bland. And when it said double V, the one that we did choose with double victory on it, was the AL-10a.

So we did include one with the double victory in there. It wasn't that it was not important. It definitely is. If you come to the exhibits at the museum, it's all over the place. Double victory is everywhere. But it just -- in the designs that we were given, it was not -- it was not ones that we selected.

MR. JANSEN: Thank you.

MS. LANNIN: Thank you. Okay. Robert?

MR. HOGE: Just one further short comment with regard to number one. I think it might be appropriate if we dropped this they fought two wars because, as Dennis mentioned, this is meaningful. But it could well be confusing. Was it the First World War, Second World War?

MS. LANNIN: Right.

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MR. HOGE: Was it Second World War, Korean War? You see two airplanes there. Was each of the airplanes one of the wars?

MS. LANNIN: Right.

MR. HOGE: You know, so I think the idea that Heidi proposed, maybe suggesting putting national historical site in there would be preferable or perhaps even nothing, just to give it the additional space because saying Tuskegee Airmen there, really if you want to know more, you look them up and you find out what they did and what was going on.

And so, I don't know that we really need that they fought two wars business there because it can be a little bit confusing. Thank you.

MS. LANNIN: Dennis?

MR. TUCKER: I have to argue strongly for they fought two wars. It's -- why would you take that out? It's --

MR. HOGE: Just because it's --

MR. TUCKER: It's not superfluous. It's not secondary. It's not unimportant. It's not -- it doesn't clutter the design. I don't think -- I don't

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think leaving the fact that it's a national historic site confuses or leaves information out any more than any other instance where we've left those technical terms out. This is an important -- as our liaison has said, this is everywhere on this site, this concept of two --

MS. WASTWEET: It makes sense at the site because the site is talking about the Tuskegee Airmen. But the coin is talking about the site.

MR. TUCKER: I don't -- I don't understand or agree with that distinction. I mean, think of the Frederick Douglass site. I mean, we're not talking about buildings and trees. We're talking about Frederick Douglass.

With the Tuskegee Airmen site, we're not talking about hangars and relics. We're talking about men and women who made a difference in American history and who fought hard for themselves and for people who live today.

So I don't think we should get hung up on, you know, showing -- you know, we could show trees that are on the site. We could show other elements of

physicality of the natural location or the grounds. But it's the humans. It's the humanity of the site that is important. And part of that humanity is this idea that they fought in a war in Europe and Asia and they fought in a war at home.

I think it's very important. I think if we simply say that this is the cradle of black aviation, aviation is broad. I mean, that covers everything from mail delivery to commercial transportation, passenger transportation. They fought two wars. That's -- it is at once that simple and that complex. And I think it's important.

MS. WASTWEET: Well, I think in your example, the Frederick Douglass, I think it's the same case where the coin is honoring the historic site. So it's a very subtle, fine line where you're honoring both the site and the historic significance of the site.

MR. TUCKER: But the site honors -- the site is there for Douglass. It's not -- you know, if it's in -- if it's in Sheboygan or if it's in Los Angeles or if it's in Rochester, New York, it doesn't matter where the site is.

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In other words, we wouldn't show a map of the United States with a big star, you know, and that's where the site is and that's our design. It's about the person or, in this case, the people whom the site honors or remembers.

So again, I think focusing on the physical aspect of the location is secondary to the message of the site. And number one does -- it does both. It actually does show part of that physicality.

MS. WASTWEET: Yeah. I think it is about both and I think number one does do both. I think the phrase takes it away. That's it.

MR. TUCKER: The phrase puts it in context. The phrase sets the context of the greater struggle. It gets to the historic part of the national historic site. And to me, that's why it's important. I don't know if that convinces or --

MS. WASTWEET: I think we're at a --

MR. TUCKER: Okay.

MS. LANNIN: Donald, did you want to say something?

MR. TUCKER: Agree to disagree.

MS. WASTWEET: -- an impasse.

MR. SCARINCI: Another reason I like 13 better than one is because it really -- you know, again, they fought two wars. It wasn't the fighting of the war that was really what Tuskegee was about really.

It was about making them aviators. It was saying like you could -- you could do this and we have confidence in you, right, to do this. You know, it wasn't about fighting two wars. I mean, blacks fought in the Civil War, right?

MR. TUCKER: But that's passive, Donald. That's telling black Americans we're going to give you this. Number one is very active. He is taking an active role in his future and the future of America.

MR. SCARINCI: Fighting wars.

MR. TUCKER: Look in 13. He's standing there.

MR. SCARINCI: He's fighting wars.

MR. TUCKER: He's standing. He's looking. He's observing.

MR. SCARINCI: It's like --

MR. TUCKER: He's not active at all. So what I'm saying is the design is active versus passive. But

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also, the way you're describing it is you're describing a passive receiving of I don't know what. I

MR. SCARINCI: It's being an aviator.

MR. TUCKER: Beneficence?

MR. SCARINCI: It's being an aviator and having -- you know, being -- saying yeah, you know, you can be an aviator. I mean, fighting wars, I mean, that's just fighting wars. You know --

MR. TUCKER: The man in 13 is --

MS. LANNIN: Let's see what Mr. Marable has to say.

MR. TUCKER: The man in 13 is perhaps being told you can be an aviator. The man in number one is saying I'm going to be an aviator.

MR. SCARINCI: You can fight a war.

MR. TUCKER: Well, okay.

MR. MARABLE: Well, I want to -- the war aspect is not just the war. Of course the -- and I'm not sure if there's a better way -- I'm not sure if there's a better way to convey that. But the two war aspect is showing that they did fight in World War II.

But of course this is the match that lights

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the modern civil rights movement. Because of what happens at Tuskegee and eventually overseas, the airmen come home and you have gentlemen that fight for -- that march with Martin Luther King from Selma to Montgomery.

You have folks that decide to run for mayor. The first African-American mayor of Detroit, Coleman Young. You have the first bureau head in New York to come out of this. You have the Pullman porters association with A. Philip Randolph.

All of this is a direct descendent of the Tuskegee Airmen legacy. So the war was not just the physical war but also the war -- the war that we think of with the airplanes and the bombers, but also it was the war here at home against -- you have -- when they get overseas, you have the Italians tell them why are you fighting.

You know, this country doesn't like you. They don't want you to be here. And they tell them -- and excuse my language -- this is my country. I'm going to fight for it and I'll be damned if I see somebody else come in and take it over. So it was literally two wars that they were fighting.

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MS. STAFFORD: Vester, could you also speak to what was happening, the context in which they started this Tuskegee experiment and what they were up against in terms of just proving out the possibility of their capability and in that setting, that context?

MR. MARABLE: Of course. Of course. In 1925, there was a study commissioned by the war department that actually stated that blacks did not have the mental or the physical abilities to fly, that if they had given them an opportunity to be advanced pilots in the military, they would crash and fail.

So this was an experiment. This was an experiment to see whether or not blacks actually could sustain aircraft and maintain them and/or fly them and fight in combat. So this was -- this was a project that was pushed forward, of course, by Eleanor Roosevelt and President Roosevelt as a promise to the black community to help push forward in advancing the African-American in military service.

MS. LANNIN: Erik?

MR. JANSEN: Based on that, that tilts my preference strongly to number one. Thank you.

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MS. LANNIN: With sound effects. All right.

MS. WASTWEET: I think we're ready for a vote.

MS. LANNIN: I think we're -- I think we're ready for a vote, if we want to pass those out. And what is up next, April?

MS. STAFFORD: We will be -- we will be discussing Tallgrass Prairie National Preserve. And if I could just see, Kristen, are you online? Let me go ahead and ask if our other liaison from American Samoa is with us on the line. Jason, are you there?

