

**Capital Reporting Company
Citizens Coinage Advisory Committee**

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CITIZENS COINAGE ADVISORY COMMITTEE

TELEPHONIC

PUBLIC MEETING

Tuesday, March 15, 2016

09:30 a.m.

United States Mint
8th Floor Boardroom
801 9th Street, N.W.
Washington, D.C. 20220

Reported by: Janel B. Folsom, RPR/CSR,
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A P P E A R A N C E S

Mary Lannin, CCAC Chair

Thomas Uram

Jeanne Stevens-Sollman

Heidi Wastweet

Robert Hoge

Erik Jansen

Michael Moran

Donald Scarinci

Herman Viola

Dennis Tucker

Steve Roach

Greg Weinman

Betty Birdsong

April Stafford

Megan Sullivan

Stacy Kelley

Don Everhart

John Cameron

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P R O C E E D I N G S

WELCOME AND CALL TO ORDER

MS. LANNIN: Good morning. It is 9:32, and I would like to call to order the meeting of the Citizens Coinage Advisory Committee for Tuesday, March 15th, 2016.

The members of the committee include Robert Hoge, Erik Jansen, Michael Moran, Steve Roach, Donald Scarinci, Jeanne Stevens-Sollman, Dennis Tucker, Thomas Uram, Herman Viola, Heidi Wastweet and myself, Mary Lannin.

The CCAC will consider the following items today -- a review and discussion of the new candidate designs for the 2017 Boys Town Centennial Commemorative Coin Program, a review and discussion of new candidate designs for the 2017 American Eagle Platinum Proof Program, a review and discussion of new candidate designs for the 2017 American Liberty High Relief Gold Coin and Silver Metal Program and a review and discussion of the design concept and themes for the potential World War I Medals.

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Before we begin our proceedings, are there any members of the press in attendance? Please let us know who you are.

MR. ANSLER: Mike Ansler (ph) with KOIN News.

MS. LANNIN: Good morning, Mike.

MR. WEINMAN: I see Bill McCallister.

MS. LANNIN: Is there anyone else on the phone?

(No audible response)

MS. LANNIN: No one else on the phone?

MR. WEINMAN: Not from the press.

MS. LANNIN: Okay. Not from the press.

Okay. And finally for the record, I would like to acknowledge the following Mint staff that are participating in today's public meeting. And please, if I've left you out, raise your hand and say hello.

We have Don Everhart and Stacy Kelley from Philadelphia. Good morning. We have John Cameron. And we have -- any -- is there anyone else other than the regular, normal attendants?

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MS. STAFFORD: We have representatives from numismatic and bouillon group.

MS. LANNIN: If they would like to introduce themselves, that would be great.

MS. EVANS: Nanette Evans.

MS. BORER: Pam Borer.

MS. MATOS: Rosa Matos.

MS. MATTHEWS: Veronica Matthews (ph).

MS. GOODWIN: Maria Goodwin.

MS. LANNIN: Welcome.

MR. WEINMAN: And also, another -- the project council for the Boys Town is here.

MS. BARNETT: Sheila Barnett (ph).

MR. WEINMAN: Sheila Barnett.

MS. LANNIN: Welcome, Sheila.

Okay. I'd like to talk to the Mint staff first. Are there any issues that you would like to speak to the CCAC about at all?

MR. WEINMAN: Nothing. We're good.

MS. LANNIN: Nothing? Good. All right.

The first item on the agenda is the acceptance of the letters to the secretary and

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the approval of the minutes from our previous meeting. And these items have been included in the binders that we've all had.

Are there any comments on either document?
Eric?

MR. JANSEN: I appreciate you adding the actual -- the preference image to that --

MS. MATTHEWS: Yes, yes.

MS. LANNIN: Thank you. Thank you.

MR. JANSEN: -- letter. It somehow just makes it so much more impactful.

MS. LANNIN: I thank you. I appreciate the comment. It was always easier for me to remember what I voted on by looking at that and remembering what I liked about the design. So I thought it was kind of a good way to refresh our minds.

MR. JANSEN: I'm not sure how to describe it, but I know it when I see it.

MS. LANNIN: Exactly. Exactly. Okay.

MR. JANSEN: Thank you.

MS. LANNIN: So is there a motion to approve

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the minutes in the secretary's --

UNIDENTIFIED MALE SPEAKER 1: So moved.

MS. LANNIN: -- letters?

MS. STEVENS-SOLLMAN: I second.

MS. LANNIN: Okay. Jeanne, did you say --

MS. STEVENS-SOLLMAN: I seconded.

MS. LANNIN: Okay. Jeanne, seconded. Okay.

All those in favor, please signify by saying aye.

(In Unison): Aye.

MS. LANNIN: Any objections?

(No audible response)

MS. LANNIN: Then the meetings and the -- or
the minutes and the letters are approved.

Okay. The first order of business today is
one of the nicest. We're going to have a formal
swearing in of our two newest members, Mr. Dennis
Tucker and Mr. Steve Roach. And John Cameron,
who's the acting director of Numismatic and
Bouillon Division and the director of Office of
Coin Studies, will do the honors.

John?

MR. CAMERON: Madam Chair, thank you. Rhett

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(ph) sends his regrets. He's a little busy this morning. The team parted for the Hill this morning. So actually, I'm quite honored to be here to administer the oath.

So Mr. Steve Roach and Mr. Dennis Tucker, as new members of the Citizens Coinage Advisory Committee, let me give you a little background. Mr. Roach is a numismatic journalist who served as editor in chief at Coin World. He holds a BA in art history and organizational studies from University of Michigan and a JD from Ohio State University. I'm surprised that Ohio State awarded the JD --

(Laughter)

MR. CAMERON: -- Michigan

After working as a rare coin specialist at the Heritage Rare Coin Galleries in Dallas, Texas, Mr. Roach practiced law. But he later returned to Heritage to serve as director of the firm's Trust & Estates Department. After a stint at Christies in New York City as a specialist in the 19th Century European Hangings Department,

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Mr. Roach reconnected with his love of coins by returning to the Midwest to lead the staff at Coin World, first, as associate editor and, later, as editor-in-chief.

Today, in addition to his role as Coin World's editor-at-large, Mr. Roach operates an appraisal and advisory practice focused on European and American fine art and rare coins. He serves on the Board of Directors of the International Society of Appraisers. He is a life member of the American Numismatic Association where he has been recognized with the group's outstanding young numismatists of the year and presidential awards in 1997 and 2014, respectively.

Mr. Tucker is the publisher of Whitman Publishing. While at Whitman, Mr. Tucker has published 11 editions of the Guidebook of the United States Coins, popularly known as the Red Book, long considered one of the most authoritative coin price sources.

Mr. Tucker has a degree in political science

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and is a published author and editor in the fields of numismatics banking and financial history, the American presidency, U.S. military history and other non-fiction topics. His most recent book, *American Gold and Silver, U.S. Mint Collector and Investor Coins and Medals, Bicentennial to Date*, debuted this summer.

Mr. Tucker has served as governor of the Token and Medal Society, a national numismatic group; and advisor to the Board of Governors of Women in Numismatics; and an educational presenter at ANA's World's Money Fair; a teacher at the ANA Summer Seminar at Colorado College; and a volunteer for the Civil War Token Society and other hobby groups.

So Mr. Roach and Mr. Tucker, if you'll come forward. Now, it's not required, but Ed Moy started a tradition. So if you choose not to use the Bible, I will at least ask you to sign the inside page just as part of our documented history.

So Mr. Roach?

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MR. ROACH: Yes.

MR. CAMERON: Okay. Okay. Please raise
your right hand, left hand on the -- okay. I --

MR. ROACH: I --

MR. CAMERON: -- Steve Roach --

MR. ROACH: -- Steve Roach --

MR. CAMERON: -- repeat it after me, okay --
will support and defend the Constitution of the
United States --

MR. ROACH: -- will support and defend the
Constitution of the United States --

MR. CAMERON: -- against all enemies,
foreign and domestic --

MR. ROACH: -- against all enemies, foreign
and domestic --

MR. CAMERON: -- that I will bear true faith
and allegiance to the same --

MR. ROACH: -- that I will bear true faith
and allegiance to the same --

MR. CAMERON: -- that I take this obligation
freely --

MR. ROACH: -- that I take this obligation

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freely --

MR. CAMERON: -- without mental reservation
or purpose of evasion --

MR. ROACH: -- without mental reservation or
purpose of evasion --

MR. CAMERON: -- that I will well and
faithfully discharge the duties of the office --

MR. ROACH: -- that I will well and
faithfully discharge the duties of the office --

MR. CAMERON: -- on which I am about to
enter.

MR. ROACH: -- on which I'm about to enter -
-

MR. CAMERON: -- so help me God.

MR. ROACH: -- so help me God.

MR. CAMERON: Congratulations.

MR. ROACH: Thank you.

MR. CAMERON: I -- state your name --

MR. TUCKER: I, Dennis Tucker --

MR. CAMERON: -- will support and defend the
Constitution of the United States --

MR. TUCKER: -- will support and defend the

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Constitution of the United States --

MR. CAMERON: -- against all enemies,
foreign and domestic --

MR. TUCKER: -- against all enemies, foreign
and domestic --

MR. CAMERON: -- that I will bear true faith
and allegiance to the same --

MR. TUCKER: -- that I will bear true faith
and allegiance to the same --

MR. CAMERON: -- that I take this obligation
freely --

MR. TUCKER: -- that I take this obligation
freely --

MR. CAMERON: -- without any mental
reservation or purpose of evasion --

MR. TUCKER: -- without any mental
reservation or purpose of evasion --

MR. CAMERON: -- that I will well and
faithfully discharge the duties of the office --

MR. TUCKER: -- and that I will well and
faithfully discharge the duties of this office --

MR. CAMERON: -- on which I'm about to enter

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--

MR. TUCKER: -- on which I'm about to enter

--

MR. CAMERON: -- so help me God.

MR. TUCKER: -- so help me God.

MR. CAMERON: Congratulations.

Gentlemen, if I can have you -- I have a pen
if you don't have.

Excellent. Thank you, gentlemen. Thank you
again.

MR. TUCKER: Thank you.

MR. ROACH: Thank you.

MR. CAMERON: Did you get a picture, or are
we good?

MR. SCARINCI: We're good.

MR. CAMERON: All right. Great. Thank you.

MS. LANNIN: Thank you, John.

MR. SCARINCI: Actually, if you don't mind,
let me get (inaudible).

MR. CAMERON: It's why I asked.

MR. SCARINCI: I did a video.

MS. LANNIN: Oh.

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MR. SCARINCI: Okay. Okay. Perfect. Okay.
One, two. One more. One, two. Great.

MR. CAMERON: All right. Thank you very
much, gentlemen.

MS. LANNIN: All right. I would also like
to acknowledge and to congratulate both Michael
Moran and Donald Scarinci, who this past week
were reappointed to new four-year terms on the
CCAC on the recommendations of the Senate
Majority Leader and the Senate Minority Leader,
respectively.

Donald may become the longest-serving CCAC
member.

MR. MORAN: Yes. All right.

MS. LANNIN: And he is also in his role as
unofficial CCAC photographer. And we welcome
both of them back and their wise counsel and
their words that help guide us. So
congratulations.

All right. We are now going to turn to the
design for the 2017 Boys Town Centennial
Commemorative Coin Program. April Stafford,

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director of the Mint's Design Management Group, will present the first portfolio for review and comment.

MS. STAFFORD: Thank you, Madam Chair.

And just a note for anyone who is participating in the meeting via the conference call, if you are not aware of the candidate designs that we are discussing, they are actually available at the following URL -- usmint.gov/pressroom/ccac-meetings. I'll repeat that one more time in case someone is listening on the phone and they would like to follow along with the discussion of the CCAC meeting. You can find the candidate designs that we are discussing today at usmint.gov/pressroom/ccac-meetings. Okay.

It is Public Law 114-30 that requires the Secretary of the Treasury to mint and issue \$5 gold coins, \$1 silver coins and half-dollar clad coins in commemoration of the centennial of the founding of Boys Town. Founded by Father Edward J. Flanagan in 1917, Boys Town is a national

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leader in child and family care, providing life-changing services to communities across the country. Created to serve children of all races and religions, Father Flanagan's revolutionary approach laid a foundation for the modern-day care of children and families.

Boys Town is recognized for its research on developing more effective ways to treat children with emotional and behavioral issues. Boys Town National Research Hospital is a world leader in research on and treatment of childhood deafness, speech problems and other communication disorders. Boys Town, itself, has grown and thrived over the past century, impacting the lives of more than 2 million children and families across America each year. December 12th, 2017, will mark the 100th anniversary of Boys Town, Nebraska.

All obverse designs require the inscriptions, "Liberty," "In God We Trust," in 2017. All reverse designs require the inscriptions, "United States of America," "E

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Pluribus Unum," and the denomination.

Upon review of the designs, Boys Town commented that, in the final selection, they would like to see, if possible, a reference to the 100-year centennial, whether it's reflected in a date range, such as 1917 to 2017, or an inscription, as, "100 Years," or, "Centennial." Some gaps in the sequential numbering of the design names for the individual obverse and reverse designs exist. And this was done to preserve, to the extent possible, synchronicity between those individual designs and the design pairs they belong to.

Speaking of design pairs, our artists who contributed to these portfolios were tasked with creating synergistic designs that is obverse and reverse compositions designed to function as a singular, harmonious and congruent unit. Some artists presented one-to-one obverse and reverse -- reverse options, while others shared common obverses or reverses between multiple options, creating several potential combinations. The

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artists' vision is portrayed in the paired design portfolios that you will see today.

We are very fortunate to have with us today at the meeting our liaisons to Boys Town. We have Dr. Jerry Davis, the vice president of National Advocacy and Public Policy; as well as Laura Tatten, Senior Vice President of Boys Town Marketing and Communications.

I would ask Dr. Davis if he'd like to say a few words to the committee before we begin.

DR. DAVIS: Thank you, April.

Good morning. This has been quite a journey for us. We know a lot about serving kids. We don't know a lot about making coins. And it's always been a great fun, learning experience. And we've tried to approach it in a pretty practical way. While we want the value of some commemoration, we also have made a pledge to use whatever resources come from this coin to serve some of the involve inner-city areas in this country. So we challenge this committee to help us do both of those to some extent.

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We're excited to be here. We're very much looking forward to the discussion this morning.

MS. STAFFORD: Okay. So we'll begin with the descriptions of the \$5 gold coin designs. Gold Pair 01, a Boys Town preference for the gold or silver coin, includes designs Gold Obverse 01 and Gold Reverse 01 and features Father Flanagan as he looks down at a child seeing a promising future, given the right conditions. The child looks up at the Boys Town Pylon designed by Father Flanagan to be seen for several miles by the children who frequently arrive at Boys Town by walking there. Additional inscriptions read, "Father Flanagan," "Since 1917," and, "Saving Children Healing Families."

Gold Pair 02 substitutes Gold Obverse 02 for the obverse design, providing an alternate three-quarter view of Father Flanagan. It is also paired with Gold Reverse 01.

Similarly, Gold Pair 03 provides a forward view of Father Flanagan with Gold Obverse 03, while including the inscription, "The Work Will

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Continue," on Reverse 03. This alternate reverse is also a preference of Boys Town.

Okay. Moving on to Gold Pair 04, also a preference of Boys Town for the gold or silver coin, this pair includes designs Gold Obverse 04 and Gold Reverse 04 and features Father Flanagan on the obverse and, on the reverse, a boy carrying a girl carrying a girl on his back. Early residents of Boys Town would frequently carry a young boy with polio named Howard Loomis on their backs to assist him in climbing upstairs in the Boys Town home. This caring and support by the community is symbolic of Boys Town and is reflected in their logo. Additional inscriptions read, "1917," "Father Flanagan," "Boys Town," and, "The Work Will Continue."

Gold Pair 05, which includes designs Gold Obverse 05 and Gold Reverse 05 features a Boys Town preferred likeness of Father Flanagan in a stylized figure, symbolizing the acceptance and nurturing love of Boys Town care providers reaching out to a broken heart. The reverse

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represents a circle of love and support within the Boys Town community. Additional inscriptions read, "Father E.J. Flanagan," "Boys Town," and, "100 Years."

Gold Pair 06 includes Obverse Design 06, providing a younger version of Father Flanagan while reusing Gold Reverse 01.

Gold Pair 07, which includes designs Gold Obverse 07 and Gold Reverse 07, features a Boys Town preferred likeness of Father Flanagan and an outstretched hand holding a young oak growing from the acorn. As stated in the idiom, "Mighty oaks from little acorns grow," this design represents the potential of each child helped by Boys Town to grown into a productive, complete adult. Additional inscriptions read, "Boys Town Centennial," "Father Edward Flanagan," and, "The Work Will Continue."

Gold Pair 08, which includes designs Gold Obverse 08 and Gold Reverse 08, features on the obverse a portrait of Father Flanagan in a stylized heart, symbolizing the love and

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compassion central to his mission of saving children. On the reverse, a child tries to piece together an imperfect heart, a reminder that the heart can be extremely fragile, especially a child's. Additional inscriptions read, "Father Flanagan," and, "Boys Town."

Gold Pair 09 couples Gold Obverse 08 with Gold Reverse 09, a reverse design which reflects the Boys Town process of mending hearts and restoring families. It also refers to the children themselves helping one another in the process of healing.

Gold Pair 10, which includes designs Gold Obverse 10 and Gold Reverse 10, features on its obverse a forward-facing portrait of Father Flanagan and a stylized heart meant as a direct offering from Father Flanagan to inspire the viewer to continue in his mission of saving children. The reverse depicts two children, one carrying the other, enveloped within the shape of a heart. Additional inscriptions read, "Father Flanagan," and, "Boys Town."

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Gold Pair 11 includes Reverse 11, which drops the heart from the reverse's composition and rearranges the inscriptions.

Just a note, obverse designs Gold Obverse 08 and Gold Obverse 10 are meant to be interchangeable and can be paired with several of the reverses, including Reverses 08, 09, 10 and 11.