MR. BORDELON: Yes, I am.

MS. STAFFORD: Wonderful.

MR. BORDELON: Good morning.

MS. STAFFORD: Good morning to you. Thank you so much for joining us. Tell us what time it is for you.

MR. BORDELON: It's 6:47 a.m. I'm watching the sun come up over the forest with the fruit bats and the sunrise.

MS. LANNIN: Did you hear the word bat?

MS. WASTWEET: Yeah. Bats. That's awesome.

MS. STAFFORD: Wonderful. Thank you. Well,

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if it's okay, Madam Chair, since we do have our liaison from National Park of American Samoa, I'd like to do that, if you don't mind.

MS. LANNIN: That'd be just fine.

NATIONAL PARK OF AMERICAN SAMOA

MS. STAFFORD: Wonderful. Okay. The National Park of American Samoa is one of the most remote national parks in the United States. The people and villages of American Samoa play a significant part in helping to manage the park. These members of Polynesia's oldest culture have been keenly attuned to their island environment, holding it to be precious and managing it communally.

The park is only one in the United States having both a mixed species paleotropical rainforest and the endangered flying fruit bat. Our site liaison's preferences can be seen here. They are design three, design seven and design eight.

And as you know, with us today by phone is our liaison and chief of interpretation and education, Jason Bordelon. Thank you again very much, Jason. We appreciate it. Would you like to say a few words to

the committee?

MR. BORDELON: Yeah. I just would like to say thank you to Vanessa and to April and the team there. It's been great working with everyone.

And I don't have my full team here with my right now. But they have expressed how much they enjoyed this process and how important it was for them that their -- that their thoughts and that their culture, the Samoan culture and the Polynesian culture, they felt was really represented and validated in this process.

And I think that's reflected in the work. So kudos to the team for that.

MS. STAFFORD: Thank you. All right. We'll go through the candidate designs. First is design three, which again is the liaison's first preference. This design depicts a divided view with the top half of the design featuring the northern tip of the park looking east with Pola Island to the left.

Beneath the wave element is a seascape of a coral reef characteristic of the Indo-Pacific reefs found at the park. The design symbolizes the goal of

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preserving American Samoa's entire sacred earth ecosystem, including those systems less apparent to the naked eye.

Designs four and five portray a Samoan man blowing on a conch shell during special ceremonies and indicating curfew in the village. This is design four. It also features a scene of American Samoa's shoreline, and design five.

Design seven, our liaison's second preference, depicts a Samoan fruit bat mother hanging in a tree with her pup. The image evokes the remarkable care and energy that this species puts into their offspring.

The design is intended to promote awareness to the species' threatened status due to habitat loss and commercial hunting. The National Park of American Samoa is the only park in the United States that the Samoan fruit bat calls home.

Design eight, the liaison's third preference, portrays a man blowing into a conch shell, which is a ritual often used to signify important cultural and religious ceremonies. Since it's also used to communicate across the waters, a coin with this design

can be seen as a global invitation to visit the National Park of American Samoa.

Design nine highlights the Samoan fruit bat native to American Samoa. This is the only American locale where this unique animal, a significant mythological symbol of the ancient Samoan culture, lives. The bat is artistically juxtaposed with a stylized scene of the Samoan seashore.

Design 10 features both the Samoan fruit bat and the green sea turtle, with the island of Samoa in the background. Both creatures are native to the island and are significant mythological symbols of the ancient Samoan culture.

Design 12 depicts the Samoan fruit bat among plants important to the Samoan people as part of their staple diet: coconut, breadfruit and taro. Thirteen portrays a threadfin butterfly fish, a tropical fish common to American Samoa and the reefs around the National Park of American Samoa.

The design in the background is a Polynesian symbol of a wave common to the Samoan tradition of tattoo. Did I pronounce that correctly? Jason, did I

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pronounce that correctly?

MR. BORDELON: Yes.

MS. STAFFORD: Thank you -- within the wave design. Design 14 depicts a scene of the Ofu unit within the National Mark of American Samoa with the spectacular ancient volcanic mountains rising on the island. In the foreground is a reef with several threadfin butterfly fish and a variety of other sea life.

MS. LANNIN: Thank you, April. Always good to see turtles. And now, we get bats. Heidi?

MS. WASTWEET: What a great packet. There's lots of fun things here. And I'm going to start by saying I love bats.

Let's talk about design number three. So this is a good example of a variety of the qualities I was talking about earlier today about clarity and size appropriateness and message and creativity.

So on the top half of the coin, we have these landforms that are very clear. The negative space around them is very pleasing and it's size appropriate and then this graphic wave that divides the above water

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and below water is very effective. That would be polished in the larger version. So that's all great.

But then, below the water, we have too much going on. This would have been such a winner design if those fish had been distilled down to their key character and made more bold and clear. As it is presented to us here, there's a lot of texture going on and on the actual size of the quarter, everything is going to disappear there.

Every time I come to visit the Mint, I go down to the machine in the lobby and I get the latest quarter. And I look and I see how it reads in my hand, not just on the computer screen or on the drawing.

And I can tell you that when we get a lot of texture like this, it all just becomes a mush and it disappears. So I wish this design had just taken that one step further because this would have been perfect.

If we can talk about design seven, like I said, I love bats and I think it's an appropriate symbol for this park. And these are really cute bats. But I'm not convinced that this is going to read well on the quarter. I would have rather seen it zoomed out

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a little bit so we see a little more of the shape of the bat or if it was just a single bat, I think the two heads might get very confusing.

It's clear in the drawing what's going on. But on the quarter, I don't think it's going to be clear. I don't have a full confidence there.

Design number eight, I think this is well drawn. It has action. It has composition. There's texture, but it's not too busy. I have no complaint about this design. I like the topic of the bat more than the topic of the person. But design-wise, this hits -- this checks all the boxes.

So we have a couple other bat choices. Let's talk about 10. There's a lot going on here. It's -- but there's action. It's got a circular composition.

The graphic waves will read really well to scale on both the large and small versions of the coin. There's lots of details in the animals but it's not overly detailed. I think this one could look really well.

If we could talk about 13, when I saw this in my packet, when I opened up the packet, I'm like, wow,

that would look so good on the quarter. That texture, the swirling, the -- it's got a clear subject, negative space.

It's creative. We haven't seen anything like this. It talks about the culture and the animals together. I think this is a winner design. And I'm sad to see it's not a liaison preference. I really think that would translate well.

If we could talk about 14, this is a good contrast back to design number three that I talked about earlier.

And these fish are distilled down to their key character and they are very clear and prominent and we have landforms that are also simplified so that they're very clear and graphic waves. So what design number one is trying to do, design 14 is achieving. It's still not a bat, but it's very, very lovely.

So that brings me kind of to a dilemma. I like some subjects in some designs and I like designs in other designs. So I haven't really decided which one is my favorite yet and I'm looking forward to everyone else's comments to help me narrow it down.

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MS. LANNIN: Tom, would you like to weigh in?
Tom, are you there?

MR. URAM: Okay. I keep pushing the wrong buttons here. But anyhow, these are great designs. And I think that a couple that I -- that really stood -- I like the idea of the split in number three. But for the reasons mentioned -- but it is -- it's really innovative.

Number seven is something we haven't seen really like this, number 10 also. And I did like 13 a lot as well. So I'm discounting three because I think we've seen a little bit similar to that in other currencies that have done this.

But I think number seven or number 10 really could attract some youth to collecting maybe, an outside chance of that, because it is something that we totally haven't done. And animals are always super when it comes to numismatics and themes and so forth.