I'll move on to the silver coin pairings. Silver Pair 01, which includes designs Silver Obverse 01 and Silver Reverse 01, features Father Flanagan in ceremonial vestments, while the reverse depicts a homeless young boy asleep in a broken cardboard box. Far ahead of his time, Father Flanagan took childcare into uncharted territory, breaking down barriers and challenging the status quo, which, until then, had ignored the needs of children and often denied them their right to be happy, healthy and hopeful about their future.

Silver Pair 02, which includes designs Silver Obverse 02 and Silver Reverse 02, features

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an alternate to Silver Pair 01. Here, the abandoned child is sleeping a crate. The significance of Father Flanagan providing these boys shelter and care is amplified by the sharp contrast to the residents' forward-moving conditions, as depicted here.

Silver Pair 03, which includes designs Silver Obverse 03 and Silver Reverse 03, features Father Flanagan again in ceremonial vestments, while the reverse depicts a young boy being carried on the back of a younger girl -- Father Flanagan of a young girl. Excuse me. Father Flanagan once asked Ruben Granger, one of the boys who would carry polio victim Howard Loomis on his back, if Howard was too heavy to carry. His response is captured in the inscriptions, "He ain't heavy, he's m' brother." The saying came to symbolize the caring family that Father Flanagan's boys were part of and how they watched out for each other like brothers.

Silver Pair 04, which includes designs Silver Obverse 04 and Silver Reverse 04, features

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Father Flanagan on the obverse, while the reverse depicts a young boy being carried on the back of an older girl. While the name Boys Town indicates its beginnings, Boys Town is currently home to more than 400 boys and girls who receive care through its residential program. An additional inscription reads, "Boys Town."

Silver Pair 05 couples obverse designs Silver Obverse 05 with reverse design Silver Reverse 04 and depicts Father Flanagan and a young resident looking forward to the future.

Silver Pair 06, which includes design Silver Obverse 06 and Silver Reverse 06, features on its obverse a young Father Flanagan, five boys, illustrative of early residents of Boys Town and the first home he rented to care for them. The reverse features a modern Boys Town logo, representing a boy carrying his sister on his back. Additional inscriptions include, "Boys Town," "100 Years," and, "When You Help a Child Today You Write The History Of Tomorrow."

Silver Pair 07, which includes designs

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Silver Obverse 07 and Silver Reverse 07, features Father Flanagan and the Boys Town logo on its obverse. On the reverse, an older boy carries a younger boy on his back dressed in period clothing. Additional inscriptions include, "Father Flanagan," "Boys Town," "1917," "2017," and, "He Ain't Heavy He's My Brother."

Silver Pair 08, which includes designs Silver Obverse 08 and Silver Reverse 08, depicts Father Flanagan at a winding road on its obverse. The road represents the journey of the homeless and troubled youth who sought refuge at Boys Town while also representing the long road Father Flanagan had in building and maintaining an establishment for boys. The reverse features Boys Town's modern logo of a young girl being carried by an older boy. Here, the winding road in the background represents Father Flanagan's promise that the dream and mission of Boys Town would continue after he was gone. Additional inscriptions include, "When You Help A Child Today, You Write The History of Tomorrow,"

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"Father Flanagan Founder Of Boys Town," "100 Years Of Saving Children Healing Families," and, "Boys Town."

Silver Pair 09, which includes designs Silver Obverse 09 and Silver Reverse 09, shares Father Flanagan greeting a homeless boy. Father Flanagan welcomed all boys regardless of their race, religion or cultural background, a practice that was unheard of at the time. The reverse shows the boy placing his hand in Father Flanagan's hand in a gesture of trust. The hands represent the faith the child has in the adult and the adult's commitment to care for the child. The modern Boys Town logo of the boy carrying a small girl is highlighted in relief. Additional inscriptions include, "When You Help A Child Today, You Write The History Of Tomorrow Father Flanagan," "For 100 Years," "Boys Town," and, "Saving Children Healing Families."

Silver Pair 10, which includes designs Silver Obverse 10 and Silver Reverse 10, features a symbolic young oak growing from the acorn

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supported by an outstretched hand. The reverse depicts the Boys Town logo and a bough from a mid-sheer (ph) oak tree, representing the potential of children. Additional inscriptions include, "Boys Town," "Every Child Has The Potential To Succeed," "Celebrate 100 Years," and, "The Work Will Continue."

Silver Pair 11, which includes designs Silver Obverse 11 and Silver Reverse 11, features Father Flanagan on the obverse, while the reverse depicts a young boy reaching out for help. Above him is the modern Boys Town logo. Additional inscriptions include, "Boys Town," and, "Saving Children Healing Families."

Silver Pair 13, which includes designs Silver Obverse 13 and Silver Reverse 13, bears on its obverse a portrait of Father Flanagan, who looks at the world and sees, symbolized by the outstretched hand, a disadvantaged or troubled youth seeking ways to become a productive member of society. The reverse displays the world as emblematic of the community with a group of hands

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helping to hold, support and sustain the values of a sound mind, body and spirit. Additional inscriptions include, "Father E.J. Flanagan," "Boys Town," and, "100 Years."

Silver Pair 14, which includes designs Silver Obverse 14 and Silver Reverse 14, features Father Flanagan on the obverse, while the reverse features the first Boys Town home, a Victorian house Father Flanagan borrowed \$90 to rent. Additional inscriptions include, "Saving Children, Healing Families," "Father Flanagan's Home For Boys," and "1917."

Silver Pair 15, one of the Boys Town preferences for the clad coin, includes designs Silver Obverse 15 and Silver Reverse 15, portrays on its obverse and adult holding a small child by the hand, guiding them to make good decisions on their own and to be authors of their own history. The reverse features the iconic Boys Town Pylon, which was made a national historic landmark in 1985. Additional inscriptions include, "Boys Town," "Help A Child Today, And Write The History

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Of Tomorrow," "Celebrating 100 Years," and,
"Every Child Has The Potential To Succeed."

Silver Pair 16, a preference of Boys Town for the silver or clad coin, includes designs Silver Obverse 16 and Silver Reverse 16 and shows the span of Boys Town's past, its present accomplishments and a look to the future. The obverse shows an older brother holding the hand of his younger brother in 1917 as they walked towards Father Flanagan's Boys Home. The 1940s pylon represents what would become Boys Town. The reverse design depicts a present-day Boys Town neighborhood of homes where children are schooled and nurtured by caring families. Out of these homes come young adults who graduate from high school and the Boys Town -- and from Boys Town better prepared to contribute to society and make a positive impact in the future. Additional inscriptions include, "1917," "Help a Child today," "Write the History of Tomorrow," and, "Boys Town."

Silver Pair 17, a preference of Boys Town

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for the silver or clad coin, includes designs Silver Obverse 17 and Silver Reverse 17 and depicts an older boy carrying a young boy with polio, representing the early days of Boys Town, while the reverse shows an older boy carrying a younger girl with the Boys Town Pylon in the background, representing the present-day logo and mission of Boys Town and their care of boys and girls through their life-changing programs. Additional inscriptions include, "He ain't heavy, He's m' brother," "Boys Town," helping -- "Help Healing Hope," and, "100 Years."

Silver Pair 18, which includes designs Silver Obverse 18 and Silver Reverse 18, characterizes early Boys Town portraying an older boy carrying a younger boy, while the reverse depicts modern-day Boys Town with an older female carrying a younger boy.

Silver Pair 19 and Silver Pair 20, both preferences of Boys Town for the silver coin, use obverse designs Silver Obverse 18 with the additional reverses of Silver Reverse 19 and

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Silver Reverse 20. In the reverse design 19, it depicts modern-day Boys Town with an older male carrying a young girl while the reverse design for number 20, if we go to that one, depicts modern-day Boys Town brothers and sisters. Additional inscriptions on both include, "100 Year Anniversary," "Boys Town," and, "Saving Children Healing Families."

Silver Pair 21, which includes Silver Obverse 21 and Silver Reverse 21, features a young girl carrying a child on her back, while the reverse depicts an outstretched hand holding a young oak sprouting from an acorn, signifying the potential for growth in a nurturing environment. Additional inscriptions include, "Boys Town," "Saving Children Healing Families," and, "The Work Will Continue."

Silver Pair 22, including design Silver Obverse 22 and Silver Reverse 22, depicts a young man carrying a boy with polio, while the reverse represents a family tree.

That concludes the silver pairings.

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MS. LANNIN: Want to take a breath?

MS. STAFFORD: Moving on to the half-dollar clad coin designs, Clad Pair 01, which includes designs Clad Obverse 01 and Clad Reverse 01, depicts a young girl in profile wearing a cochlear implant to honor the work of the Boys Town National Research Hospital, a leader in the research and treatment of hearing loss, speech problems and other communication disorders in children. The reverse shows a doctor using an otoscope to conduct an ear examination on a young boy. Boys Town focuses on treating the whole child, which includes their physical health along with their emotional health.

Clad Pair 02 couples the same obverse with Reverse 02 and depicts a Boys Town family made up of several young men. Additional inscriptions here include, "Saving Children," "Boys Town," and "Healing Families."

Clad Pair 03, which includes Clad Obverse 03 and Clad Reverse 03, depicts an older boy carrying a young girl on his back, while the

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reverse depicts a Boys Town family made up of several young men.

Clad Pair 04 substitutes reverse design number 03 with reverse design number 04 and depict a map showing Boys Town sites across the United States. The Boys Town organization is one of the largest child and family care providers in the country. Additional inscriptions include, "Saving Children," "Boys Town," and "Healing Families."

Clad Pair 05, which includes designs Clad Obverse 05 and Clad Reverse 05, features a young girl carrying a child on her back, while the reverse depicts the Boys Town Pylon. Additional inscriptions include, "Healing Children In Body, Mind And Spirit," and, "Meeting the Changing Needs of Children."

Clad Pair 06, which includes designs Clad Obverse 06 and Clad Reverse 06, portrays Father Flanagan in profile encircled by a stained-glass style border on its obverse. The reverse includes a boy carrying a young girl on his back

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walking down a path following a, "new direction," quote, unquote, "opportunity," and a quote, unquote, "new beginning," as described by the children of Boys Town during the artist's recent visit there. Additional inscriptions include, "Father Flanagan," "Boys Town," and, "100 Years."

Clad Pair 07, which includes designs Clad Obverse 07 and Clad Reverse 07, features a stylized representation of Father Flanagan's love -- loving service to children and families. The reverse maintains the stylized figures and represents Father Flanagan welcoming a child to Boys Town, covering the boy in a protective manner as he reaches out with compassionate love. Additional inscriptions include, "Saving Children Healing Families," "2017," and, "Boys Town."

Clad Pair 08, which includes designs Clad Obverse 08 and Clad Reverse 08, depicts a stylized representation of the gates to Father Flanagan's Boys Home, as it was originally called. Through the gates, a young man walks a path of opportunity and new direction. The

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reverse uses hands, representing service, offering up the loving support boys and girls find at Boys Town. Additional inscriptions include, "Father Flanagan's Boys Home," "1917," "Saving Children Healing Families," "Boys Town," and, "100 Years."

Clad Pair 09, which includes designs Clad Obverse 09 and Clad Reverse 09, features an outstretched hand holding a young oak sprouting from an acorn, while the reverse includes the Boys Town Pylon and a mature oak, symbolizing a child's potential to succeed when their needs are met. Additional inscriptions include, "Boys Town," "Every Child Has The Potential To Succeed," and, "Meeting The Changing Needs of Children."

Clad Pair 10 couples the obverse with Clad Reverse 10, honing in on the mature oak and including the inscription, "Boyd Mind Spirit."

Clad Pair 11, which includes designs Clad Obverse 11 and Clad Reverse 11, includes on its obverse a bough of oak leaves and an outstretched

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hand holding three acorns, representing body, mind and spirit. The reverse extends the oak leaves next to the modern-day Boys Town logo. Additional inscriptions include, "Boys Town," "Body Mind Spirit," "Celebrate 100 Years," and, "The Work Will Continue."

Clad Pair 12, which includes designs Clad Obverse 12 and Clad Reverse 12, shows the outstretched hand of a child reaching for the open hand of a helpful adult, a sun shining in the background, symbolizing hope and the promising -- and the promise of a bright future. The reverse depicts a boy carrying a young girl on his back, the sun shining on them. Additional inscriptions include, "Boys Town," and, "When You Help A Child Today, You Write The History Of Tomorrow."

Clad Pair 13, which includes designs Clad Obverse 13 and Clad Reverse 13, depicts an oak tree, symbolizing Boys Town rooted in the community, offering shelter and support and reaching far from where planted. On the obverse,

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a young girl sits alone and gazes upward into the branches as if looking for help. The empty space around the girl is purposeful and shows the child's sense of loneliness and isolation. On the reverse, we see that the tree offers shelter and a sense of belonging to the family holding hands below it, which includes the girl from the obverse. The obverse and reverse designs represent before and after, reinforced by the additional inscriptions, "When you help a child today...", as can be seen on the obverse; and on the reverse, "...you write the history of tomorrow," along with, "Boys Town," and, "100 Years."

And Madam Chair, that concludes the design descriptions.

MS. LANNIN: Thank you, April.

MR. MORAN: April, I have one quick question. There was an image of Father Flanagan in the gold that was the preferred of the organization. I believe that was number 05 on obverse.

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MS. STAFFORD: Yes, there were actually several likenesses of Father Flanagan --

MR. MORAN: Yeah.

MS. STAFFORD: -- that were preferred. So it includes 05 --

MR. SCARINCI: April, are we talking about gold?

MS. STAFFORD: He just asked what were the likenesses of Father Flanagan that were preferred. And just to stress, they were preferred because they were -- they looked most like Father Flanagan. So the ones that appear most like Father Flanagan include Gold Obverse 05 as well as Gold Obverse 07 -- 05 and 07.

MR. MORAN: Thank you.

MR. SCARINCI: Question.

MS. LANNIN: Yes, Donald.

MR. SCARINCI: Did you -- you didn't state the organizational preferences for the silver and clad.

MS. STAFFORD: I did, actually. But --

MR. SCARINCI: Could you state --

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MS. STAFFORD: -- we can go back through.

MR. SCARINCI: -- for the silver and the clad?

MS. STAFFORD: Okay. So let me go through the silver and the clad. And also, just to -- the committee members know we -- I -- we distributed --

MR. SCARINCI: Oh, I didn't get that.

MS. STAFFORD: Actually, yes, you do. You do have those. But I'm happy to put them on the record while you're looking for them. Each member has them, if you would show it, Madam Chair.

UNIDENTIFIED MALE SPEAKER 2: Right. We handed it out this morning.

MR. SCARINCI: Oh --

MS. LANNIN: Yes.

MS. STAFFORD: So for the record --

MR. SCARINCI: You took mine back, April. You took mine back.

MS. STAFFORD: No, no. I gave them back. Did I --

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MR. SCARINCI: Oh, did you give them back?

MS. STAFFORD: -- really take them? Okay.

We'll get you a copy.

MS. LANNIN: Here, you can borrow mine.

MS. STAFFORD: Pass them down. Thank you.

MR. SCARINCI: Oh, wait, wait, wait, wait.

You did give them back to me.

MS. STAFFORD: Okay. Wonderful

MR. SCARINCI: Okay. Never mind. Okay.

MS. STAFFORD: Okay.

MR. SCARINCI: Can I --

MS. LANNIN: Yes, Donald?

MR. SCARINCI: Can I ask a question --

MS. LANNIN: Certainly.

MR. SCARINCI: -- before we begin -- of the constituent, please -- before we begin? You know, I guess -- and I guess, for purposes of the new members, this is -- this would be on a hard reading. This is up there in the hard readings. So you've got a hard one to start with. This is a lot here. You know, I really wish the artists would do the work and get something like that.

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There's a lot here to consider. And maybe we start with a question from the constituent group that might make this -- get us a little more focused, you know, because there's a lot going on here. It's a three-coin set. You want the coins in the set to complement each other, to enhance the set. You're looking, obviously, to tell a story with the coins. So the set should tell the story. And it should be a complete story. We should avoid redundancy if that's possible.

And I guess when you were here last a couple of months ago, I think we asked you, you know, what -- you know, what we said to you was when, you know -- because when you've gone through all of the trouble and expense to succeed in getting a bill passed through Congress and signed by the President, and now we're here. And now we are ready to make this dream and this long-ago conceived objection into a reality.

And generally -- you know, it's generally the case that, you know, you really have one of

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two choices, which is either you want to commemorate, you know, your organization, you know, for posterity -- and these coins will be around long after we are all dust. So that's an absolutely, you know, a good goal.

But the second component to this is, you know, that this is not lost that this is a fundraising tool. There's a surcharge. There's money to be made here if you get past a certain threshold, you know, of sales.

So you know, I guess what I'd like to hear from you before we start this discussion are two questions. One, you know, between the last time and this time, you know, I hope you've discussed that and are able to articulate your objection to us, number one.

And number two, the second question is as to how important is the portrait to you. Does the portrait, in your view, need to be on more than one coin? And if so, I'd like you to say that now. That'll avoid a lot of conversation that we have that you're about to hear because we're

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going to be discussing the portrait. So if you'll...

DR. DAVIS: Thank you. We have spent quite a bit of time talking about those questions. They have been central to all of the people who have asked to be participating. And we came up with a pretty clear answer. I'm going to call it fairly clear, not completely one or the other.

We do want some commemorative impact from this whole initiative. We've thought of that more as Father Flanagan's image probably, and our way of looking at it was on the gold coin. But as we went through, we started out, actually, with this as a strictly commemorative intent. In fact, the first time we took the coin bill through Congress, it didn't have surcharges in it. So we were that much weighted toward simply having the recognition for 100 years.

Through the process, we became much more aware of things that we could do and were doing that would fit so naturally as part of the commemoration of Boys Town's history and future.

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And that became part of our new strategic plan, which is engaging communities, particularly highest-risk communities, to try to make them -- help make them less toxic for the young people who grow up there because what we're seeing all over the country is we get a significantly larger number of kids from very small ZIP code areas. And we know that there's an interplay between all the factors that go on in community and what happens to the kids as they come out.