But I really like seven. I think it could attract and I think it would be really, really super. I like 13 as well, but I'm probably leaning more towards seven because I think it could attract a whole

new look to our series. I think that the series as a whole, as we try to diversify it as much as we can away from, you know -- as tough as the parks have been, I think we've done a pretty good job of trying to just stay away from similar themes.

So this would be a theme that is totally -- and of course, I have to like 10 because it has the turtle in there, right? So I'm leaning -- I'm leaning strong with seven with some support for 10 and 13.

I really -- when I first saw it, as Heidi just said, I liked 13 as a strong design. But fish, we've done a number of the fish and it's why I lean back towards seven or 10. Thank you, Madam Chair.

MS. LANNIN: Thanks, Tom. Robert?

MR. HOGE: Thank you, Mary. I think these are all attractive designs. I only can say that I have a bit of a problem with both three and seven because of too many shades of gray. These are pieces that are simply drawings.

Another question that I have is the anatomy of the bats because if you look at number seven, number nine, number 10 and number 12, these don't look like

they're the same species. The structure of the wings and their digits and the shapes of their heads are all a little bit different. Well, what is going on here? I like them. But they don't seem to be correctly drawn. Maybe one of them is and maybe the others are not. And so, I would kind of wonder about that.

Number 12 looks like it's a little, you know, 19th century stuffed animal or something or maybe a children's toy. I do like number 13 because of the wave element and the prominence of the fish.

I actually kind of like number nine because I do like the juxtaposition of the realistic-looking bat even if it might not be completely correct. The head looks like it's a lemur.

But the artwork of the stylized palm trees and beach looks like it could be a little bit characteristic of art forms from Polynesia, which I kind of like too along with the realism of the bat.

I think this is a handsome group and I don't think we're going to go wrong with anything that we suggest here.

MS. LANNIN: Thank you. Jeanne, what would

you like to add?

MS. STEVENS-SOLLMAN: Thank you. I'd like to discuss number three, which is a liaison's choice. And this is the piece that just really hit me, other than the bats.

I think that this is quite wonderful. And if we did choose this, I'm wondering if we can't just drop some of that background out. I think it's important to have the coral there. But these fish are quite nicely done.

I think that there's just too much texture behind them so that when it is reduced to a one-inch coin, you won't be able to really see them. And you may confuse them with that big chunk of coral in the background.

So I think that I'd go with this one. I love that beautiful wave. It is so elegant and the mountains above it, so many positive pieces of this design that I'm sorry it didn't quite make it with the fish. So this may not -- this may not be our choice.

However, I'm going to go to the bats in number seven. I like this -- I like this piece very much.

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However, the bat wing on our right and the bat left face, I mean, there's something really catawampus about this bat. The mom looks like she's okay. But the kid looks like it was dropped somehow. And I'm sorry --

MS. LANNIN: Oh, dear.

MS. STEVENS-SOLLMAN: It got smashed, you know? If you look at the eyes, they're not --

MS. LANNIN: Exactly.

MS. STEVENS-SOLLMAN: They're not symmetrical. They're not sitting in the skull correctly. And the arm or the wing bits -- I mean, I can't discern if that's broken or not. So where this bat is really wonderful and we don't have a bat, we could have a great bat.

But I'm thinking if the sculptor was going from this drawing, we would have a bat that it's not right. It is not right. And I'm not sure if you can see where the part on the bat pup is totally dividing two different heads. So where that drawing came from, I don't know.

It's like not -- it's not the right -- it's like a drawing from one bat and then a drawing from

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another bat and then they put it together. That's my comment on that one. Number eight, which I think really portrays Samoa, I love everything about this piece. So this probably will be my choice, even though 13 is kind of fun. I'm not quite with that one.

And I must make a comment about number nine. I shouldn't do this. But it's the same as the horse. I'm sorry. Please, you know, pay attention, you know, to the wing bits. The first digital on that wing on the lower part, that's not right.

MR. SCARINCI: Something is wrong.

MS. STEVENS-SOLLMAN: There's a lot wrong. You know, it's just not right. It's like a -- it's like a flag that fell off.

So I think when we're depicting animals, it's a difficult thing for some people to do and I think that some people work stronger with the human form and some with the animal form. This one is just not up to par.

And I do agree with Robert. The bat in number 12, now, this is a human bat form. Although the digits are almost correct. I think that number 10 is kind of

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exciting because we do have a turtle there. But again, the bat, I don't think that's a fruit bat and the bat wing on the bat's right side --

MR. SCARINCI: There's something wrong.

MS. STEVENS-SOLLMAN: There's something wrong. I mean, you can -- okay. That's all I have to say. Thank you, Madam Chair.

MS. LANNIN: Our bat expert. Okay. Donald?

MR. SCARINCI: So right now, right now Erik is going batty.

MS. LANNIN: It's late.

MS. STAFFORD: He's been waiting to say that.

MS. LANNIN: Erik, you have two people to come up with a suitable pun. Continue, Donald.

MR. SCARINCI: You know, so here, on a serious note, I mean, what's surprising me here -- and if I have to get on my knees to do this, I'll get on my hands to do this.

MR. TUCKER: Please do.

MR. SCARINCI: But you know, I mean, you know what, what happens when we get so many good designs is, you know, the great design is like we're talking about

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bats and we're talking about, you know -- and eight is certainly nice. I mean, you know, three is busy. It's not -- it's not really -- three and seven really aren't in consideration, you know, in due respect, you know, to the liaison.

And this is a parks quarter series, not a commemorative series. So the weight given to liaisons, you know, for this series is different than the weight given to people who have gone through Congress and gotten the president to sign ab ill, right?

So just -- you know, as we keep referring to the liaisons, and I just don't want to confuse, this is not a commemorative coin program, right?

The coin that we all just like go crazy about, you know, is 13. Thirteen is an amazing coin. Like how can we lose sight of 13? It's got to be 13. We have to do 13. It is cool. It is the ultimately -- it is the ultimate cool coin.

I think it's the best quarter design that I've seen. You know, it's innovative. It's funky. It's got the whole Samoa thing going on. It's got the fish. It's cool. I mean, we would be going crazy over 13 if

it was in a different package with other designs, like we've seen in the past.

For whatever reason, whatever they did to the artists, this is just an incredible group of designs that we've gotten, probably our best group of designs as a group, you know, not for Samoa, but for all, the whole package today.

You know, so here we are. Like actually not going crazy for 13, which would have been a unanimous pick in any other package.

So I just -- if I have to beg to get 13, I'll get to get 13. You know, I know Dennis is probably going to say it doesn't conform to whatever we talked about, you know?

MR. TUCKER: I like 13. I actually like 13.

MR. SCARINCI: You know, but 13 is the coin. It's great.

MS. WASTWEET: It's not a medal. It's a coin.

MR. SCARINCI: It's a coin. It's great. It's a great coin. It's probably the best in the whole series. So 13, 13, 13, please.

MS. LANNIN: Okay.

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MS. WASTWEET: Wait, which one did you like?

MR. URAM: The only thing I could say to that, Don, is that, I agree, but wouldn't it be nice in color? I'll only say that.

MS. LANNIN: Oh, come on. Cut it out. All right. Dennis?

MR. TUCKER: Thank you. I also like 13. I agree with you a hundred percent. It's visually striking. It has special significance to American Samoa.

So it's not just a pretty picture. It has motion. It has a strong primary element in the threadfin butterfly fish and a beautiful secondary element in that tattooed wave spiral.

Ron, I think my only question would be for that fine detail in the wave, would that translate to a small coin format?

MR. HARRIGAL: Yeah. We didn't go into depth in analyzing this one. Obviously you've got a graphic element in the back that's going to be more of a flatter, more graphical type of look to it and the fish will have lots of relief to it. So I see a lot of

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laser treatment on here, you know, multiple frostings, patterning.

We may have to do some depth difference on the wave there so that we could polish the islands and frost around. But this one I think will work very well.

MR. TUCKER: Even for the circulation strike?

MR. HARRIGAL: Yes.

MR. TUCKER: Okay.

MR. HARRIGAL: Well, what we would do is we would have to put relief on the wave and patterning and then we would do an overlay of texture and polish for the proof coin.

MR. TUCKER: Thanks, Ron. Again, not to beat a dead horse, I think we can --

MS. WASTWEET: Or bat.

MS. LANNIN: Horses, bats, whatever.

MR. TUCKER: We need to keep reminding our artists that photographic detail is wonderful. But it just does not translate into coin form. If your design depends on subtly nuanced detail like number three does, we can pretty much dismiss it and your design

won't really be considered.

As I was reviewing the portfolio, I wondered if eight and nine might be too detailed. I haven't heard that from other committee members.

If our liaison is still on the line, if I'm not mistaken, the National Park Service leases the land of this national park rather than owning it outright.

And I think that's -- you know, that respects the local customs and the family-based landholdings. So I like the idea of including a person, an actual American Samoan person. So I do like eight, if -- Ron, do you think that that could be sculpted and make a good coin.

Number seven I think has good potential. Obviously this sketch relies too much on shading. But if the Mint feels it could be translated effectively through texture and depth, then the design itself is iconic of American Samoa.

You know, it's got the -- it's got a strong, bold element. This would be known as the bat coin. I was going to say something about going to bat.

MR. SCARINCI: Going to bat for the coin.

MR. TUCKER: Yeah.

MR. SCARINCI: You've got to save something for Erik.

MR. TUCKER: Yes, yes. Number 12, I actually like. I like number 12 and I'll tell you why. There's an unusual number of very active, movement-driven designs in this portfolio, which I think is wonderful and rather than just static or scenic designs, the landscapes.

And to me, this flying bat is the most dramatic of them. It offers special context. You know, this is the flying fox, you know, is well-known and attached to American Samoa. It's the park's only native mammal. So it's a unique ambassador. And this design, in my opinion, manages to make it cute and active without being too cartoonish.

I think I've heard arguments that, you know, it looks like a rag doll or what have you. The design shows just enough background to -- you know, to provide relevant context rather than just filling space.

And in my opinion, it was brave of the artist to leave that large amount of white space to the right,

again, instead of trying to fill every square millimeter with activity and visual elements. And that white space to me emphasizes the illusion -- contributes to the illusion of the bat's flight. So I think it's a good, active design.

Thirteen, it's -- you know, we all love it. And you're absolutely right, Donald. This is a great coin design. It would look good at the larger size and as well as the smaller size.

And I appreciate -- I think, Heidi, you made the comparison between 14 and three, saying that 14 is an effective way to do what number three was trying to do.

And Jeanne, I wonder if that -- you said that you liked three. Do you find 14 to be a good alternative to the concept?

MS. STEVENS-SOLLMAN: Yes, I do. I think that -- I think that 14 is very attractive. I like the fish. I like the waves. I'm not sure what it is that I don't feel the boldness, and I should.

And it just might be that in my packet, it's blue. And I don't feel that the strength is there.

But yeah, I can go with 14.

MR. TUCKER: Well, and the reason that I mention 14 is not -- I think of 13 and 14, the fish-based -- the strongly fish-based designs, obviously 13 wins as a coin design.

But I want to mention this into the record of our proceedings because I think it's important for our artists to hear this idea of like here's what we're trying to do in number three and it fails, but here's how it succeeds in 14.

MS. STEVENS-SOLLMAN: Right.

MR. TUCKER: So if we didn't have 13, then I think 14 would be a very good candidate. I'm kind of torn here.

So, you know, I really like 12. I'm probably the only person who really likes 12. I love 13. And I would be curious to hear our liaison's opinions about eight. I think eight was one of the preferences. Is that right?

MS. STAFFORD: Yes.

MS. LANNIN: Yes. Eight was --

MR. TUCKER: And just talk about that a little

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bit, if there's any -- if there was ranking among the three candidates and --

MS. LANNIN: That was number three.

MS. STEVENS-SOLLMAN: That was number three.

MS. WASTWEET: That was the third.

MR. TUCKER: Three, seven and eight I think were the liaison preferences.

MS. STAFFORD: Yes.

MS. WASTWEET: Yeah.

MS. LANNIN: In that order, yes.

MR. TUCKER: Oh, that was the order? Okay.

MS. LANNIN: Yeah.

MR. TUCKER: So that was --

MR. BORDELON: Yeah. I'd love to comment on that, if that's okay.

MS. LANNIN: Sure. Go ahead, Jason.

MR. TUCKER: Please do.

MR. BORDELON: Okay, and I need you to do me a favor. Remind me -- I don't have the images in front of me. I know them by heart but I need clues on each of the ones. So the three is the Pola Island divided with the fish below?

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MS. LANNIN: Correct.

MS. WASTWEET: Yes.

MR. BORDELON: And we're talking about -- and we're talking about seven, which is --

MS. LANNIN: Seven is the bat, the bat couple, mom and pup.

MR. BORDELON: And then the other one in question is 13?

MS. LANNIN: Is -- well --

MR. SCARINCI: Eight.

MS. WASTWEET: Eight.

MS. LANNIN: Eight is the --

MR. BORDELON: -- with the swirl?

MR. TUCKER: But also 13, if you could speak to 13, because there's such a committee preference for that and it was not one of your preferences, if you could also --

MR. BORDELON: Okay.

MS. LANNIN: I just -- okay.

MR. BORDELON: Yeah, and remind me of what is on eight again.

MS. LANNIN: Okay. Eight is the older Samoan

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with the conch shell and the coconut palm above him.

MR. BORDELON: Okay. Great. Thank you for that. In regards to number three, the elements that it captures are pretty spot on in terms of Pola Island being a registered national, national historic -- or excuse me, national natural landmark as well as being a part of the park here.

So in terms of the thematic elements and representation, it's terrific. It's a little bit of a heartbreaker that it doesn't translate to a coin.

And I should start by saying we love all of them. We had enough review up to this point that they're all our wonderful little children. And whichever one goes forth and prospers, we will be proud of that.

MS. LANNIN: Thank you.

MR. BORDELON: So while we have -- yeah. While we have preferences, we understand the process and have had enough input to feel good about whatever moves forward. So if number three is screened out due to the -- due to the elements, then so be it.

But we really do -- the fish down below

divided by the texture of the water or wave with Pola Island above, I mean, I would say that, you know, I'm fairly certain at this point there's no way to edit the artwork. But it's a shame that the one that is so spot on, you know, just gets bumped really quickly due to it not translating. But that's fine. Like I said, we are excited about all of them.

Jumping to number seven, the fruit bat's a very significant thing. The thing that's most striking, or at least to the park about this one, was just the close-up and sort of the intimacy of this coin in regards to the bat.

They're a very exotic animal. And I was kind of laughing to myself when someone brought up the idea that the artist's rendering of the fruit bats look different on some of the coins. And I think that's true and I think some of that is just by virtue of the artist's style for drawing the animal.

But having lived here and actually looking out my window and looking at fruit bats, none of them look the same. It is an incredibly dynamic, ever-changing animal, upside-down, right side up, flying, crawling

over branches. And so, there is a really unique challenge in creating an image of a fruit bat that is biologically and anatomically consistent.

So that would make sense. But that close-up, intimate view of the fruit bat I think is what is striking about that particular image and just that exotic, sort of inquisitive nature of that animal.