That led us then toward the second objection. How can we use this as a fundraising effort? So we do want some commemoration maybe, as I said, by the fact that -- not on multiple coins, no; so maybe on one coin.

And then from there, we're kind of standing back. We have stated our preferences. But most of them were certainly not informed by the expertise likes in this room. So we're very much wanting to say what will the domestic community resonate with.

Does that answer your question?

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MR. SCARINCI: All right. Thank you very much.

MS. LANNIN: Dr. Davis, I have actually one more -- one or two more questions that I would like to ask before we start to talk about -- is there a preference for Father Flanagan in a younger portrait or an older portrait?

DR. DAVIS: In an older portrait.

MS. LANNIN: Okay. Preference for an older portrait. And also, is -- and we can, obviously, address this. We've seen Father Flanagan, Father Edward J. Flanagan, Father E.J. Flanagan. Is there any -- I've always just said Father Flanagan. Do you have any --

DR. DAVIS: We have, too.

MS. LANNIN: Okay. All right. So your preference then would be for Father Flanagan as a recognizable name? Or is that immaterially (ph)-
-

MS. STAFFORD: I think whatever looks best on the --

MS. LANNIN: Okay.

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MS. STAFFORD: -- honestly.

DR. DAVIS: Yes.

MS. LANNIN: All right. Thank you for answering those questions.

DR. DAVIS: I think the answer for those who may haven't heard -- whatever looks best on the coin.

MS. LANNIN: Great. Thank you very much, Dr. Davis.

Okay. So does the committee have any technical questions that they'd like to ask before we start any --

MR. MORAN: I have a conflict in my mind, Mary. If the organization prefers the older portrait of Father Flanagan, particularly within the gold coins, there's a very nice older image of him looking down, which is not the group's preference. The group's preference is either 05 or 07, which is, I'd say, 30s or 40s and (inaudible) --

MS. LANNIN: It's in --

UNIDENTIFIED FEMALE SPEAKER 1: It's in

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there.

MR. MORAN: -- his 30s or 40s.

MS. LANNIN: Mike --

UNIDENTIFIED MALE SPEAKER 2: It's right
here.

MS. LANNIN: -- it's in the preference.

UNIDENTIFIED FEMALE SPEAKER 1: It's in
there.

UNIDENTIFIED MALE SPEAKER 2: It's right
there.

MR. MORAN: Is it?

MS. LANNIN: Yeah, right here.

UNIDENTIFIED MALE SPEAKER 3: Gold 01.

MR. MORAN: Gold 01?

MS. LANNIN: Yeah.

MR. MORAN: Okay.

MS. STAFFORD: What I think Mr. Moran was
saying is that there are a couple of preferred
likenesses which is -- which, actually, the
obverse of Gold Pair 01 does not include.
However, I would recall the -- when we did the
Mark Twain commemorative. We were aware there

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was -- there were some compositions that were preferred by the committee. And we worked with the lead sculptor. Greg worked with the artist to improve the likeness of the portrait based on comments from the liaison. So that's still an option as well.

MR. MORAN: That's going to influence my vote.

MS. LANNIN: Any other technical comments, questions? Donald.

MR. SCARINCI: You want me to go first?

MS. LANNIN: Welcome back. And why don't you begin. Set the tone.

MR. SCARINCI: Well, actually, I'm kind of happy to begin with this. All right. Having now listened to the constituent group, if we were to select one portrait -- and I think the coin that will have the lowest sale is, obviously, the gold coin. It always is, you know, regardless of the design. It's always the gold coin.

If we're going to have one portrait of Father Flanagan, I think I would recommend that

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that portrait be on the gold coin for several reasons -- A, because it -- the portrait coins, you know, never sell as well as everything else. You know, but in this case, what's -- what is interesting is there -- there's -- you know, there is a speculator value to the portrait. At some point in time, you know, as we discussed earlier, Father Flanagan is up for canonization. I think he's been through Stage 4. Or Stage 3?

DR. DAVIS: He's in Stage 3.

MR. SCARINCI: He's in Stage 3. And of course, this -- you know, obviously, this takes a long time. So there's not likely to be a canonization, you know, during the, you know, period, the surcharge period, of these coins.

But from a buyer -- you know, from a -- when you do the demand curves for who's going to buy these coins, you can add another demand curve for those people who might want a coin because if he does become a saint, obviously, the coin becomes even more collectible and more valuable in the future.

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So the type of person who's going to be in that demand curve is also likely to be in the demand curve of having more expendable, more disposable income or the more serious collector or numismatist who might be -- who's going to buy a lot -- who's going to buy the gold coins.

So having the portrait for the gold coin seems to satisfy multiple demand circles. So I would advocate that, for starts -- and I guess we have to start somewhere because if -- you know, otherwise, you know, this is going to take every bit of two hours.

So but maybe to simplify this, the way we start is to say, okay, if we're going to do one portrait that's a nice portrait, let's pick the gold coin. And actually, you know, portraits work on the smaller -- this is the smallest pallet that's in front of us. You always like a big face, you know, if you have a big face. But a portrait's an -- a portrait's nice. And if they think the Pair 07 is a good likeness, if that's the likeness for history, then, you know,

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that certainly makes a nice, small gold coin. And it's got -- and I love the acorn thing, and I certainly am sure we were all -- I'm sure a lot of us were thinking about the acorn for other coins for other -- for others. But it kind of works. It's small. It's simple. It's small. It's clean.

You know, so, you know, of course, the portrait in number 03, you know, that take up all the space kind of a portrait, that's always nice on a gold coin, on a small coin, that kind of thing. That -- they always -- that always looks cool. You know, but I could certainly go with number 07. If we're going to do one portrait and if that's our portrait for history, you know, then probably my support -- you know, I would urge considering number 07.

Okay. That being said, now, let's focus -- let's think about the other coins. And we're -- if we're now looking to accomplish two things, we're looking to tell the story. So once we get the portrait out of the way, now we're looking to

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tell the story. And we're looking for things that potentially could sell fast, that could sell well -- sell either before, sell during the surcharge period.

If we're looking to do that now, we're looking for pretty. We're looking for nice designs. And just, you know, so that it doesn't go unsaid by me because I'm sure it's going to be said over and over, you know, the artists really, you know, really did very well here. I mean, you know, not only do we have a lot to choose from, but there's a lot of good art here. And that needs to be said.

The second thing that needs to be said, and, actually, it should -- it would normally -- if it wasn't that this was so complicated, it would have been the very first thing I said today. And the very first thing I would have said today is thank you very much. We have been asking for three-dimensional art. We have been asking for four-dimensional art, as Leonda Finke would say.

That fourth dimension in art is time. As

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you turn the medal, as you turn a piece of a medallic object from one side to another, you're -- you -- you're also using time.

You've given us -- we've asked for this for just about as long as I can remember, and that's pretty long. And this is the first time that you have given us a paired obverses and reverses. This is the first time in history, actually, that you've given us paired obverses in history. So you've already made -- the Boys Town coin has already made numismatic history just because of that. And that needs to be said, needs to be highlighted, you know, and certainly will be written about.

But the -- what you've given us is more than just a pairing by the same artist. What you've given us by giving this to us is a piece of art as opposed to two single, you know, designs that we have to put together like a puzzle somehow. And you have one artist -- you know, you don't have a complete artist vision. What you've given us by giving this to us is you've given us an

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artist's vision. And you know, I'm sure other people are going to say this. You know, I'm delighted to say this. And so thank you for doing that.

I hope that this becomes more of the norm and this is what we see for the future. This is what we've been asking for. And I think when you challenge an artist to give us a concept, you know, it -- you know, obverse and reverse -- I think we're going to get much more -- you know, much more dynamic and artistic designs.

So thank you. It needs to be said. I would have said it first if it wasn't that this was so -- such a complicated three-part series.

So with that being said, then I think we look to the silver dollar and we look to the clad half dollar. And both of these will be at a different price point. I guess the clad half dollar will probably be at, like, a \$17 or \$18 price probably. The silver dollar will be the price of silver. You know, I guess we're charging them 40 bucks for these things now.

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So I'm not sure that \$17 and 40 bucks is going to make a difference. And you know, I think Dennis had some -- has -- had some interesting things to say about that.

So you know, what we could think of is either the clad or the silver could be something punchy, bold and something we think is going to sell, something fun, you know, and at the same time tell us the story because we're looking to tell the story as well. But now we're unencumbered by Father. If we go with Father Flanagan on the gold, we've accomplished that. We've done something well. Now we can look at the other two coins and see if we can come up with pretty and something pretty and something that would sell.

And there's a lot here that fits that bill. On the -- you know, I think a lot of us, you know, really, really, you know, think the -- in the clad half, you know, I mean, I hope there's going to be a home for item 01 with the hearing aid. I think that's just very cool. You know, I

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love the profile. I actually like that coin. I would -- if we go with it as the clad, I prefer Pair 01 t Pair 02 because Pair 01 -- Pair 02 just has too many people in it for a half dollar, you know, or it's pushing it. It doesn't have too many, really. Right. I don't think so. I don't think this has too many, but it's pushing it, you know, 02 -- you know, whereas Pair 01 is a little cleaner on the reverse, just a cool -- just a great profile bust which reminds me of somebody in the early 1900s. I forgot which artist -- probably Deweinmat (ph) maybe. I don't know, but a cool coin.

And you know, I know people are going to hate number 07, you know, but that's -- you know, that's really interesting, creative. The artist gets points for that. That's really creative and not something out of the question because when you're in the book store, you know -- when you're in the -- so you know, the store, kids drive these purchase (inaudible) --

UNIDENTIFIED MALE SPEAKER 4: Hey, you

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should go back to fucking wrong.

MS. LANNIN: So for our callers, if you could please mute your phone because we can hear commentary. Thank you.

Mr. Scarinci, back to you.

MR. SCARINCI: So --

UNIDENTIFIED MALE SPEAKER 4: But
(inaudible).

MR. SCARINCI: So for the clad, I mean, you know, I'd like to hear what everybody thinks. You know, obviously, number -- you know, number -
- Clad Pair 12, you know, but I love that kind of thing. And I assume the sun, technically, you know, dawn, the sun would be in the same place, right? So when you flip it, the sun -- would the sun be in the same place when you flip it?

UNIDENTIFIED MALE SPEAKER 5: Yes.

MS. LANNIN: Yeah.

MR. SCARINCI: So that makes that very cool. That has cool value. Especially in proof, that would be very cool. You know, and I like that kind of thing.

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So now, that, you know, if you don't go with it on a clad, maybe you can go with that as a silver dollar. You know, if that's done right, that could be very cool. So I guess I like that design. And I like that design maybe for the dollar. And I like the -- and I do like the little cartoony thing as a (inaudible). I think that would be interesting. That's Pair number 07.

On the silver dollars, you know, the one that struck me -- typically, I do like the -- I do like the reverse of 08. I do like the reverse of 06. And I think as we discuss these, if we're -- if we can actually pull -- you know, change some of the pairings -- but I would hate to do that.

MR. SCARINCI: So I think I might -- if it were me, I would go with Gold Pair number 07. For the silver dollar, I would go with Plaid Pair number 1. For the clad I would go with Pair number 07 and that's a lot. That's what I would do.

UNIDENTIFIED SPEAKER: Silver 12 you said?
Silver 12.

MR. SCARINCI: So I would go with 07 for the portrait. And if we don't go with 07 for the portrait, I'd do -- I mean, I guess we don't really like that general view.

UNIDENTIFIED SPEAKER: No.

MR. SCARINCI: But I kind of like the eagle. Somehow we've got to do Clad Pair 12 somehow, either as a -- you know, and my vote is to do it as a silver dollar. So now we have to look at that and see if that tells a story. That would be the next step but that's not for now, just (inaudible), so.

CHAIRPERSON MARY LANNIN: Thank you, Donald. We all need to be very conscious of the time so that we don't eat into our lunch hour, just a passing comment. Erik, would you like to speak next?

MR. JANSEN: Is this mic on?

UNIDENTIFIED SPEAKER: If the blue light is on, it's on.

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MR. JANSEN: Okay. Great. This is overwhelming. And I would love to find a way to segment this down but I'm not sure there is one. I really appreciate the attempt to try to submit the sides that are paired here. It's really helpful. At the same time, it complicates things. I don't think there's a perfect way to manage this.

But I will say the following. When you wade through there, there's probably 80 images here, I find the independent of their gold, silver, clad status, they kind of cluster into I've got iconic Boys Town tower designs. I have a portrait design. I have the piggyback design. I have family designs. And then you run into some minor clusters that come along, including the hearing aide, that dimension of their effort.

And I'm wondering when it comes to voting -- for instance, we're crossing over I want this clad design maybe as a silver dollar -- I think because of the structural way we vote, it's very difficult for the consensus to really assert that

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opinion because it's kind of like a write-in.

The write-in always loses.

And so in this case, when it comes to picking the silver, will we all reach to the clad and write that in? And so it makes for a difficult -- not a friction-free voting process. And so maybe what I'm asking for is at some point, maybe not today but at some point the committee considers this evolving path to deal with this. And there's some comment --

MR. WEINMAN: Yeah, just, let me comment on that. Just because we -- of course, we couldn't anticipate how the conversation might go --

MR. JANSEN: Of course not.

MR. WEINMAN: -- understanding that voting is a tool, we created a ballot for today that actually has three columns on it. In other words, you can give a rating for the pair and then you can give a rating for each individual design.

MR. JANSEN: But does it cross over clad to silver?

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MR. WEINMAN: Well, it will in the final -- I mean, they're all there. In other words, when the final printout comes, you'll see all the designs in one sheet. And so, in other words, it doesn't have -- it doesn't provide exactly what you're looking for but it will at least show the strength of individual designs as opposed to just pairs.

MR. JANSEN: Right. But, for instance, we may end up with I'll just say for Donald's example where we're maybe trying to pull a clad design into a silver. It might come in second place in the clad voting and not show up in the silver at all.

MR. WEINMAN: But at least -- keeping in mind, once again, this is just a tool. You're always welcome to make motions afterwards --

MR. JANSEN: Right.

MR. WEINMAN: -- and create advice out of what you get from the voting tool.

MR. JANSEN: So my commentary at least at the front end here is maybe to our process and

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not so much to this arguing this point in particular. It's an evolving process. I think we're better today than we were several years ago and I would hope that we continuously improve. So thank you for letting me at least indulge that a bit.

All right. So I found myself echoing many of Donald's comments and I won't repeat them. This becomes in my mind really a -- I'm trying to put some order to this realizing that the money coin is the silver coin because it's the largest palette, it's the denomination most collectors want, it's the medium price point.

So the silver kind of arises in my mind to a Mercantil decision, just to be very blunt about it. And the gold rises to a thematic decision because it's less impacting on the financial outcome to you guys. And then the clad it seems always comes down to the fun decision. When we were the National Parks, we could have did it to appeal it kids.

And so, right or wrong, you may feel

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differently than I do, but that's kind of the overlay that I bring to this.

So along those themes, I start at the silver and I say, okay, what is appropriate to that silver design, because it has to be a money coin. It has to kick out emotional pull because you're going to have Boys Town affiliates that are going to buy this regardless. You're going to have serious collectors that are going to buy it regardless because they don't want to hold their collection.

What we're really battling here for is the emotional appeal of the new buyer who's going to come and go, wow, this is enormous opportunity. I want to be a part of that. And that's the challenge in my mind is to come up with the emotional design.

Now, I'm going to shift gears here and say go to the gold. That is the logical place to put the portrait. We get one portrait in this series. We don't get three or two. That's an obverse kind of design.

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So what goes with it on the reverse? And, again, we're stuck with, okay, well, what icon would we feature not on the money point that really matters?

So when I configure this, I come down to the bottom lines here. Gold obverse is one of the portraits. I appreciate you expressing your preference because I never met Father Flanagan. I don't know which one's accurate, so that's very helpful for me. And I tend to lean towards your favorites.

However, if I look at Gold Obverse 05, honestly, I love the artist's attempt to create a symbol here as opposed to a picture in metal but I'm a little lost on the artist's symbol there. So the obverse and reverses on 05 and 06 I think the graphic -- I commend the attempt to pull a graphic in but I think it missed the mark in my view.

And to that extent, I default into Obverse 07 for the portrait. When I look to try to put an iconic reverse on that, I necessarily end up

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really -- I default into, well, there's a choice here.

The pairing from the artist in Reverse 07 is not bad. It's not bad. It's simple. I like the negative space. I want to vote for a design here. Some of these designs lack negative space and, by that, I mean, they frustrate your eye. They're too busy.

UNIDENTIFIED SPEAKER: You're looking at which one?

MR. JANSEN: I'm looking at gold -- I'm trying to search for a gold reverse here.

UNIDENTIFIED SPEAKER: 07?

MR. JANSEN: And I'm looking at Gold Reverse 07 saying, all right, as the design goes, it's simple, I have good eye control, it evokes me to think and that's right next to it evokes me to feel. It's long on think. It's a little short on feel. I like the negative space. I can look at Reverse 07 as a pairing.

At the same time, I think -- I'm not thrilled by the Boys Town tower but it is an

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icon. And so I'm tempted to say don't discount what is shown three times as Reverse 01 and 03. Is there much difference between Gold Reverse 03 and Gold Reverse 01 and 02? Am I missing something there?

MS. STAFFORD: Just the inscriptions.

MR. JANSEN: Again, I'm missing it.

MS. STAFFORD: Just the inscriptions along the bottom.

MR. JANSEN: Oh, I see. "The work will continue saving children." Well, I happen to prefer saving children and healing families, but I think on the size of the gold coin, that is an artifact that will just be lost. So don't confuse yourself and think that's really a material difference. Academically, they're different; visually, they're not.

So I'm torn between what to do on the reverse of the gold and I'll be listening very, very carefully to other committee ideas.

So I want to move to the silver in the interest of time here. And now as I go to

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architect, the money point here, I'm struggling, quite frankly. I'm really struggling here. And I am going to reach into the clad designs here.