And then, moving to number eight, and number eight was the gentleman with the conch shell, that one as well is -- that actual -- that actual thing of blowing on the shell is a pretty significant gesture here.

Like the presenter was saying, it indicates curfew. It can oftentimes indicate sa, which is sort of a religious siesta that's taken in the afternoon. So that one does have, you know, the cultural significance and I love this idea of it being somewhat of a siren call to the rest of the world.

And then, 13, we do love 13. The biggest challenge for us with 13 is that the American Samoan art form of tattoo is a very unique and very personal - - it's like any art form. It's a very personal

rendering in terms of the style that you use and the artist.

So it was a challenge to create a Polynesian tattoo image like that, that everyone could agree on because everyone sees that type of Polynesian imagery differently.

And there's a -- there's just an infinite amount of ways to draw even a simple little wave like that. We do feel that the version you have on the coin is broad enough to kind of represent the art form in a genuine fashion.

I just -- I do think it's so ironic that if you went back to the team, that would be the least one that they would pick, which is totally okay.

But I just do find it interesting that you guys love that one and that was the one that sort of came in with not as much, you know, support. But that is -- like I said, you know, we love all of the images. And I hope that helps.

MS. LANNIN: Thank you.

MS. STAFFORD: Madam Chair, I'm sorry. Just because we do spend so much time pouring over these

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designs and ensuring that there's a way to translate them into coin. Could we just really quickly talk about three and have Ron speak to what his intentions were in terms of when his team analyzed that?

MS. LANNIN: Okay.

MR. HARRIGAL: So basically what we were looking at here on number three, and we went back to the artist a couple of times on this to get a little more clarity under the water because, I mean, clearly if you just did a graphical representation of what they have there, it would be kind of a mess with everything.

We would definitely punch the fish up so you would see them. We would clarify the coral so it would be recognizable as coral and the other -- the other elements under the water.

So we can clean that up to make it look like an actual representation of an underwater depiction there. So don't take it totally graphically like it's drawn there. We will clean it up so that it is definitely recognizable.

MS. LANNIN: Thank you, Ron. Have you thought of a suitable pun yet, Erik, that you'd like to --

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okay. Then why don't you talk about the designs?

MR. JANSEN: It's fishy, right?

MS. WASTWEET: You're up. You're up to bat.

MR. JANSEN: Being the last person means you kind of get the role of the whip here. So I'm going to try to drive people into a few choices.

And a comment to the site representative, one of the things you learn after doing a few of these coins is coins and postcards are two different things and better not confuse one for the other.

And so, images, whereas the drawing of the bats in seven and largely the drawing in number three would make lovely, fun postcards, they don't work on a coin.

And to the artists that drew them, please get rid of the greyscales and let's focus on what can be sculpted a little bit better. I want to talk about design number eight. I like that design. But somehow, it just feels crowded to me.

And if I were laying that out, I would have given a little more space between the palm trees and the coconuts as the overhead mass and the man

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trumpeting the conch shell. Just a preference of mine.

I'm hearing a pretty strong consensus for 13 and potentially 14 as an alternative to three. But I think we have some great selections here. I really enjoyed going through this set as much as any other set we got this time. But my support's for 13.

MS. LANNIN: Thank you, Erik. And I'm going to make all three of you guys very happy because when I was doing research on this -- this is for number 13, that many of us seem to like -- and Jason, correct my pronunciation if this is incorrect. Pe'a, P-E-'-A, is the popular name of the traditional male tattoo of Samoa. Pe'a is also the Samoan word for flying fox or fruit bat. So here, we've got a --

MR. BORDELON: That's correct.

MS. LANNIN: See? There we go. So we can have a great coin design. We can get this kind of only in the know actual bat that is very special and even though all of the tattoos are unique, this tattoo is possible.

This will make a fabulous coin, an absolutely fabulous coin. I would have to throw my vote to number

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13. So that's all I have to say about it.

MS. STAFFORD: Do we need to pass out the scoring sheets?

MS. LANNIN: Shall we pass out the scoring sheets?

MS. STAFFORD: Yes.

MS. LANNIN: Please.

MR. SCARINCI: Could I say one thing, just --

MS. LANNIN: Okay. Sure, Donald.

MR. SCARINCI: And I just want to -- I just want to say something about speaking to the artist of number nine. Right, because I think -- I think there's merit in that design too. I know Jeanne talked about number nine.

I'm totally with 13. So I don't want to confuse anybody. I'm just -- I'm just -- I just want to -- I just want to, you know -- since I'm kind of on the heels of being chastised from an artist, I just want to say I think I get what this artist was doing with this piece.

And it wasn't -- the bat wasn't -- you know, the bat -- you know, it doesn't appeal to you because

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it wasn't intentional. I think it's an intentional -- I think the artist took liberties with the bat because that's what they did with the little palm tree and the little water display, you know. I don't think it's intended to be representational.

MS. STEVENS-SOLLMAN: I have to jump in there.

MR. SCARINCI: Go ahead.

MS. STEVENS-SOLLMAN: I don't want to make this discussion long. But --

MR. SCARINCI: Because we're talking about something that no one's going to vote for.

MS. STEVENS-SOLLMAN: I know.

MR. SCARINCI: No one's going to vote for this.

MS. STEVENS-SOLLMAN: That's right. No one's going to --

MR. SCARINCI: Right.

MR. TUCKER: I will.

MS. STEVENS-SOLLMAN: You will? Oh, good for you. I like the composition. I like the composition. I like the fact that we have the bat, you know, encompassing the island. That's a very cool thing.

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The problem is the bat truly is wrong. When you have the naiveté of the palm trees that are, you know, sort of tribal lines and stuff, that is okay. That should have been carried out in the bat form and then it would have been okay.

But it's -- you know, they're trying to do some realism in that bat. And it doesn't come off because the wings are wrong. Everything's wrong. So I can't accept that argument, Donald. Sorry.

MR. SCARINCI: That's the nicer Donald.

MS. LANNIN: Okay. Now that --

MS. WASTWEET: Can I --

MS. LANNIN: Oh, sorry. Heidi?

MS. WASTWEET: Just one brief comment about back at 13 again, and I want to -- having learned that this was the liaison's last choice, I want to clarify that the reason that we here like it so much is because we can see what it's going to look like.

In our minds, we can imagine what it's going to look like on the coin. It's not about the drawing. The drawing is actually a little simplistic. But because of our experience, we know that that's what's

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going to work the best on the extremely shallow and small quarter.

And so, in that respect, I'm not all that surprised that it's the liaison's last choice because they're not used to doing that translation in the imagination.

MR. SCARINCI: Right. Right. Right. Good point.

MS. LANNIN: But every kid that's got a tattoo is going to pick this up.

MR. SCARINCI: Oh, this is a great coin.

MS. LANNIN: It's a great --

MR. SCARINCI: It's a great coin.

MS. LANNIN: It's a great design.

MR. SCARINCI: People are going to love this coin. I love this coin.

MS. STAFFORD: So Jason, thank you so much for joining us. We're going to be -- the individual members will be scoring and turning in their scoresheets. We'll be tabulating. You're welcome to hang on the line or because it is so early there --

MS. LANNIN: Have another cup of coffee.

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MS. STAFFORD: Yes. We can always reach out to you afterwards and report back to you the particular scores for each design, whatever you prefer.

MR. BORDELON: You know, I'm going to sign off now and get my day started. But thank you so much for your input and insight. And I look forward to hearing your decision.

MS. LANNIN: Thank you so much, Jason.

MS. STAFFORD: Thank you.

MR. BORDELON: Thank you. Bye-bye.