Donald was big and high on Design 12 and I'm speculating that 12 and 13 came from the same artist because where there are elements of 13 I don't like, in many respects, Clad Obverse 13 and Reverse 13 are my favorite out of the entire set of 80 images.

Now, what I don't like about that is I'm not fond of the way the text is stacked below that. That design would honestly be more powerful both on obverse and reverse if we didn't have the phrase that carries the continuity from observer or reverse "When you help a child today..." flip the coin, "You write the history of tomorrow." Powerful. Oh my God.

Visually it's distracting to the design. Technically it's powerful comment. I love the negative space. Now, somebody's going to say why is she staring at that leaf? I don't get that. I mean, that is what this hits me. To me, she's

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staring into the air. The leaf might even be removable. I don't want to mark up an artist's design but I do want to anticipate that negative.

I love the big, flat negative space in front of her because that's what it is to her life, big, flat, negative space. I love the reverse side.

I also like Design 12. It needs help, though, because there is no negative space. The negative space is crowded out by all the high-frequency noise of the radiant lines from the sun.

Can I ask a technical question for Don? Is the sun in your view there, is that a high relief positive space or is that a flat recess negative space?

MR. EVERHART: I see it as a flat, polished on the field.

MR. JANSEN: Bottom.

MR. EVERHART: Yes.

MR. JANSEN: See, I actually want to see it the other way.

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MR. EVERHART: Then what are you going to do with the lines in the negative space?

MR. JANSEN: I don't know.

MR. EVERHART: See, we struggled over this design for a while trying to figure out how to interpret it and how to make it coinable.

MR. JANSEN: If I look at this coin, there is just too much spectral information here.

MR. EVERHART: Well, the one solution that we came up with would be to polish the sun and then to have the lines actually kind of scalloped effect.

MR. JANSEN: I like Design 12 but I'm troubled by this. It's just going to crowd me with so much information that the emotions have to rise out of all of this white noise.

So, to me, this becomes the silver question, how to manage the silver coin because the silver's the money coin. It's the big palette. I think 13 makes an absolutely gorgeous silver coin.

Now, what do I do for clad? All right? So

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here I'm going to have some fun. And at least I want to have some fun and I'm not sure where I find fun here, quite frankly, folks.

I think I find it in a piggyback portrait. I find it in the smiles. I find it with families and I'm in a bit of a loss to the committee as to what to suggest here, so I'm going to listen very careful now.

Those are my thoughts. Thank you for asking for pairings, Madam Chairman. I think we're making progress here.

CHAIRPERSON LANNIN: Well, I'm not the only one that asked for them but I think it's terrific that we've gotten them.

MR. JANSEN: Well, thanks for carrying whoever's idea it was forward. Thank you.

CHAIRPERSON LANNIN: Okay. Not a problem. I'd like to remind us to look at the clock. It's almost 10 to 11:00. Michael, I'm going to pick on you next.

MR. MORAN: I'm going to be relatively quick.

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CHAIRPERSON LANNIN: Good.

MR. MORAN: I'm going to as best I can through this whole process respect the artist's paring and not mix and match.

I agree with what Donald and Erik said and you need to look at these coins as a package, one image, one time and move on with -- and get different images as we go.

After listening to the group's -- the Boys Town representatives' preferences, Father Flanagan, I'm really going to support number 01 on the gold coin because I like (inaudible). I think it's a nice composition, nice touch.

I also respect number 05. I think it's good. But my vote's going for number 01.

I'm going to make this quick, now.

CHAIRPERSON LANNIN: Oh, Michael, it's wonderful.

MR. MORAN: The silver coin probably caused me the most difficulties and I could very easily be convinced to switch the clad over, which I'll get to in a minute. But here, I think that we

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can get by with it, with a group portrait because it is the largest disc for working with (inaudible).

And my inclination here is to go with number 20. It's a nice presentation of the past and the present going forward. I like the images with the children in them. And you're not overdoing the, as I call it, the piggy back, the one helping the other on the reverse there. I think you can overdo that as well with too many images.

That at this point is my preference, although I'm still kind of leaning towards the -- there's something about that acorn (inaudible). At this point, it's going to be 20.

Moving to the clad, I am in agreement with Erik about number 13. I like it. And I disagree with Erik about the inscriptions.

I think the artist purposefully stacked them down below so that he had more composition room up above. I think he did an excellent job of that. I like the fact he took that one theme of when you help a child today, it makes you flip

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the coin to read it.

I think this is -- and when you do that, you've got to stack. I mean, this is -- it keeps everything -- two-thirds of the coin is clean and it talks to the image of the child, what's going through her mind and what can happen with the impact of Boys Town on the image.

So I think it's innovative. I want to see that as a coin somewhere, somehow. I'll be voting for that as a plan. Mary?

CHAIRPERSON LANNIN: Thank you, Michael.

MR. MORAN: Want to check the time? I'm done.

CHAIRPERSON LANNIN: You're awesome. That's a new record.

UNIDENTIFIED SPEAKER: Actually, we have plenty of time. We're good.

MR. MORAN: Yeah, I want to eat.

CHAIRPERSON LANNIN: I know. All right. I'm going to be relatively quick and agree with both Erik and Michael about what he said.

My favorite portrait of Father Flanagan is

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the portrait for number 01 Gold. I just, I really, really like that. I think that the pylon has to be in there at some point as an iconic Boys Town image.

I do like -- for the silver, I agree with number 20 because it shows -- it gets the phrase that is sort of in everybody's head out in public and it shows -- on the reverse it shows the happiness that can be generated by Boys Town, so that's a past help and present happiness, so I like that.

And I slightly disagree with Erik on the Clad Pair 13 because I do think that what's necessary on the obverse of that is that little twig of the oak spray because it makes you want to flip it over and see kind of what's going on.

But I like the line of the children. I like the idea that you can include the young girl. You obviously see her silhouette, again, and know that she's found a new kind of family and I really like the fact that the inscription goes on both sides.

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So that's it for me. Steve Roach?

MR. ROACH: Thank you.

CHAIRPERSON LANNIN: Make your debut.

MR. ROACH: So I'll start off with the design that I like the best. I loved for the clad half dollar Design number 07. It was different looking. It was interesting and, for me, I think about, okay, if a clad half dollar, it's not as shiny as the silver. It doesn't lend itself to as many interesting treatments as the silver in the way that the light interacts with the shimmer and the surfaces.

I look at 07 and I think that's different. That's curious. It tells a story but yet it still conveys some kind of feeling in an interesting stylized way that I haven't seen on a lot of US coins.

And when I think about the low price point for a half dollar, that, to me, is a cool gift. It's cool with the young collector sets. And it says something a little bit more than what we typically say on a coin.

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Going to the gold, I'm a little concern with the portrait for Pair 01 in that it looks like a generic presidential dollar.

UNIDENTIFIED SPEAKER: Yeah.

MR. ROACH: That was my initial thought when I looked at it. I think Pair number 07, it looks -- it is a specific portrait of a specific individual whereas number 01 looks a little bit -- I don't want to say generic but it could be a lot of different people. I think the frontal portrait is very specifically, I can identify him as Father Flanagan from what I saw in pictures.

Then pairing with the reverse, I appreciate the aesthetics and the meaning behind Pair number 07 but I like how much the reverse from Pair number 01 says. That provides a lot of information about Boys Town, that frees up the silver dollar to be able to convey some more abstract themes.

I'm a little open on the silver dollar. I have some issue with Pair number 20 and I have issues with the reverse because those look like

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such specific individuals that I have problems looking at that as a generalization of family and the way that Boys Town would affect lots of people. I look at that as kind of four specific people, so I have some -- it doesn't convey as much as Boys Town does.

I -- a design that hasn't gotten a lot of attention is the "He ain't heavy, he's my brother." To me, that's interesting and that's what --

CHAIRPERSON LANNIN: Could you give the number?

MR. ROACH: Oh, I'm sorry, Pair 17, the obverse on the silver dollar.

CHAIRPERSON LANNIN: Okay.

MR. ROACH: When I think of Boys Town, that is one of the images that comes to mind with the reference to the polio, with the reference to kind of the struggles of the 1910s and 20s and 30s.

That design to me says something that is interesting and relates to what I know is Boys

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Town, which is very little, and through what I found in some online researching because Boys Town isn't part of my history.

So those are my thoughts.

CHAIRPERSON LANNIN: Thank you so much.

Robert?

MR. HOGE: Thank you, Madam Chairman. I would like to echo a lot of the opinions that have already been expressed, however, I think for combinations, I really do like the obverse of the Clad number 20, the young lady with the (inaudible) adaptation. I'm not sure exactly --

UNIDENTIFIED SPEAKER: Gold 01?

UNIDENTIFIED SPEAKER: Clad.

UNIDENTIFIED SPEAKER: Clad 01. That's right.

MR. HOGE: Clad 01. As far as the reverse pairing is concerned, I wouldn't be terribly concerned. I think that 01 or 03 -- or not, 02 there I guess we find or 03, 04 is something else.

Some of these other designs, as particularly

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Donald noted, could be used for in other ways to. Perhaps Clad Pair 12, as he mentioned, could be suitable for something like the dollar.

I wonder, too, though whether the tremendous amount of radiation from the sun is a little bit too much.

Don mentioned having these as sort of a scalloped affect on rays.

MR. EVERHART: That was one possibility that we considered, yes.

MR. HOGE: Pardon?

MR. EVERHART: That was one possibility that we considered.

MR. HOGE: What would that be? What does that look like?

MR. EVERHART: Like the lines would be the high point and then in between it would be like a seashell kind of.

MR. HOGE: So the field background would not be flat.

MR. EVERHART: No. I don't know how you would do that. I mean, if those were going to be

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raised lines, they should be double lines. The other alternative is to go every other one, but that's not indicated in the drawing, so.

MR. HOGE: It's a beautiful idea but it just seems complicated. I wonder if there's some way of rendering it, the additional work on the drawing. It would make it more appropriate for coining.

MR. EVERHART: What if the lines are eliminated?

MR. HOGE: That would be a possibility. Perhaps there could be a suggestion of lines just emanating from the disc of the sun like solar flares or something.

MR. JANSEN: Not traversing the entire space.

MR. EVERHART: Right.

MR. HOGE: If that were the case, I think this would probably be my preference for perhaps the silver dollar. Thanks. That's (inaudible).

I should say actually first before leaving this that the Clad Pair 13 with the girl looking

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up at the oak leaf and the inverse of the little family in the tree, I think this is a very tragic combination but it troubles me a little bit because it looks like a pairing of two reverses.

Traditionally, exerbals (ph) designs like this have been reserved more for reversals. And here, I would keep flipping the coin over looking for the obverse. And would this be struck in a coin orientation or a metal orientation kind of wonder?

[crosstalk]

MR. EVERHART: Coin flip, yeah.

MR. HOGE: Thanks.

CHAIRMAN LANNIN: Thank you. Jeanne?

MS. STEVENS-SOLLMAN: Thank you, Madam Chair. Since we are just talking about the Clad 13, I'd like to put my two cents worth in for pair.

I really like that composition. I like the idea of it. I like the continuation of it. The only thing that I might suggest is "When you held a child today," if that quote could be just a

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little larger, if the font could be just a little larger and we reduce "In God we trust, liberty" to be not the important aspect of this coin, otherwise I think this is beautiful.

You know, she's looking up to hope, she's looking up to whatever and I think the leaf -- I agree with Mary -- the leaf is important because it carries that branch from the oak tree back onto the obverse side. So those are my comments.

I like obverse or the reverse of Clad number 01. And somehow Clad number 01, I know a lot of people love the sensitivity of this child. I question whether we -- that's an important thing to have on, you know, a single portrait. I'd like to see something else. So my first choice for the clad would be 13 and this combination perhaps second.

To go to silver, I would like to see as part of the story that we use, you know, Silver 17, Pair 17. I think the quote "He ain't heavy, he's m' brother" is important. This was the first child -- this polio victim was the first child

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carried at Father Flanagan's home, so I think it's important to say this.

You know, to have the pylon in the background, which I wasn't really fond of in the beginning, but in this combination with the children, I think it's important. It gives more of the history of Boys Town. So that's my silver choice.

And for the gold, I'm going to agree with our stakeholders. I think that Father Flanagan in number 01 is very good but to have -- if we use the pylon in the silver, then I don't think we should have it in the gold.

So I'm kind of listening to other combinations and to other people. When we choose these designs, as Donald said, we should not be redundant. So I have a little trouble with my own choices but that's all. Thank you.

CHAIRPERSON LANNIN: All right, Jeanne. Dennis, your debut.

MR. TUCKER: Thanks. As I was looking at these designs, there were three themes that stood

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out for me and the first was the exclamation of "He ain't heavy, he's m' brother" as Steve mentioned. That is so moving and it's so famously connected to Boys Town that I think it's not included somewhere in this suite of coins it would be a failure of the program.

The second was Father Flanagan, who is also very integrally linked to Boys Town in the popular imagination. So to not include him would be a disservice.

And finally, the sentiment of helping the nation's youth today in order to build a stronger future seems to be very centrally important to the mission of Boys Town.

I agree with what everyone has said about including Father Flanagan's portrait on the gold. I think that's a good idea. And of his portraits, I would point out that the portrait in Pair 01 is the only portrait where he's actually engaging a child. In all of the other portraits, he's looking out at the viewer, who we can assume is an adult who's being appealed to, or he's

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looking off into the distance.

And I liked the way Pair 01 combines this in this loving and supporting and guiding engagement as he looks down at the child. The reverse then mirrors that engagement. The child is looking up with hope. When he's looking at the pylon, there's a hand. There's human touch. It's just a very engaging combination and I think each of the elements works well.

For the "He ain't heavy" theme, the obverse/reverse pair for the silver dollar, number 17 as others have mentioned. That stood out to me as being the strongest.

We have two depictions of this concept of "He ain't heavy, he's m' brother" and I would point out here that the obverse of Pair 17 is the only one that really has a real sense of gravitas.

You know, the older brother is -- he's burdened a bit. You know, his brother is heavy. You know, but what makes him light to him is the fact that he's his brother and that makes him

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easier to carry.

But then on the other side of that coin, we have the smiling faces, which, you know, speak to the future and to the hope inherent in that thought.

For the clad half dollar, I really like the portrait in Obverse 1 and, Donald, you may have been thinking of Charles Barber's Sailor Head design of 1876 or a more youthful Schoolgirl pattern of 1879 that George Morgan did. That's what I thought of when I saw that portrait. I think it's really, you know, it's cute, it's engaging, it speaks to the National Research Hospital with the cochlear implant.

But the reverse of those pairings I think is a little problematic. Pair 01, it's very specific to hearing impairment. Others have spoken about Pair 02 where it's very busy and my preference is actually, for the clad, is Pair 13. That one also, to me, perfectly combines to tell a story in words and imagery. It actually, it gets to the concept of sequential art. I'm a

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cartoonist myself in another life, so I love the way you flip it over and the story continues.

Bob, that was a great question, though. Is it going to be coin orientation or medallic orientation? When I look at this I think that's a great medal design. But I don't think that's an insurmountable complication for the designs.

And in conclusion, I would also say that I would love to see that rather than on the clad half dollar, I would rather see this on the silver dollar, Pair 13, and then figure out what to do with the half dollar. Those are my comments.

CHAIRPERSON LANNIN: Okay. Thanks so much, Dennis. Mr. Uram, you're up.

MR. URAM: Thanks, Madam Chairman. And Dr. Davis and Laura, congratulations on all the efforts I'm sure behind the scenes that you and your teams have really gone above and beyond trying to put this all together.

And to the men artists of those in the program, great designs here and so forth.

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When I looked at this I thought to myself, okay, I'd like to see the road. I'd like to see the heart. I'd like to see the family and, of course, the history with the portrait. So those were the themes that I also looked at. And, unfortunately, when I've gone through some of the designs here, I would like to see the "He ain't heavy, he's m' brother" also. But in the designs I picked and how I looked at them, that's something that might be slipping away in my top choices, but I'll have several other choices.

But I would say for the marketing department, that would certainly be something that should be on all the material that would be included in even if it might not be on the coin.

As far as gold, Gold number 01 was my first choice because I, too, like the idea. It's like he's greeting the child and then saying here's your opportunity. And I think that that is a great parent.

So I'll just leave it at that. If we end up with number 07, that's fine also. But I just

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think that I wanted the pylon in there because that's your starting point. That's your history. You have the founder and then you have what you first see when you arrive and I think it's a great start to what we do.

Moving along to the clad, and this is where I kind of lost the motto there, but I like Clad 07 because of the heart and I also agree that I think in a clad half dollar, number 07 will be -- it has the heart, it has some of the elements that make it attractive to a younger collector as well. It has a great deco look there, as well.

And I think it creates some imagination for a young collector or even the organization. So that's where I thought bringing the heart into play would be relevant to the series.

And then finally, my thoughts and -- and once again, there were great designs here and I'm not saying that moving on to this silver, unfortunately, I end up staying with the clad for my choices for silver because what I think is Clad Pair 12 -- and then we'll talk about 13 as

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well -- these will strike up terrifically on silver dollar in a proof.

I like that one a lot. But however, I think I'll give that some votes as well. But my top will be 13 for the silver dollar.

I look at this as being one whole picture originally and being the picture. And if anything, I think another leaf or two would be great because I see her sitting on the left side of that tree in the entire picture wondering and being part of the whole organization when she recognizes the opportunities that she can be part of the team.

So I think that maybe even another leaf or two hanging down from the other side might take away from -- the single leaf I can see where someone might have some difficulties at, but if you put a few extra ones there, you have then that whole palette and the whole picture.

I think even though it's medallion in nature it's going to be a whale of a silver dollar and I think that you can really -- I think if you're

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looking for a home run for your -- for the opportunity of the organization, it's there.

So, Madam Chairman, those are my comments.
Thank you.

CHAIRPERSON LANNIN: Thank you, Tom.

Herman?

MR. VIOLA: Thank you. There's not much I have to say that hasn't been said already. This is a very impressive set of coins and I've always been a real fan of Boys Town ever since I saw that movie.

And so as a historian I really felt it was important to tell the history through these coins and here you have the opportunity, as everyone said, six sides.