TALLGRASS PRAIRIE NATIONAL PRESERVE

MS. STAFFORD: Moving on to Tallgrass Prairie National Preserve in Kansas, this site encompasses nearly 11,000 acres and Tallgrass Prairie National Preserve is located in the heart of the Flint Hills, the largest expanse of tallgrass prairie left in North America.

Rich prairie soils made the region prime for agricultural development. Most of the tallgrass prairie was converted to crop land 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.

Tallgrass Prairie is an incredibly diverse ecosystem home to a vast variety of flora and fauna. Grasslands birds like the greater prairie chicken, which is a type of grouse, have lost much of its native habitat and are of particular interest.

The site's preferences are seen here as design one, two and three. And with us today, we should have via phone the superintendent of Tallgrass Prairie National Service, Kristen Hase. Kristen is our liaison. Kristen, would you like to say a few words to the committee?

MS. HASE: Yes. Thank you, for one, letting me listen in and be involved and, two, this has just been an amazing experience. And all of these quarter designs were amazing. Everybody at the park was just really very, very pleased by the products that were produced.

I think, you know, when we started this quarter journey, we really wanted to sort of capture

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the essence of Tallgrass Prairie, the name. We've got some amazing cultural stories here as well. But we really kind of most of us favored the natural side.

That's our name. And we really wanted something that was going to -- you know, somebody in another state was going to look at and think, wow, you know, that's pretty cool, you know, in Kansas or Tallgrass Prairie or something like that.

And I think that's definitely what's come out in these quarters so beautifully. I think that's probably all I have to say right now. But I'm here for questions.

MS. LANNIN: Thank you so very much.

MS. STAFFORD: Okay. So we shall move through the candidate designs. Design one, which is again the liaison's first preference, features a pair of greater prairie chickens in the tallgrass, where their habitat remains protected by the preserve.

Design two, again, the liaison's second preference, depicts a greater prairie chicken hen and two of her chicks emerging from a clump of big bluestem grass in spring. Design three, the liaison's third

preference, features a male greater prairie chicken in prairie grass while a female flies overhead.

Design four portrays a male greater prairie chicken in its habitat. The tallgrass prairie is visible in the background. Five depicts a male greater prairie chicken nestled among the rolling hills of the tallgrass prairie with a regal fritillary butterfly perched on Indian grass. I will note that that was our liaison's fourth preference.

Design six showcases three of the many of the wildflower species that grow in the preserve. Features left to right are gaura compassplant and blazing star, with the rolling hills of the tallgrass prairie in the background. Design eight features a regal fritillary butterfly landing on a wavy leaf thistle bloom. In the background is an outcrop of limestone found in the preserve.

Nine shows a skyward view of a regal fritillary butterfly against a background of big bluestone and Indian grasses iconic to Tallgrass Prairie. Design 10 features big bluestem grass waving in the prairie winds. This species, which can grow to

a height of six to eight feet, with its root system growing just as deep underground, is largely responsible for the formation of the famous prairie sod. It gets its name because the stem turns blue or purple as it matures.

Design 11 depicts a dickcissel songbird perched on a purple cone flower, one of over 300 species of wildflowers found on the tallgrass prairie. The sloping hills of the prairie are seen in the background.

MS. LANNIN: Thank you, April. Heidi, you look contemplative. What would you like to talk about?

MS. WASTWEET: Coincidentally, just a week ago, I was in a museum and I saw a taxidermied specimen of the prairie chicken. And it's quite a spectacular bird and I think it's a really great subject for this coin. But these designs I think, they all have some little -- something missing.

I'll start with design number one. Like we've been talking about all day, we're looking at designs, not drawings. And there must be a clarity to the design. And while this is drawn very nice, that

texture of grass behind the bird's head, which should be the focus of the design, is going to get camouflaged there.

And so, there is no clarity around the most characterful part of the bird. And that's unfortunate because it is such an interesting bird. And it could have been done in a way that was much more clear. So while this is a nice drawing, I'm picturing this in my mind as a coin and it's just getting lost.

And it's going to be -- when people pick this up out of their change drawer and out of their pocket and they glance at it, they're not going to see anything but just a bunch of texture.

In design number two, this depicting the female is not as distinctive as depicting the male. And so, it immediately loses my interest. In design number three, here we have some clarity around the head of the bird.

The flying bird looks a little stubby in the wings. I don't know if that's accurate or not. But it's not very attractive, the flying version. I like the main bird. And the other thing that is off to me

here is the tallgrass is not very tall. It's a short grass prairie.

And then, in design four, this is my favorite of the prairie chicken designs. It's very stylized in the representation of the different lengths of grass, which I think is fun.

And then, the bird itself displays all of the distinct characteristics that make it unique. And it's bold. And there's clarity in the negative space around it and the negative space is balanced very well.

So, of the prairie chicken designs, this is by far my favorite. And it is conspicuously not on the list of liaison preferences. So I'm a little confused about that. Design five --

(Sirens sounding.)

MS. LANNIN: You're surrounded by sirens, Heidi.

MR. TUCKER: It's you, Heidi. It's you.

MS. WASTWEET: Is it me? Is it just me?

MS. LANNIN: I don't know. Go Caps.

MS. WASTWEET: Design five, it has no focus. There's too much going on. Our attention is divided.

It's not size-appropriate. So I just can't go on talking about that one. Design six is a good attempt at a design. But I think it lacks a subject matter that I can really get my teeth into.

One of my favorites is design nine. I think this is so bold and it speaks exactly to what I imagine a tallgrass prairie. You have the bluestem grass, which is so distinctive, the lightness of the butterfly.

You have something that is really difficult to display in sculpture and that is wind. And so, it's got an element of weather and wind. You can imagine the sun in this.

So there's a lot going on that you don't see, but it's implied. And it's really fun and it's got action. And when this is held in the hand, it's going to be very clear what it is. And it's going to be very attractive.

My other favorite is design 11. Here, we have the grasses represented and the flowers and the rolling hills in the background. But yet, it's not too busy. It's just enough detail that it's going to be size-appropriate for both the small and the large and then

that wonderful negative space around the main subject, the bird, who's cheerfully singing away.

So not only do we have the visual, we've got a sound element going on here. Talk about hard to sculpt, sound. We've got wind and sound and sun. And I think this is fabulous and it would look great. And I'm disappointed that my two favorites are not the liaison favorites.

MS. STAFFORD: I should note this design 11 was the liaison's fifth preference.

MS. WASTWEET: Fifth?

MS. STAFFORD: I mean, well, they were tied. There were five that were named and out of the packet.

MS. WASTWEET: Okay. That's good. That concludes my comments.

MS. LANNIN: Okay. Robert?

MR. HOGE: I really would like to reiterate what Heidi has said. I like number nine probably the best, just because of the imagery of capturing the lightness of the sky with the grass. And you just -- I think this really does it.

It's very unusual. It's kind of a thing you

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just don't even expect to see on a coin. It doesn't require a great deal of relief because of the delicacy of the images. And I think that it does a great job. I like the prairie chickens. I like the accuracy of the designs.

I agree with Heidi that number four does it best for me and I wonder why this was not one of the committee preferences. These are all attractive designs. And I really do like number 11 also for the same reasons. Thank you.

MS. LANNIN: Thank you. Jeanne?

MS. STEVENS-SOLLMAN: Thank you. I must say that I like number four because it's bold. And I agree with Heidi. We have different lengths of grass around or behind the bird. This is I think pretty accurate. And John, I can't really complain about this one.

MS. WASTWEET: Darn.

MS. STEVENS-SOLLMAN: So congratulations to whoever did this.

MS. LANNIN: Everybody's looking around, just --

MS. STEVENS-SOLLMAN: So I think it would be

really beautiful. It has a lot of texture. And I think it would show up nicely on a coin. And the -- his cheeks are going to -- or the puffs that he has there are going to really polish up nicely. I think this could be extremely attractive.

And I have to agree also on number nine. It's simple. It says prairie without really showing it. Unfortunately, on number one, two and three, which are the preferences, I think there's just kind of too much information, especially on number two.

So where number one could possibly be a great coin, I think number four surpasses it. So that's all I have to say. Thank you.

MS. LANNIN: Thank you. I don't want to forget about Tom. Tom, what would you like to say?

MR. URAM: Thanks, Madam Chair. When I looked at these, originally I gravitated to number nine, both for the simplicity of it and I don't think that we've done a butterfly in particular just looking as far as the series, so I'm always looking in that perspective.

But I also did like number five because I think it's separated enough. What bothered me about

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one, two, three and four was our past. It reminds me of the minting of the lion's club and the cubs because once it differentiates, it would be the frosting differentiation. When it's struck up, will it look too much like a claw?

So as much as I like number one, I just worry how it's going to look when it's struck, unless we can add some deviation or differentiation between the animals, or in this case, the birds. I'm sorry. At least there's only two quarters. On the lion, there was three.

So I think the simplicity of number nine is where I'm going to end up, although I did like the number five. It just fits the perspective and it does get in what the stakeholder would like.

So I think from a perspective of curiosity and what this can do for the series, I want to go with number nine, I think. Thank you, Madam Chair.

MS. LANNIN: Thanks, Tom. Donald? Fading in the grass?

MR. SCARINCI: I couldn't get that. Again, you know, all these -- these are just like -- they're

all good, right? So you know, if we saw number nine in a vacuum or if we saw number nine two months ago, we'd have jumped on number nine, right? I mean, if we saw it four months ago, you know, we would have jumped on number nine. But it's in competition with so many good designs, right?

I'm still going with number nine because I think it's the best design. You know, and I think it's -- I think it would make a really cool quarter. Look, the liaison can't possibly know -- you know, none of the liaisons could, even the commemorative coin liaisons could know --

MS. WASTWEET: Yeah. They can't.

MR. SCARINCI: -- you know, because they don't look at enough of this stuff. So yeah, one, two and three that they chose, you know, they would be at the bottom of my list.

Great designs. I'm not criticizing any of the designs. But they wouldn't be my -- they wouldn't be my number one, two and three choice. But I could understand why, you know, the liaison thinks that they were number one, two and three.

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Four is a great design. I mean, because look, our message has always been, you know -- or has since we've kind of gelled with our message to the artists on these small -- on these small palettes, you know, we've told them please give us -- you know, give us focus on one thing, one design element.

That's what we're saying very consistently now to the artists. Show us one prominent design feature. You can only communicate one thought. It's like writing a blog post really. You know, you know, 300 words, you can write one thought. That's it. And if you try to write more than one thought, it's a very bad blog post.

Well, you know, if you do more than one thing on a coin, on a quarter size coin, it is a very bad coin, right? It's just not going to -- it's just not going to -- it's just not going to be powerful. You're losing your power. You want to communicate in the simplest possible way.

This does it. I mean, nine does it. Look, they're nice. You know, four does it and I could see, you know, four is really, you know, technically great.

And of all of the ones with the -- what are they called?

MS. WASTWEET: Prairie chickens.

MR. SCARINCI: Prairie chickens. With all of the prairie chickens, four is -- you know, works best because it's focusing on this one prairie chicken.

And when Jeanne says it's anatomically good and correct, you know, that's an ultimate compliment for whatever artist did this. So now, Dennis is going to tell me why we told them something else, right?

But you know -- but I think I'm going to go with number nine because I think it's -- I think it's -- I think it'll be a great quarter. I think Ron can have fun with it, you know, Ron's people can have fun with it and it could really be something. That's it.

MS. LANNIN: Thanks, Donald. Dennis?

MR. TUCKER: Thank you. I'll talk just a little bit about some of my number two choices.

Number 11, I did not like at first and it's because I doubted whether a purple coneflower would support the resting weight of a songbird. But then, I popped online, as one does, and I saw that in fact

these birds do, you know, rest on these flowers.

So, and I mention this not to illustrate my own ignorance but to show our artists that, you know, these are the types of things that we'll be curious about and that we'll push back on and we will question.

And, you know, if I hadn't found any evidence or talked to experts who convinced me that flowers can support songbirds, then this would not have been a contender for me.

As it is, I think I agree. It's a very -- it's a beautiful, charming picture. It's got sound, as Heidi said. You know, this bird is very happy and I think it's a strong contender.

Number nine is wonderful. It's elegant. It portrays motion. Again, that's a dimension that we don't always see in these coin designs. This grass could have been shown standing upright, which would have been very boring and would have taken that dimension away from the design.

But instead, it's gently swaying in the wind and that illusion of movement is carried forward by the butterfly's flight path. So it's a simple design.

But it's strong. And I think it's a good use of the small canvas that we're working with. So I really like nine.

Number eight I think is significant because we all knew the challenges of this site going in. And I think the artist did a great job responding to those challenges. And one of the challenges was how to portray the height of tallgrass.

You know, we've been told that it can grow up to six feet tall. And we don't see that in a lot of these designs. But with these thistles in number eight, we at least get some sense of that height. So eight stood out for me as well.

But then, my strongest -- so those were my secondary choices. My strongest primary choice would be number four and that's because finally we will have a quarter with a single, bold animal, you know, like the wolf quarter, the bat quarter. This would be the greater prairie chicken quarter. So my --

(Laughter.)

MS. LANNIN: The world famous.

MR. TUCKER: But my --

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MR. JANSEN: Powerful, powerful.

MR. TUCKER: My question for our liaison would be why did you chicken out. On number four, why was number four not in the running, whereas one, two, three and four were. Is there something that we're missing?

MS. HASE: Can I answer that?

MS. LANNIN: Yes.

MS. WASTWEET: Yes, please.

MR. TUCKER: Yes, please.

MS. HASE: Yeah. So we like it. Don't get us wrong. But there's something about the angle of it and we were concerned by the time it gets to the size of a quarter, it's going to look like a turkey, a wild turkey instead of a prairie --

MR. JANSEN: It will. It will.

MS. HASE: And so, the others are more straight on, you know, more side and this one's kind of twisted a little bit. And so, it's only because of the angle of this bird.

Just we thought, you know, when it gets small, people are going to just -- when they glance at it, they're going to think, yeah, it's just a wild turkey

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or something. And so, that was really -- it's a beautiful bird. But that was why it was one of our least favorite of the chickens. So --

MR. TUCKER: Okay. Well, in that case, then my -- that would swing my strongest support to number nine then.

MS. LANNIN: Okay. Thank you, Dennis. Erik?

MR. JANSEN: If I were printing an Audubon, I'd be picking one, two, three and four and maybe five as a sidelight. But Audubon worked in large pages and very large printed frames, not in a one-inch coin.

So I'm really concerned that the very excitement of the details of the prairie chicken will in fact look like a turkey. And to me, that kind of wastes the opportunity here to send a more distinctive and inviting signal to anybody who would examine this coin and say tell me about the tallgrass prairie.

Design number nine is -- I mean, I can feel the wind in my face when I look at that. I can hear -- I can hear the noise of that. The lightness of the grass, the seeds in the wind and the butterfly who's negotiating all of it through that wind is just

compelling to me.

I liked design 10. But when you compare it to nine, it just feels like a calm day, which isn't the norm. I end up on design nine because that's the one that leaves me wanting to know more.