But, you know, a couple observations, I really like the Gold Coin number 01. To me, it says it all. You've got the kindly priest looking down and then you turn the coin and there is the child and you see the tower and that really says it all.

The thing that really struck me the most is

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on that Clad number 01, the child with the implant because I was at church on Sunday and here was this little boy in front of me who had that exact thing on and I thought what is that.

And here is somebody that put them on the coins and you have it here. And I think to have something like that on the coin would really say a lot. There are an awful lot of handicapped people in this country and I'm not sure how often that this shows up. But I'm not sure I like the reverse on that.

I would have to say that the thing that I really loved was on the Clad 13. To me it said it all and whether that becomes a silver or whatever, I'd like to see that in there. And I'd like to see number 12 become a set somehow.

But, you know, so I'd like to hear what the rest of you all say. But I think it's all pretty good and I look forward to the final results.

Thank you.

CHAIRPERSON LANNIN: Thank you, Herman.
Heidi.

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MS. WASTWEET: Thank you, Mary. I'd like to start with looking at Gold Pair 01. I agree with what (inaudible) said before about having Father Flanagan's portrait on the gold and I do like this portrait of him, although I don't have a strong preference. I think this is a very nice portrait.

I would like to talk about the reverse of this design, and this is the cautionary portion of my comments. I've been making coins for 29 years and part of looking and evaluating these is not just looking at the meaning but looking at every possible misinterpretation of meanings.

As we all know, the internet can be ruthless with its comments and this is something to be looked at ahead of time so we're not sorry later.

And what we have on this coin is a priest touching a little boy with a big fallop (ph) symbol in between. I think you know where I'm going with this and I think we're going to regret this when we hear the comments later. So I would like to strongly not recommend this one.

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The second thing about this design and I see this in a lot of the designs, is we have text running over the top of a three dimensional space, the sleeve, the back of the boy. In the drawing here, it doesn't look like a big deal.

But when we're looking at the coin in three dimensions, those delicate letters don't run well over the top of three dimensions. As a sculptor I deal with this all the time and I'd like to caution us to be considerate when we're looking at these of how the lettering's going to read in three dimensions.

I mean, contrast, on the obverse here where it says Father Flanagan over the top of his clothing, this is an area that can be easily softened in the sculpture and the lettering can be read versus the reverse where we have more topographic field that we're trying to run that text over. So let's be cautious of that moving forward.

Next, I would like to talk about Gold Pair 10. This hasn't been mentioned yet. I think

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this is a very nice portrait because it's different. In fact, you could take the heart out and have a lot of nice negative space. We don't see enough negative space in our coin designs and this would give a really unique look that we don't commonly see in the coins and it would be just very elegant. I think it's a sense of calm around him and, frankly, a saintly look.

Jumping around a bit, let's go to Silver Pair 17, please. The piggyback theme is very important, obviously as others have said.

I think this tells the story very well because we have incorporated into this design that element of time. We have the historic side and I love that we see the braces on the boy's legs and then turn it over and we have the modern day and it says the hundred years and here's a case where running the letters over the top does work because what's behind the letters can support the letters.

We have the pylon in the back, so we've incorporated that. I think this hits all the

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notes in one nice pair.

Where it says "Help, healing, hope" personally, I think that that part is not needed. That's a little cluttering of the design. I like to look at my coins rather than read them. But I could go either way. I'm fine with that.

Sorry, a lot to sort through here. Oh. Let's look at Clad Pair 01, please. As was discussed before, we have the chance to not only commemorate but also appeal to the general public that wouldn't necessarily have a connection to Boys Town and bring them in to educate them more. And that means having a very attractive design to bring them in.

A lot of the members on this panel are hardcore coin collectors. I am not a hardcore collector. I'm a maker and so I'm looking at this from the outside saying of this packet what would I want to buy for myself? And I reference back to our baseball coin. I am not a baseball fan but I bought a baseball coin because of the cool factor. I thought it was just a really

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great coin.

And of the packet, this is the one that speaks to me to have this sweet, young girl in the position of her liberty and she has this unique devices that shows that she's overcoming a handicap and then to tell that story with the reverse that it's Boys Town that helped her achieve this is educating me on something I didn't know before yet and it's attracting in a visual sense.

And it hits me in the heart. I think this one is really sweet and I love this design and I would support this.

And in our voting I encourage everyone to not get too hung up on whether it's clad or silver. Just vote for the designs that we like for now and then afterwards we'll talk about which design to give to which format.

If we could look at Clad Pair 13, please Again, we have some nice negative space here, which I think is really beautiful, but we have text running over the top of high topographic

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areas.

On the obverse, that leaf up above, we're looking at this on a large screen. We can see that that's an oak leaf. But when you reduce this down, that's going to get very cluttered in that little space. I would move the text of Boys Town, either split it up, move it to the right, whatever, let the leaf come out and enlarge the leaf so we can see what's happening there, make it clear.

It does look like a medal versus a coin, so I'm conflicted there. I like the continuation of the text. I don't think it matters that it's a coin flip because, frankly, we're going to be looking at this on our computer screens and pamphlets where they're going to be presented in this form there side by side, and so it's going to make a lot of sense to people when they see it in the advertisement.

On the reverse it says 100 years but it's really lost in that heavy texture of the tree. I'm not really fond of that.

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MR. MORAN: Heidi, I think we might be able to fix that by going down with the date 2017 and putting 1917-2017 and rearrange the box.

MS. WASTWEET: Yeah. It'll take some adjustments, yeah.

MR. JANSEN: I didn't even see it. I didn't even see it.

MS. WASTWEET: Point proven. If we could look at Silver Pair 20, this is going back to the piggyback theme.

Some of these depictions of the piggyback, it looks like an adult carrying a child rather than an older child carrying a younger child. It could be easily seen as just an adult seen carrying the children and I really love the original story where it's the kids helping the kids and that's where the real strength lies is not just what the children get from Boys Town as in what they receive but also in their learning to give and their sense of purpose and helping each other. And I think that can be better told with the designs that show a child carrying a

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child more clearly.

If we could look at Silver Pair 07, here this looks like a child carrying a child and I love the expressions on their face. They're very joyous and it really illustrates that phrase "He's not heavy" because they're joyous in what they're doing. It's that they're playing and it tells the story that the charity is not a burden but a joy.

If we could also look at Clad Pair 05, please, and here, again, is clearly a child carrying a child and that absolute joy on their face really reaches out to me and we have the (inaudible) on the backside, so it's telling the complete story of where they are and I think it's getting the message across that the reverse is not overly exciting but because it's paired with this really joyous obverse, I think it works well.

The liberty running over the dress is really unfortunate. I would want to pull that away so that we see just the children. And artistically

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speaking, this is a really beautiful composition the way the bodies and the gestures are of the children. It's not a stiff, static gesture like we see in some of the other drawings that those arms, they form a triangle shape and one face flows into the other. This is artistically very beautiful and I'm going to give full points to this.

I'm not going to say just which one I love the most. I'm going to give high scores to the ones I've mentioned because I think they're really commendable and we'll see what the votes bring forward. That completes my comments.

CHAIRPERSON LANNIN: Thank you, Heidi. Very instructive, as usually.

MS. WASTWEET: Thank you.

CHAIRPERSON LANNIN: I appreciate that. Okay. Ballots are being passed out.

MR. WEINMAN: I think they got stuck over there.

UNIDENTIFIED SPEAKER: Did you make comments, Madam Chairman?

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CHAIRPERSON LANNIN: Yeah, I did.

UNIDENTIFIED SPEAKER: You did?

MR. HOGE: Could I make one comment?

CHAIRPERSON LANNIN: Sure, Robert.

MR. HOGE: We've had a good deal of discussion about Silver Design Pairing 17 and the one thing that I observed about this combination as we were undertaking these discussions is that this one says Boys Town on both sides and it seems like we might be able to give a little bit more negative space, change the design on the obverse by simply accentuating Boys Town on the pylon on the reverse.

MS. WASTWEET: Good observation.

CHAIRPERSON LANNIN: Nice observation.

Thank you. All right. Does everyone have their ballots? Have they made it down?

MR. WEINMAN: They got stuck down there (inaudible).

CHAIRPERSON LANNIN: It's a three-pager. Okay. So does anybody have anything else to say in reaction to what one of the other members has

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said? Donald?

MR. SCARINCI: I just think how are we going to do this? I mean, there is -- you know, a lot came up.

CHAIRPERSON LANNIN: A lot came up.

MR. SCARINCI: And, you know, Heidi had made a suggestion that we --

[crosstalk]

MR. SCARINCI: And we simply pick three designs but let's not get stuck on what the nominations are for.

CHAIRPERSON LANNIN: Okay.

MR. SCARINCI: All right?

MS. WASTWEET: I would say let's just give high scores to all the ones that we think are good choices and then we'll see what naturally comes to the top and then we'll take another look at how we want to allocate them in a sensical (ph) way.

MR. SCARINCI: Right. So how would you vote for two clad coins?

MS. WASTWEET: I would just give them high

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scores and then we can decide which one should be clad or silver or whatever. Yeah, and not worry.

MR. SCARINCI: And the last question is I noticed that they had recommended -- since we're only going to go with one portrait, they had recommended Gold Pair 07 with 01. So it's the obverse of 07 and the reverse with 01 and I heard a lot of people like 01 and 07.

MS. WASTWEET: I think it's going to get confusing if we give a single score to a pair. If you like a pair, I'd give each one three points and score each individual side rather than score them as pairs.

MR. SCARINCI: Or should we add their pairing as an option? They're pairing Gold 07 with obverse -- Gold Obverse 07 with Gold Reverse 01 and it seems like a lot of people like both of those.

MS. WASTWEET: I would score them as separate.

MR. WEINMAN: I would recommend that we deal with that after the -- afterwards. In other

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words, don't string the tool more than it already is.

MR. JANSEN: I'm not clear on -- am I voting for pairs or am I voting for singles?

MR. WEINMAN: Yes. Yes, both.

MR. JANSEN: And so how is that going to be --

MR. WEINMAN: Theoretically --

MR. JANSEN: -- how am I going to amalgamate that?

MR. WEINMAN: And let me also clarify for those, because we have some new members and I know there was confusion in the past. Yes, theoretically every design could have a one, two or three. This is not a -- you're not limited. So this is a vote of strength is this tool.

So theoretically, if you gave a pair a three, both designs could have threes as well.

MR. JANSEN: But what if I don't do it that way? What if I vote say just for arbitraries, I do a Gold Pair 4, I give single 04 a three but I don't like reverse 04, so I don't give it

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anything? How do we score that?

MR. WEINMAN: Then it'll come out in the scoring that way. I mean, I think once again, it's just a tool. And it's just a tool to measure support. And so it could very likely come out that a pair has strong support but individual designs in it don't necessarily have even support.

MR. JANSEN: So it sounds like we're turning what our process has been in the past, which was vote, we tabulate, there's the answer, this one was selected -- we're turning it into a two-tiered process.

MR. WEINMAN: That's correct.

MR. JANSEN: Pick designs. Now what do we do with this narrowed field?

MR. WEINMAN: What do you do with this information that you have? And presumably we'll come back and make -- we'll presume that there might be some motions.

CHAIRPERSON LANNIN: All right. Let's vote.

MS. WASTWEET: Should we recess while we --

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or?

MR. WEINMAN: And don't forget, please be sure to put your name on the ballot otherwise we won't know who was who.

CHAIRPERSON LANNIN: Why don't we take a five-minute recess?

MR. WEINMAN: Actually, we'll probably need more than five. We're probably going to need more than five minutes to tally this. We could - - we could break. Do you want -- how long do you think? Want 15 minutes?

MS. WASTWEET: Yeah.

MR. WEINMAN: Let's give us 15 minutes to tabulate and then we'll come back before lunch if that's okay.

CHAIRPERSON LANNIN: Okay.

(Recess)

CHAIRPERSON LANNIN: I'd like to call the meeting back to order, please. Okay. Before we read off the results of the votes, first of all, I would like to thank the Mint Team for going through all of our hand scratching on multiple,

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multiple pages. So thank you, Meghan. Thank you, Roger.

MR. WEINMAN: Meghan, thank you.

CHAIRPERSON LANNIN: Thank you very much. And, Mr. Moran?

MR. MORAN: I'm not quite the senior member here. I'm sitting next to him. In my years here, we've seen a fair amount of designs come through here. We've seen first liaisons. I don't think we've ever seen a group as good as and as professional as the liaisons from Boys Town.

I think the reason we are having troubles with deciding on these designs is you did everything right. You brought them out there. You let them get a sense of what Boys Town was about and it showed up in what they did. You did not have a preconceived agenda. You let the artwork for and you're to be congratulated for that.

You are going to get three very good coins. You may wonder as we slice and dice what we're

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doing but it is going to come out well and we thank you for getting us to this point.

CHAIRPERSON LANNIN: Thank you, Michael. All right. I would like to ask Greg to read out the results of our votes.

MR. WEIDMAN: I won't so much read out as much point out to make sure you all see what's in front of you. And, once again, thank you, Meghan, very, very much.

What you'll see for the gold, which is one page and you can clearly see that among the pairings it was Gold Pairing number 07 that got the most votes at 24, followed by Gold Pair number 01. And then you can see up above the individual designs, which is Design Gold 01 that had 25, Design Gold 07 that had 23, et cetera.

Moving back to silver, you can see that among the pairings it was Silver number 17 with 24 votes that had the most really with only Silver 21 at 10 behind it and then you can see the individual votes ahead of that.

In the clad, you can see it among the

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pairings it was Clad Pair 13 with 27, the strongest showing there, with the pair votes followed probably by Clad 01 with 18. And then you can see the votes for the summaries for the individual designs.

So with this information now in hand, hopefully you can use this tool to make whatever motions that are appropriate at this time.

CHAIRPERSON LANNIN: Who would like to bring with any motions on the gold coin?

MR. MORAN: Mary, can we have just a minute on the discussion?

CHAIRPERSON LANNIN: Sure.

MR. MORAN: I think that --

CHAIRPERSON LANNIN: I should have said discussions and/or motions, Michael, sorry.

MR. MORAN: I think the number, the Pairing number 01 would have come out ahead on our voting. I mean, you look at the obverse. It did. The reverse is the issue. And I personally kind of waffled on Heidi's point on that and I think that had that point not been made or been

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out there to be made, whether it was by us or by somebody else, number 01 would have been our clear choice as a pairing. And I think that's something we need to touch base on a little bit here because it will probably dictate what we do as a committee and the motions that get made.

CHAIRPERSON LANNIN: Thank you. Does anybody have any other comments, discussion?

MR. SCARINCI: Well, the only thing is how would -- you know, how did -- I mean, reverse -- I mean, a constituent committee was looking at the portrait in 07 and the reverse of 01 and certainly if we're only going to do one portrait, 07 obverse is the most conventional portrait.

So and I think in their little handout sheet, they were talking about 07 and 01. So people, what is it about the pairing of 01 that people like? Is it the reverse or the obverse? You know, and I think -- and then what is it about the pairing of 07 that people liked? Was it the reverse or the obverse? I think it was the obverse.

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MR. SCARINCI: What is it about the pairing of 01 that people liked? Is it the reverse or the obverse? You know and I think -- and then what is it about the pairing of 07 that people like? Was it the reverse or the obverse? I think it was the obverse. So is there a desire to have obverse of number 07 and the reverse of number 01? I don't know.

MS. LANNIN: Good point.

MR. URAM: Reverse 01 and 07 both got the highest vote. Obverse got --

MS. LANNIN: Anybody else have any observations on this kind of --

MS. WASTWEET: I'm still wading through.

MS. LANNIN: Wading through, yeah.

MS. WASTWEET: Matching the scores with the visuals.

MS. LANNIN: I'm not trying to rush people. So cold sandwiches are cold sandwiches.

MS. WASTWEET: So silver pair 17 seems to stand out.

MS. LANNIN: Okay. Greg has made an

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excellent suggestion that we can all think about this over lunch.

MS. WASTWEET: I think that is a good idea.

MR. JANSEN: That is a great suggestion.

MS. LANNIN: All right. So we will temporarily recess for sandwiches and reconvene at 1:15.

MR. SCARINCI: Can we give them some homework for lunch too. And maybe when we come back we can give them that again because I would love to hear from them now that they have the results of all this. I assume they have a copy of everything. I would love to hear their position when we come back from lunch.

MS. STAFFORD: Yeah.

(WHEREUPON, a lunch recess was taken.)

MS. LANNIN: Good afternoon ladies and gentlemen. We are now back from lunch and we are going to reconvene. It is 1:15 p.m. So I'd like to call the meeting back to order.

So, Greg, you are up.

MR. WEINMAN: Hold on one second.

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MS. LANNIN: Way to many pieces of paper we all have.

MR. WEINMAN: I am not sure I am up so much as where we last left it it was going to be to begin discussion and again any discussion, any motions now that everybody has had an opportunity to digest the information.

We note that the stakeholders have not yet come back into the room. But in the interest of time we might want to begin. We are also missing Dennis and Steve.

MR. SCARINCI: Do you want to take the Platinum coin and do that out of order?

MR. WEINMAN: Is that possible?

MS. STAFFORD: I'm open to it if you are.

MR. JANSEN: That would be terrific.

MR. WEINMAN: You don't mind?

MS. LANNIN: Yeah, I'll do it, I'll be happy to do the Platinum coin.

MR. JANSEN: That is a great idea.

MR. WEINMAN: It is a good idea.

MS. LANNIN: Okay. So, we are going to do

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things a little bit out of order as Greg and April said. So in Tab 6; we are going to turn to the next item of the Committee which are the designs for the 2017 American Eagle Platinum Proof Coin Program. April.

MS. STAFFORD: Yes, thank you. 2017 marks the 20th anniversary of the American Eagle Platinum Proof Coin Program. To commemorate this milestone United States Mint proposes offering a one ounce platinum proof coin featuring the original designs from 1997.

The obverse depicts a portrait of Liberty as designed and sculpted by former United States Mint sculptor/engraver John Mercanti while the reverse depicts an eagle soaring above America as designed and sculpted by another former United States mint sculptor/engraver Thomas D. Rogers.

Proposed finishes include proof, enhanced proof, and reverse proof.

If this concept is pursued the United States mint will seek Secretary of the Treasury approval to strike this platinum coin under authority of

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31 USC 5112(k).

It is anticipated that the special anniversary coin will be the last usage of John Mercanti's Liberty before an obverse and reverse design refresh. The Mint is considering using the same life, liberty and the pursuit of happiness in the subsequent three coin platinum proof series.

So I'll ask the members to look in their packets for the obverse and the reverse designs which I am sure you are very familiar with. It is the original 1997 obverse and the original 1997 reverse which in the life of the program has only been coupled together that one year. So this would be the second time.

MR. URAM: Is it going to have the edge lettering like the other for the anniversary or not?

MS. STAFFORD: No.

MR. URAM: Is there any way to mark the 100th anniversary.

MS. STAFFORD: Absolutely. I know our

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marketing community is aware of it and plans to do so in the collateral materials that accompany the marketing materials that accompany it. But they really wanted to focus on returning to the original coin as it was delivered in 1997.

MR. URAM: And then using the census as the anniversary number?

MS. STAFFORD: Yes.

MS. LANNIN: How would you like to continue speaking about that since you've already started?

MR. URAM: I'd like to make a motion that we just accept this design as it is. It is a great concept with the varying minting processes to commemorate the 20th anniversary.

MR. VIOLA: I second.

MS. LANNIN: And Herman seconds.

MR. JANSEN: Question. You mention a third alternative other than standard business strike or a circulating version and a proof version. You have an enhanced version. I'm curious that would be a first wouldn't it, in the series?

MR. URAM: Was it a reverse proof?

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MS. STAFFORD: The finishes that are being considered are listed as proof, enhanced proof, and reverse proof.

MR. JANSEN: So there are actually two there that would be new for the series?

MS. STAFFORD: Yes.

MR. JANSEN: I am just curious what is the marketing plan for those and why do they exist? I am not saying they shouldn't. I am just curious.

MS. EVANS: For these three year series.

MS. STAFFORD: For the record this is Nanette Evans from our numismatic and bullion group.

MS. EVANS: Are you referring to the three year series with life, liberty and pursuit of happiness or are you talking about the 30 year anniversary of the platinum program?

MR. JANSEN: I am referring to the later. I heard for the 30th anniversary images there are going to be three finishes.

MS. EVANS: There is only going to be one

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finish and that is the proof finish.

MS. STAFFORD: Oh, I have listed three.

MS. EVANS: No, there is only going to be one finish which is the proof and that is the original design.

MR. JANSEN: And that would be traditionally in the same vertical as all the priors and so there is no -- it is a good continuous with no deviations?

MS. EVANS: That is correct.

MR. JANSEN: No question. Thank you.

MR. URAM: I think it would be nice to have all three though because that would be just like the Silver Eagle series was, remember when we had -- that is what I thought they were getting at. I thought that is what you were getting at.

MS. STAFFORD: We were provided those three options of finishes by the program manager. But certainly Nanette works with that team so if she says that there is just the one, then that's it.

MR. JANSEN: What are the anticipated mintages on this thing? Is there currently

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availability that it will be mint to demand; do you have any thoughts?

MS. EVANS: At this time we haven't made a decision on what the actual mintage is going to be. We're conducting a forecast for that product and make that determination once we get the forecast.

MR. JANSEN: So that is the demand side of the answer. How about the supply side of the answer since we were so short on the platinum this last year, 4,000; is there a supply-side issue that you are having to wrestle with as well?

MS. EVANS: No, not at this time.

MR. JANSEN: Okay. Thank you.

MS. LANNIN: So we do have a motion on the table that Tom made if you would like to repeat that and Herman seconded.

MR. URAM: Just a motion to accept the design as presented for the anniversary.

MS. LANNIN: All in favor of the motion?

[Ayes.]

MS. LANNIN: Any nays?

MR. HOGE: Nay.

MS. LANNIN: You are a nay?

MR. URAM: I'd like to just add one more thing from a marketing point of view having those three different -- I'd think we would all be in favor of having something like that or maybe you have the silver and then do two half ounces with the different finishes.

MR. HOGE: This might be a separate motion.

MR. URAM: I am not making a motion on it; I'm just making a comment.

MS. STAFFORD: Recommendation for consideration.

MR. URAM: Yeah, I don't think I want to make a motion; just consideration.

MS. LANNIN: The motion passes eight to one. All right. So we are going back to Boys Town. Now, Greg.

MR. WEINMAN: Now that everybody has had a chance to digest the scoring. Ask Madame Chair to seek any motions or discussion on how to

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proceed with recommendations.

MS. LANNIN: Jeanne?

MS. STEVEN-SOLLMAN: I think that we could maybe simplify our discussions if we look at the silver pair 17 which seems to have gotten the most votes and if we could accept that as it is. I was --

MR. SCARINCI: As a point of order. Could we hear back from the Boys Town?

MS. STAFFORD: That would be good.

DR. DAVIS: Yes, this was challenging. This morning I've got to tell you we learned more in a short period of time than we had probably up to this point in time. And it all was good. You actually changed our minds on a couple of images that we really hadn't looked into and the depth that you all gave us that you went through. But just to make it easy we'll start with Gold.

We certainly are okay with that first image that you chose pair 01. But our preference would be the obverse of 07 and the reverse of 03. Now the only difference between the reverse of 01 and

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03 is the inscription.

If you want to pull those up if --

MS. LANNIN: Is it possible, Megan?

MS. SULLIVAN: The obverse of 07 and reverse of 03?

MS. LANNIN: Yes.

DR. DAVIS: It looks exactly the same except the inscription is the work will continue. And we will defer to you on if there is an artistic reason to do it differently; that is okay. We certainly like 01, the reverse of 01. But that just caught our eye a little bit more.

In the silver we agreed with pair 17 except that we reused the pylon on that one, we reuse the pylon and from one -- for gold and silver if we use this. Our preference was the obverse of 17 paired with the reverse of 16. Reverse of 16, now that may be too busy.

MS. STAFFORD: Yep.

DR. DAVIS: The reason we were stuck on 16 as we were going through it as a group is it depicts graduation for us more than anything

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else. And what our long history has told us is graduation is the single most important indicator of future success of anything that we could use as a measure of future success; so that is a celebration beyond most celebrations at our place when we go through history; graduation.

That was the major difference there was not reusing the image and going for something that we feel is very important for young people to achieve.

And then on the clad coin this is the one you changed our opinion on the most. Pair 13, we didn't look at that with the same eye that you looked at it. We now do. We certainly defer to you whether the leaf and the wording over inscribed and things like that add/detract, but just the notion that this young and somewhat hopeless young girl staring in space is now depicted in a thriving and one family with a rather iconic image seemed to us and for our preference that would be the silver coin.

MS. LANNIN: The silver or the plat?

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DR. DAVIS: Silver.

MS. LANNIN: Okay.

DR. DAVIS: We did look at pair 01 which is the cochlear implant; that one for us represents such a small percentage of what Boys Town does and is almost totally done in one location, Omaha, Nebraska. So we've consulted with our medical people who do this and they said no, we agree this would be a little confusing for our people because it is not something we are trying to build out as part of an image, as much as it is we've become very good for a very narrow community. And we are doing some very good work in that area but it is not something that most people know about as a point of our image.

And pair 05 is a really a delightful picture. To us the arm on the little boy is being stretched and it kind of is a little out of place and that to us said it is not what we were hoping to be depicted in that way but it is a beautiful image, it just seemed a little -- the arm being a little bit pulled rather than holding

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of hand. And again we would be using the pylon in another coin if we choose this image.

Those were our thoughts.

MS. STEVENS-SOLLMAN: Can I ask you --

DR. DAVIS: Yes, please.

MS. STEVENS-SOLLMAN: In your choice of the gold number 03 the reverse would you object to changing that reverse to another reverse, the one that -- the pylon that we just saw.

DR. DAVIS: The pylon on --

MS. STEVENS-SOLLMAN: The pylon on --

DR. DAVIS: On the clad?

MS. STEVENS-SOLLMAN: On the clad, yes. And the reason I'm a little sensitive about the imagery on the reverse of this particular coin of reverse 03 on the gold, can we have the reverse 03 on the gold next to the reverse 05, just to compare. Can you do that?

MS. SULLIVAN: Yes.

MS. STEVENS-SOLLMAN: My sensitivity comes from what has happened in my home town with the scandal of Sandusky. So when we have the imagery

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of reverse gold -- I'm sorry gold reverse 03 I think that although this is a very beautiful design and to us it connotes honesty and helping and healing. To some people who are out there and in my community especially and in Pennsylvania this is a little fearful gesture. And I have to agree with Heidi when something like this gets on the Internet we may be embarrassed without even knowing it. And so I would prefer seeing the pylon without, although I would love to see Father Flanagan's hand on the child. In this contemporary, emotional issues that we are having right now I'm not sure if we would be subject to some kind of criticism that we don't want. And I don't know how you feel about it but that is my feeling about the differences in this. And if we could have the pylon here or another pylon which I think we need the pylon for the statement of Boys Town that is what it is and if you would be comfortable with substituting it.

DR. DAVIS: Right. We did talk about that

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issue. It was so hard for us knowing the full life and work of Father Flanagan without any scandal, without anything.

MS. STEVENS-SOLLMAN: Yes, exactly.

DR. DAVIS: I see the point. Certainly we had a couple of people who raised the point. Do you think in today's times we might see something, we might hear something like this. We choose to still go with it. But certainly I would defer to this group.

MS. LANNIN: Dr. Davis could I ask that we keep the pylon that Jeanne likes and if we could Megan put up number 07 of the obverse gold.

DR. DAVIS: Very classic.

MS. STEVENS-SOLLMAN: Yeah, that is the pairing that I think would be perfect. And there's no controversy here for --

MS. LANNIN: And it is kind of the same sort of style.

MR. URAM: And the reason why we went with the other one was the pairing of number 01 which is super, worked so well together because you had

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him looking down and then you had him looking forward into the future. If you go with this image of number 07 I would agree with Jeanne also that this certainly tells your history right there in the gold and that is what you want to do.

DR. DAVIS: And we like a couple of the other inscriptions better than this particular inscription. Then it wouldn't --

MS. WASTWEET: That is easily changed.

MR. URAM: We can change that.

DR. DAVIS: So we can -- we might suggest another inscription, this would work.

MS. LANNIN: Do you have a suggestion for the inscription?

MS. TATTEN: The work will continue.

MS. LANNIN: The work will continue.

DR. DAVIS: Unless we are using it on one of the others that get chosen. That would be our first.

MS. TATTEN: Or another hundred years.

MR. JANSEN: So that would be obverse 01

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with this modified clad reverse 05 as the gold.

MS. LANNIN: Gold obverse 07.

DR. DAVIS: With clad --

MS. LANNIN: With clad reverse 05. And
Donald you want to say something?

MR. SCARINCI: I don't have a problem with
the hand. I really don't have a problem with the
hand. I think the hand on his shoulder makes a
statement and I don't think it is a negative
statement. And will there be some people who
want to turn it into a negative statement? Well,
you can take a lot of coins and turn them into
something that they are not and they are just not
interpreting it correctly. So I kind of like the
hand. I kind of like Father Flanagan, you know,
I like the touching. I think it is important and
I think it is almost kind of insulting for the
people who think suggestively otherwise speaks
more to them the design I think.

MS. STEVENS-SOLLMAN: It is the victims,
Donald.

MR. SCARINCI: I understand. I mean I

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understand. But it is nicer than that reverse.

MS. STEVENS-SOLLMAN: It is beautiful. It is beautiful; there is no question about the fact that it is not beautiful. It is just what I --

MR. URAM: Appropriate.

MS. STEVENS-SOLLMAN: -- not appropriate. But I am only one vote so I'm just saying my comments.

MS. STAFFORD: Madame Chair, if I could just ask.

MS. LANNIN: Yes.

MS. STAFFORD: This is a very important point. And I think it is absolutely wise of this committee to bring it up. But given that we also have another advisory committee could I just formally ask Dr. Davis to respond to that concern from Boys Town's point of view so we can be sure to share that same point of view with the United States Commission of Fine Arts should it come up.

DR. DAVIS: In Boys Town's view there was not a problem with father's hand on the shoulder. From our point of view we can see the potential

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for that so we leave it to the committee's wisdom to try to help us through that point. Father was in real life a very demonstrative person. It was quite often for him to have a young boy who was struggling particularly come in and sit upon his lap if he was young enough or to have his hand on his shoulder as he walked across campus. So it was very much like him knowing his history the way we do that was very comfortable for us. But knowing the current climate I understand the concern.

MS. LANNIN: Any other discussion? Robert?

MR. HOGE: I think the point that Heidi mentioned though is the pylon can be interpreted as a phallic emblem too right in the middle of this touching situation. You know it seems a sad thing that it could possibly cast aspersions on Father Flanagan or Boys Town and that is something we might want to consider avoiding.

I'd like to point out in this combination obverse 07 and reverse 05 that again we are repeating Boys Town on both sides since it

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appears on the pylon. It might be advisable just to put centennial about Father Flanagan's head and we'll know what the centennial is by looking at the reverse of seeing Boys Town on the pylon.

MR. MORAN: Mary?

MS. LANNIN: I'm sorry, Mike and then Jeanne.

MR. MORAN: We've got a problem at least from the proposed recommendations from the group on the silver coin. I think one pylon in a series of six is enough. I go back to the original pairing for number 07, the hand with an acorn and the sprouting tree and it is the preferred caption of the work will continue. I see nothing wrong with staying with the number 07 pairing leaving this whole thing in the dust.

MR. URAM: I agree.

MS. LANNIN: Dennis?

MR. TUCKER: What if we kept reverse 03 with the legend the work will continue and just removed the pylon so we have Father Flanagan with his hand on the boys shoulder would that be

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objectionable?

MS. STEVENS-SOLLMAN: It would.

MR. URAM: I think it messes up the balance of the design.

MR. SCARINCI: Except kudos that is his first meeting and he is already talking about changing the design.

[LAUGHTER.]

MR. URAM: Does that mean we trained him right or we've allowed him to go wrong.

MR. SCARINCI: He is going to be just fine on this committee.

MR. LANNIN: You have a long way to go Dennis. Well done.

MR. URAM: Dennis becomes known as die ware.

MS. WASTWEET: We also have the awkwardness of the lettering that is running over the sleeve and the back of the boy. And then if we take out the pylon we've got some space there, we could move the five up, but then pretty soon --

MS. LANNIN: And then what is he looking at. You know I think there is too much to fool with.

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MS. WASTWEET: I think it is a risk, we've got other designs that are also good and more safe than this one. And it doesn't have the technical difficulties of text running over the top of the topography of the sculpt.

MS. LANNIN: So can we put up the reverse for number 07 gold.

MS. WASTWEET: And also that allows us to keep it on the silver which we are leaning towards.

MS. LANNIN: Exactly.

MR. SCARINCI: In which case you have three; I'm sorry I'm speaking out of turn, but in which case if we just keep this and we keep all three we are back basically we've got three coins each one designed by one artist in a set which makes it the first time it has ever happened.

MS. LANNIN: Exactly.

MR. SCARINCI: I think we keep it all.

MR. JANSEN: How do you know it is designed by the same?

MR. URAM: I do to.

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MR. SCARINCI: Do the clad -- they are suggesting do the clad as the silver.

MS. WASTWEET: Okay. So that --

MR. SCARINCI: Do the silver as the clad; correct. So, I think we are there.

MS. WASTWEET: I'm good with that.

MS. LANNIN: Make a motion Donald.

MR. SCARINCI: I'll make a motion. I think we are there. I think it is a good result.

MR. URAM: I'll second it.

MR. SCARINCI: And it makes it an historic set.

MR. MORAN: State your motion just for clarity.

MS. LANNIN: For the record.

MR. SCARINCI: That we adopt for gold pair 07; for the silver we use clad pair 13; and for the clad we use silver pair 17.

MR. URAM: Second.

MR. MORAN: Second.

MR. JANSEN: I think Moran beat you.

MR. URAM: Moran got it. Okay. Missed the

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layup by throwing.

MS. LANNIN: Any further discussion of the design of basketballs?

MS. STEVENS-SOLLMAN: I have one comment to make with choosing reverse 07 we now have continuity with the small oak and the large oak.

MS. LANNIN: Good point. Excellent. Wow. All in favor of Donald's motion.

[Ayes.]

It is unanimous. Thank you very much.

MR. JANSEN: Donald, who would have thought you would have opened and closed this.

MR. SCARINCI: This was a hard one too.

[APPLAUSE.]

MR. JANSEN: Were there any modifications? I know there was some talk about an oak leaf.

MS. STAFFORD: Do we want to call up each pair so we can check the motion.

MS. LANNIN: Yes, sure. You are making my agenda writing up very long here. Okay. Gold pair number 07. Any discussion?

MS. STAFFORD: If I could ask our liaison

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the way Father Flanagan's name is there, no issues?

DR. DAVIS: It is okay. You can certainly substitute a different depiction that includes the image.

MS. STAFFORD: Would you prefer a fully spelled out father and then simply Flanagan underneath.

DR. DAVIS: No, it doesn't matter.

MS. STAFFORD: Okay.

MS. LANNIN: So no modifications at all to this. So gold pair 07 stands then.

Can we do the clad which is really the silver? Clad 13.

All right, Eric, you wanted to make a motion on this to discuss a little bit?

MR. JANSEN: I don't have the best idea. I'll just open the topic to the obverse. 12 o'clock position. What do you want to do up there? Heidi you had some thoughts?

MS. WASTWEET: I'd like to turn this over to Don Everhart for his point of view on it before

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we discuss further.

MR. EVERHART: You sure?

[LAUGHTER.]