MR. LANNIN: Thank you, Erik. I agree with pretty much what everybody has said. Nine is my favorite. In addition to sort of the lightness of it, the negative space reminds you -- at least it reminds me of how limitless the prairies were. So it could go on forever, which is what we're trying to acknowledge.

And my close second might be the number 11 because I think the bird is celebrating living there. And it does have the element of song to it. But nine is just a wonderful design and that will be my choice. Heidi has something to say.

MS. WASTWEET: Just one follow-up. Dennis said something that made a little lightbulb go off for me.

Another reason why I like number nine, you were saying about the challenge of portraying the height of the grass. And this, because we're looking

at the underside of the butterfly is why it works so well and it makes the grass look tall.

MR. TUCKER: Yeah.

MS. WASTWEET: And I hadn't really articulated that until you said that. So I just wanted to point that out.

MS> LANNIN: Thank you all. Any other comments? Jeanne, did you want to say something?

MS. STEVENS-SOLLMAN: Yes. To go back to number four, I understand our liaison's concern about it looking like a turkey. However, when you think of a parrot looking like a canary, I feel that there's so much difference between a prairie chicken and a turkey.

And I say this because I live with the turkeys in Pennsylvania. They're very huge birds and very, very long-legged and long-necked and a giant tail. So I think that people who would hold this in their hand would not necessarily confuse it with a turkey.

We do have a turkey quarter, which is quite stunning and fills the canvas. And it would be so wonderful to have another bird so different and in a different environment. So I'm still sticking with

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number four. Sorry.

MS. LANNIN: Thank you, Jeanne. So I think we can pass our voting sheets around and --

MS. WASTWEET: Does the liaison have any other --

MS. LANNIN: Does the liaison have any other -- thank you, Heidi -- anything else to add to all of this?

MS. HASE: I don't think so.

MS. STAFFORD: Great. Kristen, we'll probably take a few minutes' break to score and add up -- tall up the scores. You're welcome to stay on the line and hear what the results are or we can reach out to you separately. It should be about five or 10 minutes.

MS. HASE: Oh, okay. Maybe you can reach back -- reach out to me a little bit later. I probably need to get off. So --

MS. STAFFORD: Okay. All right. Thank you for joining us.

MS. HASE: Thank you.

MS. LANNIN: Thank you for joining us.

MS. HASE: Thank you. Bye.

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MS. STAFFORD: Bye-bye.

(Whereupon, the foregoing went off the record at 2:57 p.m., and went back on the record at 2:59 p.m.)

MS. LANNIN: We spent so much time going through so much great art. I mean, it was -- it was very, very pleasurable today. Thank you.

MR. JANSEN: Well, Donald's comment about make a single point --

MS. LANNIN: Yes.

MR. JANSEN: And I think Heidi's points of using an appropriate symbol effectively so the negative space, we're starting to get that.

MS. LANNIN: Yeah.

MR. JANSEN: And it makes -- it makes our job so much more fun. So thank you for that.

MS. LANNIN: Well, thank you. So while we are tabulating the very last, if you like, I can read our vote totals for the Tuskegee Airmen. Our choice seems to be number one, which received 18 votes. Number two received one. Number four received zero. Number six received zero. Number eight received zero. Number

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nine received one, 10a, zero, 10b, zero, 10d, zero. Design 12 received one and design 13 received 15. So the number one was number one and the number two position was design 13.

Okay. For American Samoa, design -- ready? You're clicking through everything. American Samoa. There we go. Number three received six points. Number four received two. Number five received one. Number seven, our bats, received 10. Number eight received seven. Number two received --

MS. WASTWEET: Two.

MS. LANNIN: -- or number nine received two. Sorry about that. Number 10 received six. Number 12 received five. And the hands down winner, with 22 votes, was number 13, with 22.

MS. WASTWEET: Wow.

MS. LANNIN: And number 14 received 10. Tallgrass Prairie, this is a very efficient group we have here. Design number one, zero. Design number two, zero. Design number three, one vote. Design number four, 12. Design number five, zero. Design number six, zero. Design number eight, one. Design

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number nine, and the clear winner, 23 votes. Design number 10, zero. And design number 11, 11. So that was -- it was very cut and dry for Tallgrass Prairie and for American Samoa and less so for the Tuskegee Airmen.

MR. SCARINCI: Is this the first grouping of coin designs that the new director -- that we're sending to the new director? It is?

MS. LANNIN: Yes.

MR. SCARINCI: So I think -- I think this is really a wonderful -- like maybe it's fate. I mean, I think we're starting in a wonderful way with the new director.

And I think, you know, this may very well be our most powerful group of national park quarters in the entire program. And it's really I think a good omen that it's starting under the watch --

MS. LANNIN: Yes.

MR. SCARINCI: -- of the first confirmed director since 2012.

MS. LANNIN: I think -- I think we've had a tremendous day. I really do.

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MR. SCARINCI: I do too.

MS. LANNIN: So, thank you all. Do we have any other discussions that we'd like to have? Any other statements?

MR. SCARINCI: I think I can say this. I think I can say this. It's not terribly controversial.

MS. LANNIN: Okay.

MR. SCARINCI: I think, you know, it's important that the artists not go away after this stage. And I know you're involved in the artists during the process of the sculpt for sure and the artist looks hopefully -- I think looks at the sculpt that you do.

And then, it goes -- then from the sculpt, it goes to another phase where maybe the artist needs to continue to just look at it again. You know, and I'm, you know, just concerned, you know, and I think Heidi, you know, pointed out this afternoon, you know, the lions as well, that, you know, don't quite have the punch.

The actual coin doesn't quite have the same -- have the punch of the design. And that happened again

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with the angry versus empowered women in the breast cancer coin. You know, and I wrote a piece about that, you know, saying what we looked at. And there's a subtle difference between anger and empowerment. It's a subtle difference. And you could see it in the hands and the fists.

So we kind of lost -- we kind of lost what was really amazing about that coin I think. Still a great coin. I mean, but could have been a greater coin.

You know, and maybe it's a matter of -- you know, maybe it's a matter of getting the artist -- keeping the artist in the loop until that coin actually -- you know, until that coin actually gets on those presses and the presses roll.

So that's all I wanted to say. I mean, no big deal. But, you know, I think -- I think, you know, I just hate to see a great design lose it at the end.

You know, and sometimes the design gets it at the end. I mean, I think sometimes a design pops at the end. So it goes both ways. But anyway, I just -- that's all.

MS. STEVENS-SOLLMAN: And if I can just add a

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little bit to the breast cancer coin, when we were choosing that design, we looked to the liaison for their preference.

And this was a huge, difficult coin to design because of the sensitivity of the subject matter. And I think that the drawing really had what the liaison wanted and what we thought was powerful. And it's a shame that we lost it somewhere along the way.

So I think that there are times when we really do need to have the input of the stakeholders because - - and especially in that case.

You know, they wanted to move that coin along and it was supposed to be one of hope and encouragement. And unfortunately, we missed the mark there. So I am sorry.

MS. LANNIN: If there are no further comments, thank you all for coming. I think we've had a really productive day. If somebody would like to make a motion to adjourn?

MR. HOGE: I'll so move.

MR. LANNIN: Robert. Anyone like to second that? Erik, thank you. And I will see you all in

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October. Happy summer, everybody.

MS. WASTWEET: Yes.

MR. HOGE: See you in August, we hope.

MS. LANNIN: In August, exactly.

MS. STEVENS-HOLLMAN: August.

MR. SCARINCI: In August.

(Whereupon, the meeting was concluded.)

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

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June 19, 2018

DATE



Benjamin Graham