MR. EVERHART: Well, I told several people earlier I have to walk a fine line in my position from trying to put my judgment on other people's artwork and just letting it go forward sometimes. My opinion of this design is probably not as positive as the committee's. But is there anything specifically you want me to --

MS. WASTWEET: Yes, specifically the clarity of the elements once it is in the coin where Boys Town runs over the top of the oak leaves and 100 years runs over the top of the tree. Can you offer some suggestions?

MR. EVERHART: I think you could make the text Boys Town larger and maybe bring the stem down between the words and that would clarify that. And then on 100 years if you polish that that would pop that out.

MS. STEVENS-SOLLMAN: Could you maybe put the 1917 - 2017 on the bottom instead of having

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100 years in the leaves?

MR. EVERHART: You could do that sure. And you could also probably get a more open type face for the caption that runs around both sides. I'm thinking like a condensed version of a face all caps that would be more legible than what is up there now.

MS. STEVENS-SOLLMAN: That would be nice.

MR. EVERHART: They are going to bridge a little bit on the reverse.

MS. LANNIN: Is this too crowded if we took the 100 years and put it on the obverse on either side of the oak branch. So Boys Town on to the left and 100 years --

MR. EVERHART: I think it would mess with the art.

MS. LANNIN: Okay. All right. Because I have to say that that 100 years is just with these old eyes I'm not seeing -- it is really hard to see.

MR. EVERHART: It is hard to see.

MR. JANSEN: Could you incuse that though.

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MR. EVERHART: That is what I suggested.

MR. JANSEN: Oh, polish and incuse.

MR. EVERHART: The only thing is it is on an undulating background which can make the letters not look as clean.

MS. KELLEY: One thing that I think we can do with that background is to actually take that background down on the height of relief and that would make that pop more.

MR. HOGE: Why wouldn't we want to simply change the obverse to read 1917 hyphen 2017 and leave out the 100 years on the reverse entirely.

MR. EVERHART: I like that.

MR. URAM: Keeps it cleaner.

MS. LANNIN: Keeps it cleaner, yeah.

MR. HOGE: It would balance the reverse having smaller typeface toward the bottom too.

MS. WASTWEET: Perhaps these decisions would be better made offline in conjunction with the stakeholders and the artists and our motion could simply be that these issues be addressed by the art department.

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MS. KELLEY: Yeah, I think that would be the best way to do it.

MR. HOGE: Yeah, make a motion. Good motion.

MS. WASTWEET: I will make such motion.

MR. HOGE: Second.

MS. LANNIN: All in favor of Heidi's motion?

[Ayes.]

It is unanimous.

Okay. Clad pair which is really silver pair 17.

MS. WASTWEET: I have a very tiny issue where the 100 is, I would bring the trees up so they don't crowd the zero, it is very minor and I don't think it needs a full motion.

MS. LANNIN: Robert?

MR. HOGE: I would like to make the same suggestion and maybe we put on the obverse 1917-2017 and just leave out the 100 years on the reverse. And also have Boys Town on only one side of the coin.

MS. LANNIN: You prefer to have Boys Town on

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the pylon do you think?

MS. WASTWEET: Yes.

MR. HOGE: I think that would be better --

MS. LANNIN: I think it would have to be there.

MR. HOGE: -- because it actually does appear in that form. But it doesn't need to appear with the 1917-2017.

MS. LANNIN: Right.

MR. HOGE: That is showing 100 years. And the expression you find out the definition of that on the reverse.

MS. LANNIN: So if we're going to put 1917 to 2017 on two out of the three.

MR. HOGE: Maybe we should do it on all of them?

MS. LANNIN: Do you think we should do it on all of them? Do you think there is room?

MR. JANSEN: Which one is it lacking on? Gold?

MS. LANNIN: It is lacking on the gold, Erik.

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MS. WASTWEET: There is room there.

MR. JANSEN: Let's see the gold again.

MR. HOGE: Yeah, that would work.

MS. LANNIN: For consistency I think that
would be --

MR. JANSEN: I am not sure we've ever
succeeded in being so consistent when --

MS. LANNIN: Let's try.

MS. STEVENS-SOLLMAN: You would be taking
away that beautiful arch of lettering over Father
Flanagan's head and just putting Boys Town so you
might want to think about that design element.

MR. JANSEN: I like the centennial
treatment.

MS. LANNIN: I have to agree.

MS. STEVENS-SOLLMAN: I do to, I like that
art myself and you know I don't think we have to
have it be all consistent.

MR. JANSEN: Thank you.

MS. LANNIN: I was just wondering if there
was room.

MS. STAFFORD: If I could just make an

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observation on the gold we marked the 100 year anniversary by noting the centennial as Mr. Jansen said. On the silver the suggestion was the date range and on the -- go back to what we're looking at for proposed clad it simply says 100 years. So each is in its own way --

MS. LANNIN: In its own way.

MS. STAFFORD: -- commemorating the milestone but in a slightly different way.

MS. STEVENS-SOLLMAN: I like that.

MS. LANNIN: Good point.

MS. STEVENS-SOLLMAN: So, we'll just change the double Boys Town 2000 --

MR. EVERHART: There is another option. I should --

MS. LANNIN: Don has a comment.

MR. EVERHART: There is another option on this. Could you put that one back up again.

MR. JANSEN: Which one?

MR. EVERHART: The last --

MS. LANNIN: The silver pair 17 that is really the clad.

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MS. SULLIVAN: Thank you.

MR. EVERHART: No, not that, the one that had the portion with the lettering centennial over this --

MS. LANNIN: Oh, that is the gold.

MR. JANSEN: Gold 07.

MR. EVERHART: Gold 07.

MS. SULLIVAN: Gold 07.

MR. EVERHART: Yeah, that is it. Remove Boys Town centennial; put Liberty up there and put 1917 - 2017 underneath.

MS. STEVENS-SOLLMAN: Why do we need Liberty on this Boys Town medal?

MS. WASTWEET: It is required inscription.

MR. EVERHART: It is required on a medal.

MS. STEVENS-SOLLMAN: So you would move the Liberty up there?

MR. EVERHART: Yeah.

MS. STEVENS-SOLLMAN: Okay.

MR. EVERHART: But then you wouldn't have the redundancy.

MS. WASTWEET: I would prefer to just leave

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it like it is.

MR. EVERHART: I was just throwing that out there.

MS. STEVENS-SOLLMAN: And not remove Boys Town from it?

MR. EVERHART: Yeah.

MS. STAFFORD: Leave it.

MS. LANNIN: Okay. Robert you were going to make a motion?

MR. HOGE: I'll make a motion that we leave this as it is.

MS. WASTWEET: I don't think we need a motion for that.

MR. WEINMAN: Unnecessary motion.

MS. WASTWEET: The other one, yeah.

MR. HOGE: Yeah, okay. The silver.

MS. WASTWEET: Redundant Boys Town on the silver.

MR. HOGE: Yeah. On the silver to have Boys Town on only one side; and have the inscription vertically on the pylon.

MS. WASTWEET: And add to the 1917 --

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MR. HOGE: Remove it from the obverse and then change the date to 1917 - 2017.

MS. LANNIN: Anybody want to second?

MS. WASTWEET: I'll second.

MS. LANNIN: All right. All in favor?

[Ayes.]

Looks like it is unanimous again.

Am I correct, we are finished with Boys Town?

MS. WASTWEET: We are not.

MS. LANNIN: We are not finished. I'm sorry. Clad.

Have you got another motion or more discussion?

MS. WASTWEET: There was discussion about making the silver clad, switching. And I think that requires a motion.

MR. SCARINCI: We've already made it.

MS. WASTWEET: We have?

MR. SCARINCI: Yeah, it was assumed in the first motion.

MS. LANNIN: It was in the first motion.

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MS. WASTWEET: Okay.

MR. JANSEN: Omnibus.

MS. WASTWEET: Then I believe we are done.

MS. LANNIN: Thank you all. This was very instructive and very enlightening. And I hope -- and our stakeholders are smiling. And we hope we've done well by you.

MR. JANSEN: Madame Chairman. Just for the record I want to say I guess it's a good experiment we've had on expanding the scoring. I think we've got some work to do on that yet to make it --

MS. LANNIN: You are on the committee.

MR. JANSEN: I am looking forward to it. Thank you for trying something new.

MS. LANNIN: Yeah. All right.

We are now to the next item of the committee which is the design for the 2017 American Liberty High Relief 24-Karat Gold and Silver Medal Program.

April?

MS. STAFFORD: Thank you. In celebration of

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our 225th anniversary the United States Mint will produce a 2017 American Liberty High Relief 24-Karat Gold coin.

The obverse will depict a new modern rendition of Liberty with an eye toward representing the ethnic and cultural diversity inherent in the United States of America. The reverse will feature a contemporary depiction of an American eagle evocative of our nation's freedom and strength. The United States Mint also plans to edge letter the gold coin with the inscription 225 years of American Coinage.

To make this design accessible to more collectors the Mint will also produce a silver medal bearing the same design as the 2017 American Liberty 24-Karat High Relief Gold coin and the plan would be to produce that in proof.

The diameter of the gold coin will be that of the half dollar clad coin which is 1.205 inches or 30.61 millimeters. And the diameter of the silver medal will be that of an American Eagle Silver Bullion coin which is 1.598 inches

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or 40.6 millimeters.

In order to maximize the coin's potential height of relief please consider the following: if a preferred design is weighted to one side of the composition it is best paired with one that is weighted on the opposite side such as left-right pairings. Similarly horizontally oriented designs will pair well with vertically oriented designs on the other side. And this is, of course, for the coin that will be in high relief.

Designs that take full advantage of the high relief format tend to feature elements that are thicker and centrally located. Their borders will terminate away from the center of the pallet. On the other hand designs whose primary elements are narrow or contain small gaps of negative space will likely cause limitations in relief height.

So onto the designs. Obverse designs depict the artist's interpretation of a modern liberty. Required inscriptions for the gold coin are Liberty, In God We Trust, 1792, the date that the

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United States Mint was established, and 2017. The corresponding silver medal will have the date 1792 and 2017 with the optional inscription Liberty. Designs are presented in both their gold coin and silver medal versions.

So obverse 01 depicts a contemporary Lady Liberty holding a bundle of wheat in her right arm while preparing to offer a portion with her left hand. The artist incorporated the wheat bundles as symbols of the wealth and charity of America's prosperous society.

Obverse 02 shows a close up portrait of Liberty while Obverse 03 reveals her standing as she holds a torch in each hand enveloped in a flowing banner.

Obverses 04, 05, and 06 depict close-up views of Liberty. This is 04, and 05, here she is holding a torch, and 06.

Obverse 07 finds Liberty wearing a Phrygian cap and a gown adorned with stars. She holds the American flag in her left hand.

Obverse 08 features a profile of Liberty

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wearing a crown of stars, a nod to the Statute of Freedom atop the U.S. Capitol.

Obverse 09 depicts Liberty holding a flame in front of her.

Obverses 10 and 11 show close-up images of Liberty in profile. In 10 she is crowned in rays, symbolic beacons of hope while in 11, shown here, she wears a crown inspired by that of the Statute of Liberty.

Obverse 12 features a standing Liberty; on her arm she cradles a variety of grains, rice, wheat, oat and barley representing diversity and abundant charity. Resting on her chest her other hand is holding a branch of oak symbolizing strength and integrity.

Obverse 13 depicts Liberty in the digital age. The artist uses the elements of a torch, a wreath and a circuit board to symbolize the opportunity to spread the light of liberty throughout the world via the Internet. In the circuit board element the circuit connections or circles number a total of 50 with 13 of them

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around the torch denoting the 50 states and original 13 colonies.

Obverse 14 and 14A show Liberty releasing a dove freeing the symbolic bird to spread peace. In her left hand she holds her torch. In Obverse 14 the portion of the circle shown behind Liberty represents a spherical shape such as the sun while 14A shown here offers a version without it.

Obverse 15 shows Liberty holding a scepter that is topped by a heart-shaped jewel. Here the artist imagery is a reminder that liberty does not grant us license to do whatever we want rather liberty grants us the freedom to rule our own hearts and govern our own passions.

Obverse 16 features Liberty holding her torch with her right hand while her left hand holds scales. The artist uses a heart-shaped jewel representing passions and a book symbolic of both knowledge and the law to suggest that these elements in balance lead to the fullest expression of liberty.

Obverse 17 places Liberty at the scooped

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opening of a garden wall releasing a dove in a symbolic gesture of freedom and peace. Her left hand holds her torch.

Obverse 18, 19, and 20 depict close-up visions of Liberty as she gazes toward the new millennium. 18, 19 you see the fine rays of light emanate from the left while in 19A the ray appears as 13 stripes, a compliment to the stars on the American flag draped over her shoulder. So here is also 20.

Obverse 21 shows Liberty wearing a wreath of wheat and olives signifying peace and abundance. The unripe olives suggest the promise of growth to yield an even greater harvest.

Obverse 22 depicts a standing Liberty, a torch in her left hand and fasces in her right. The crown of wheat signifies abundance while the silhouetted olive wreath in the background represents peace.

Obverse 23 features Liberty with 13 rays of light symbolizing the free and creative spirit of America's people emanating along a headdress.

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And that concludes the Obverses. I'll move on to the reverses.

All reverse designs depict an American eagle. Required inscriptions for the Gold coin are United States of America, E Pluribus Unum, 1 oz., .9999 Fine Gold and the denomination \$100. The corresponding silver medal may optionally depict the inscription United States of America. Designs again are presented in both their gold coin and silver medal versions.

Reverses 01 and 01A depict a bold and powerful eagle in flight with eyes toward opportunity and a determination to attain it. This is reverse 01 and 01A.

Reverse 02 features a stylized eagle displaying its feathered wing in powerful gesture.

Reverse 03 places the viewer below an eagle in flight catching a glimpse of the olive branch it clutches.

Reverse 04 depicts an eagle as it prepares to land.

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Reverse 05 shows a close-up view of an eagle emphasizing its powerful form as it looks to the left.

Reverse 06 displays an eagle with wings fully opened, a symbolic show of strength that secures freedom.

Reverses 07, 08, and 09 feature heraldic eagles displayed with banners and branches of oak and olive. In 07 the eagle clutches an American flag. Here is also 08 and 09 again with the Eagle clutching an American flag.

Reverses 10 and 10A feature an eagle in flight while rays of light rise from behind a mountain range. The fine rays depicted in Reverse 10 are replaced in Reverse 10A seen here by rays appearing as 13 stripes complimenting the 13 stars displayed.

Reverse 11 presents a close-up view of an eagle.

And Reverse 12 shows an eagle poised on the limb of a bur oak with wings partly outstretched and its head in profile view. Behind the eagle a

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branch of the oak curves into the distance.

Madame Chair this concludes the design descriptions.

MS. LANNIN: Thanks so much, April.

My predecessor, Gary Marks, used to give impassioned commentary on coins that he felt really close to for whatever reason. And I'd like to sort of talk about this a little bit and read something into the record.

We have an opportunity, all of us, to make a difference in applying a new perspective and to broaden the view of Lady Liberty which up to this point has been cast in a European classical mold. There are three things that we should keep in consideration. We should be inclusive of the fact that there are many races that make up the United States. We should be mindful that each of us has our own ideal of what a woman or Liberty should look like and we may need to broaden that. And we should be sensitive in when we make our choice that the characteristics are matching those ideals.

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Now does anybody have any technical questions before we begin our discussion?

Erik?

MR. JANSEN: If this wasn't such a high relief effort I probably wouldn't ask this question but in particular how do we handle some of the perimeter geometries here. In particular I would ask it relative to for example but not limited to Obverse 14A. How would you handle that off center circle? Is that a flat feature where the relief actually begins on the inner circle? How do you handle that?

MS. KELLEY: I'd like to ask if Steve Antonucci is on the line if he'd like to take that question.

MR. JANSEN: Well, I kind of targeted it at Don but it is more of an artistic approach and maybe Steve's opinion might be good, too.

MR. EVERHART: The way I interpret it, Erik, is that it's a raised border with raised lettering Liberty on top of that.

MR. JANSEN: So how does that affect

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stackability because it doesn't sound like there is a rim?

MR. EVERHART: Well, it is going to be very low, very low.

MR. JANSEN: So there is a rim, it is not a wire rim --

MR. EVERHART: Exactly, it is not the rim, it is like a border that is off center.

MR. JANSEN: Okay. And so that would be pretty much your treatment on all of these especially as the off center kind of circle would kind of raise the issue of how do you do that.

MR. EVERHART: Yeah, it is just a regular border except it is off center.

MR. JANSEN: Okay. Thank you.

MS. LANNIN: Anybody else have any technical questions? Michael?

MR. MORAN: Question more than anything else on the Reverse 06 of the eagle screaming. I'm used to looking at the silver version versus the gold version and seeing basically the same design shorn of the inscriptions. That is not the case

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here and these -- actually the design on the silver medal is very, very powerful, far superior to the design for the Gold reverse. What do we do in that because it affects my vote. One I vote for, the other one is okay.

MS. WASTWEET: Say that again.

MR. MORAN: 06.

MR. LANNIN: The 06 medal.

MR. MORAN: I like the silver, the one that goes on the silver for the medal rather than for the coin. You have an issue with inscriptions that are not there on the silver medal obviously. But the close up of the eagle as if it were viewed through porthole, is so much better.

MR. LANNIN: Excellent question, Michael.

MS. STEVENS-SOLLMAN: So you are asking or you are saying --

MR. MORAN: I guess I am asking Don can you do on the gold coin what the artist did on the silver medal and still get the \$100 in there and the E Pluribus Unum and the 1 oz., .9999 fine--

MR. EVERHART: Which design are you

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referring to?

MR. MORAN: Reverse 06.

MS. LANNIN: Reverse 06 on the medal
actually being the design for the coin.

MR. EVERHART: What is the issue?

MS. LANNIN: One is a close-up, one is not.

MS. STAFFORD: So, Don, the artist has
chosen to do a close-up rendition on the medal
but because the medal and the gold coin require
different inscriptions the question is do you
feel that if we focus on the medal design, the
close-up view of the eagle in regards to 06 that
the required inscriptions that are necessary to
the gold coin can be incorporated into the medal
design to make it a coin without losing
integrity.

MR. EVERHART: I see what you are saying. I
think you can. I mean United States of America
will stay the same. E Pluribus Unum, it would be
tight but you could put it up above the eagle,
\$100 again pretty much where it is at. And then
you could have the one 1 oz., .9999 Fine Gold

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where it is at also.

MR. MORAN: Even with the feathers protruding?

MR. EVERHART: Well, that is the thing, they may obscure some of that and I don't know if that is legal or not.

MR. MORAN: It wouldn't bother me because I think it is a clinking inscription. It is necessary for marketing. The .9999 Fine and 1 oz. are but where it appears on that rim I don't think is critical. You could even rotate it up counterclockwise.

MR. URAM: Right.

MS. WASTWEET: And make it smaller.

MS. LANNIN: And let the feathers just bleed off.

MR. EVERHART: Yes.

MR. MORAN: I think at that point in time if you can do that you have a very effective reverse design. If we don't do it for this one we need to make sure it comes up two years from now or a year or whenever we do another one and get it in

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there because it is excellent.

MS. LANNIN: Donald?

MR. SCARINCI: Obverse 19 and the reverse
10M. Now --

MS. LANNIN: Obverse 19 --

MR. SCARINCI: Obverse 19M and reverse 10M.
It looks clearly like the same artist did both of
these but would the vision of this pairing be
that the rays would be extending over the obverse
and reverse? Would that be how this would strike
up so that kind of like the eagle is just on the
other side of the raise?

MR. EVERHART: Well, you have a medal flip
of course in the medal and a coin flip so there
are going to be two different orientations.

MR. SCARINCI: So It wouldn't be the rays
wouldn't carry over into the other side?

MR. EVERHART: You say carry over, you mean
around the edge?

MR. SCARINCI: Around the edge. Around the
rim.

MR. EVERHART: I don't think we've ever done

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that before.

MR. SCARINCI: You've never done that before?

MR. EVERHART: Not that I know of.

MR. SCARINCI: But --

MR. EVERHART: I'm not saying we couldn't
but I've never seen it.

MR. SCARINCI: Right. But that is how it
would be even if we couldn't -- even if we had to
be stuck with having a rim or having an edge?

MR. EVERHART: The only thing, Don, is like
the stripes on the reverse start more together in
the center and go out apart as they reach the rim
where on the obverse it is just the opposite so I
don't know how you get them to match up.

MR. SCARINCI: Yeah, that's true. That's a
good point.

MS. KELLEY: I'll also add, this is Stacy
Kelley, just to add that we have not taken a
design around the edge, not to say that we
couldn't but it would take some research and
development time to do that.

MR. SCARINCI: I know. Ron can do it. Ron

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could do it; definitely do it; right Ron?

MS. LANNIN: Do you mean Steve?

MR. SCARINCI: Steve.

MR. JANSEN: Don't confuse the two.

MS. KELLEY: Yeah, actually Steve is -- we would just have to have some research and development time to do that.

MR. SCARINCI: It would be very cool. And if these two, if the obverse and the reverse were done by the same artist this would be a very cool concept.

MS. LANNIN: Erik?

MR. JANSEN: Don just in a high relief realm how do you do obverse 23 because the rays emanating from her hair band or whatever it becomes so occlusive you've lost the back of her head. How do you do that?

MR. EVERHART: That is a good question. I mean we struggled with that when we were looking at these originally. And I was trying to figure out a way to make it not read that way so I guess what the suggestion was was to texture where her

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head would be on the rays.

MR. JANSEN: Yeah, it becomes an odd unnatural compromise.

MR. EVERHART: I am not it works. Yeah. We had an issue where we tried a couple of different ways and one way it looked like a Mohawk, another way it looked like there was an ax in her hair or something. It is hard to translate when you have a literal three dimensional image and you are trying to combine it with a graphic two dimensional.

MR. JANSEN: Yes.

MR. EVERHART: Particularly when you are cutting into a head like that.

MR. JANSEN: A different questions but more of a fill question than a rendering question. Obverse 18 the individual characters in Liberty become positive relief in holes.

MR. EVERHART: Well, they are still on the field.

MR. JANSEN: Yeah, but the field is falling away while the crown I would assume stays pretty

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doggone high.

MR. EVERHART: You are saying that it is a fill issue?

MR. JANSEN: Yeah, is that going to strike up?

MR. EVERHART: I think it will.

MR. JANSEN: Okay. Thank you.

MS. LANNIN: Any more technical questions? Okay. Tom would you like to start?

MR. URAM: Thank you Madame Chairman.

I think these are all great designs; also there is a lot of opportunity for the continuation of what has been started in the Liberty program. Some thoughts are on Obverse 5 I think that very good optimistic looking and a rendering view there that I think has you looking forward and has a Liberty that is strong there. So I like Design number 05.

I also have some thoughts on 12. I think it is a great design but maybe depending how the reverse ends up it could be too much as far as doing the high relief depending what eagle we

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pick on the reverse; could have some issues there. But I think it is a great design.

Also number 17 I like the idea of the dove and I like the idea of looking out and looking over and the freedom there, I think that I like the space there as well with the small plan. So I think that I'll have some votes for that one as well.

And then also 21, I think that we have some opportunities there. Some maybe changes need to be done with the hair set there and so forth but would make for a very positive coin and medal as it relates to the whole Liberty image and what we are trying to convey. So I really like that design a lot. It is a very clean and it is portrayed well there. So I really like that design. It's portrayed well there. Also on the reverses, Reverse Number 1, I like that one. But the one with the -- that we talked about, I think maybe it was 4.

MS. LANNIN: 6.

MR. URAM: 6, yeah. There we go. I think

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that's -- I really like it and I like what Mike had brought up about using the metal side with it being right up against -- if we have a lot -- if we do a clean front with a Liberty that's very clean like -- like 21 in combination with this sort of a reverse on the metal side where it's a little bit more there I think would make for a very nice high-relief coin. Thank you, Madam Chair.

MS. LANNIN: Thank you so much, Tom. Erik, I have you next.

MR. JANSEN: All right. Thank you, Madam Chair. This one's really hard, guys. It is for me. And I'm going to listen very, very, very carefully because I don't have a strong opinion right now.

I will follow up with what Tom just said on Reverse 6. Now that drawing kind of tempts me, Don Everhart, to look at the parameter as a flat field with incuse characters.

Am I interpreting the art work correctly?

MR. EVERHART: Yes. On the border?

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MR. JANSEN: Yeah. So that that -- that's a flat -- if I look at the monetized version, the - C, 06-C, it's easy to visualize a flat field essentially at the rim with incuse letters.

MR. EVERHART: Yeah. I see it as a raised, textured border --

MR. JANSEN: Yeah.

MR. EVERHART: -- with incuse letters.

MR. JANSEN: Yeah. At the level of the rim so pretty high relief as the field would fall away with the basin.

MR. EVERHART: Yeah. Well, you can't go too high because it's out at the edge.

MR. JANSEN: Right. But incuse lettering?

MR. EVERHART: Yes.

MR. JANSEN: And then on the right that's going to be challenging if you do a bleed. How do you do the bleed into an already at the top end of the relief field?

MR. EVERHART: Where -- where's the bleed?

MR. JANSEN: Well, the bleed would be in the 6 to 8 o'clock position where you're bleeding the

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feathers.

MR. EVERHART: Oh, well, it's not really bleeding off the coin. It's just -- it's just overlapping the border so that shouldn't be a problem.

MR. JANSEN: But if the border's already at the highest level.

MR. EVERHART: Well, I think it wouldn't be.

MR. JANSEN: Okay.

MR. EVERHART: I think we would keep that lower, yeah.

MR. JANSEN: Okay. So you do have a rim before you establish --

MR. EVERHART: Yeah. It would be --

MR. JANSEN: Okay.

MR. EVERHART: -- at minimum height say at modeling about 15 to 20 thousandths of an inch or so.

MR. JANSEN: Because this is a high-relief coin I really look to design on Reserve 1 and 1A and in many respects, although I don't like it as well, Number 11 as really kind of -- I suppose

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you could say a Reverse 4, as well, although I don't like the art work as well.

But the high relief realm is going to make 1, 1A, and 11 just pop. Probably 11 a little less because of the basing won't get very far before the forehead and the upper beak of the eagle come into play. But I'm intrigued by Design Number 1 and 1A. I'll just listen to other people's comments on that.

On the obverse this one is really hard and I'm trying to conjure up my inner Gary Marks here and unfortunately not a lot is happening for me which is kind of sad, but also true.

So I'm looking at this saying, okay, if we have our chance to redefine Liberty here, okay, we can talk about a face, we can talk about hair, we can talk about clothing, we can talk about gesturing that all might be different from classical Liberty examples we've seen in the past precedence.

And so I kind of look at -- and, again, this is just food not so much for thought rather than

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individual designs. I like the modernistic treatment of the clothing from Obverse 14 all the way through 16. It's definitely not classic, guys, especially 16. That is a modern rendering of Liberty. That could be -- that could be a model today. And so when I do go for my inner Gary Marks that's kind of what's coming up here.

Now, I remember the exercise we went through in 2015 trying to embed multiple ethnicities for the benefit of diversity and a single example, which is almost an oxymoron, but once again we have kind of an opportunity to do that here.

So I'll put that out there and not really try to swing anybody to any design and I'll just listen carefully. Thank you.

MS. LANNIN: Thanks, Erik. Steve?

MR. ROACH: Thank you. It's an interest- -- I appreciate being able to follow up because I don't see 14, 15, 16, 17 as being particularly modern. I look at those as continuations of Liberty in a flowing garment consistent with the neoclassical tradition.

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For me I think of modern and I think of almost an absence of anything that could be considered fashion. I look at what is timeless and for me that comes down to 8. I'm absolutely in love with design Number 8 for the obverse. To me it speaks to everything that from reading the discussions what the 2015 coin kind of aspired to be.

To me this is different. It's modern and it is definitely something that has not appeared on a coin before and to me that's really cool. And then I think about how it's going to actually look being struck in high relief. Those cheekbones are everything and I think it's going to be an amazing looking coin.

I like also Design 21. I don't know how much that's going to benefit from the high relief as much as Design 8 would.

When looking at these I kind of shy away from the full-length depictions because to me that looks so close to the 2015 especially if we don't want to get into a series where it is

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standing Liberties. I think it's good to kind of make this one very different from the 2015 issue.

As far as reverses go when I think about what's going to look awesome in high relief I look at Design Number 1. It's cool, it feels art deco. And to combine that with a Liberty like we haven't seen before. The reverse feels familiar, but it feels cool. It almost has an art deco vibe to it. It feels a little bit like public art and I love that with the traditional yet modern view of Obverse 8.

So I love Obverse 8 and I love the Reverse 1.

MS. LANNIN: Thank you. Donald? You Donald, yes. No other Donald that I know of other than Don Everhart.

UNKNOWN SPEAKER: There's one we all know of.

MR. SCARINCI: I like -- I like what Steve just said. I think, you know, without, you know, he kind of, you know, he just articulated in a very clear, simple, fresh way what we've been

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really saying for years which is show us, you know, 21st century Liberty. Show us Liberty in a new and contemporary way and let's shed these Civil War symbols and these -- you know, these, you know, 100-year old symbols that really don't have the emotional impact to contemporary Americans certainly that they did 100 years ago.

So, you know, I think -- and I think the other thing he said that's very important, you know, and since we're -- since we're starting the series this might be our pattern that we alternate between, you know, like last year we did a full standing figure, this year we do a head, next year we do a full standing figure, the year after we do a head. And maybe we alternate so it doesn't become the standing Liberty series and it doesn't become, you know, the patty Liberty series. So that's a very interesting thing and I would support that 1,000 percent. I think it's a very -- very great observation.

So by process of elimination once you eliminate -- and I -- and I, you know -- and I,

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you know, and I caught the -- I caught the ooh as to -- as to 12C and 12M. You know, I mean, people like what's familiar, you know.

But, you know, I've said this before --

UNKNOWN SPEAKER: Obverse or Reverse 12C?

MR. SCARINCI: That one. That, you know, the art nouveauish. You know, the neo-art nouveau design there. I -- you know, I've said it before and I'll say it again. You know, Weinman and St. Gordons (phonetic) are dead. Let's get over it, okay. Let's just get over it.

And, you know, it's as impossible for them to do contemporary designs as it is for contemporary artists to redo their designs without looking trite and imitative, so let's not. We don't need to. We need to find Liberty in a new and modern way for the 21st century.

And that's the beauty and that's what the purpose of this series is. The purpose of this series is to give the artist -- because none of this in this room and none of us in this building can articulate what that -- what that is.

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You know, the people that -- that are going to create it are the people in Philadelphia and the people in -- in the Infusion Program, the Broader Infusion Program.

So all we can say is generally that's what we want and generally what we don't want is, you know, a replay of the same images. Like the pigeon and cap, that's great 250 years ago. That meant something 250 years ago, 200 years ago, right? Who knows what that even is other than a picture of dela- --

MS. LANNIN: Give you a dollar if you can point to Frigi on a map.

MR. SCARINICI: I can. (Indiscernible). So I would eliminate. So it's easier to go through these -- to go through these designs and say what we don't want to see for purposes of the future, you know, because we don't want to -- personally I don't want to see 7, 7C. I don't -- I don't want to see, you know, the facies, the -- you know, the 3M and 3C. I just don't want to see that.

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You know, I mean, I think what you do want to see are things like I kind of like 19. I'd love to see 19 if we can go around the room with it if we can -- if we can -- if we can carry the theme. You know, I like -- you know, I do like 8. I think 8 is pretty cool.

MR. EVERHART: Obverse or reverse when you say?

MR. SCARINICI: I'm talking about obverse.

MR. EVERHART: Okay.

MR. SCARINICI: You know, the reverses -- and I do -- and I do like 20 -- you know, I do like 21. So, yeah, I actually don't even mind 20, to be honest. And I think the image even though I'm not so sure about, you know, about the hair and the raised thing in 10, you know, I -- you know, it's a great photo. It's a great face, you know, and I'm sure it's somebody's daughter or wife or somebody.

MR. WEINMAN: They're all original images.

MR. SCARINCI: Right. I'm sure it is. So -- so, you know, but it's a great -- it's very --

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she's got a very contemporary look. So -- so in terms of -- in terms of eagles, you know, eagle's our thing. It's not Australia's thing and we need to capture that back. So eagles belong to us.

Again what I don't like and what I hope not to see -- I mean, we don't need to do this, you know, this art deco thing in 2. I'm looking at eagles in the reverse. We don't need to do the art deco thing.

You know, 3 is just classic, classy eagle. You've done -- we've done those. We don't -- we don't need to see the Civil War looking thing that's 7, 7C, 7M, 8, 8, you know, 9. We don't need to see those anymore. 12 is busy. 11 is kind of cool, but it's ominous so I'm sure Jeanne's going to have something to say about 11.

So -- so --

MS. STEVENS-SOLLMAN: Yes, indeed.

MR. SCARINCI: -- that was an ominous eagle. You know, but anyway -- anyway, that's my...

MS. LANNIN: Thank you, Donald. Jeanne, you

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can say whatever you want to say about 11.

MS. STEVENS-SOLLMAN: Okay. But first I want to talk about the obverse and I also want to compliment the Mint staff artists that presented this portfolio because it is just really outstanding for the most part and I was very happy to see the diversification that you gave us. It's very wonderful. Thank you.

With that, I have been really drawn to Obverse 8 for reasons that have already been stated. And I do like Number 7. It's powerful and simple even though it's kind of an old-fashioned cap. I do think that's quite a lovely woman there. We don't really know much about her. She's different. So she's not Caucasian and I like that fact.

Obverse 13 -- which Obverse 13 is I think really quite charming. I was -- I was taken by the fact that somebody really, you know, broke out of our traditional thought pattern and gave us something that was digital and kudos to whoever did that. I'm not sure the figure is

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really great, but I do like the concept of 13.

And also 21 is another very beautiful depiction of Liberty and very different.

On the reverse we've seen so many eagles. So many of them are, you know, just eagles. And I was taken by Reverse 6. I like Michael Moran's observation about it coming through onto the rim. And I think it's more powerful in the metal than it is in the coin. And if we could, you know, somehow use that eagle on the coin -- the metal eagle on the coin I think we'd have a great image.

One thing about that eagle, though, I realize that it's flying and the feathers are, you know, pressed against the legs. This is giving him chicken legs. And he really has legs. This bird has got quite a heft in the upper part of his legs.

I did do a little bit of research on my own to make sure I was saying this correctly. An eagle does not have chicken feet or chicken legs and they need to be pretty hefty so if we do go

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with this I think we need to beef up his legs. And you can see in Reverse 4 how full those lower legs are.

I think that Number 12, even though it's kind of busy, is also another very great depiction of our eagle that hasn't been done before.

And Number 11, yes, I will say something about this bird. It's -- I think we have to be careful in depicting the beak. You know, I don't -- I don't really think it's a very convincing piece even though it's simple. I think it -- I think it would be better to have the, in my opinion, Number 6. Thank you, Madam Chair.

MS. LANNIN: Thank you, Jeanne. Dennis?

MR. TUCKER: Thanks. Well, as I looked at the obverses what I found myself focusing on is the symbolism of them and trying to decide which one best expresses the concept of Liberty.

If you look at -- if you look at Number 12 without a kind of editorial cartoon label on it that could just as easily be agriculture. If you

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look at Number 5, that could be enlightenment, you know, the lamp of knowledge and fire symbolizing knowledge.

So to me the one that most is best representative of concept of Liberty actually the ones are those that have the dove being released. It's being released into freedom.

And of the three that show the dove 14 and 14A I feel that the dove is constrained by that circle. Either the semicircle or the word liberty or the circle -- the off-center circle that goes around the rim -- around the parameter.

So really the only one that really has a -- has a feeling or an expression of this bird's being released into the wild is 17 because it's being released into the open -- the open air essentially.

Having said that, I also do like the concept of a -- kind of a head and shoulders portrait. I think 8 is very nice. It reminds me of the 1870 standard silver patterns as well as the Statute of Freedom on top of the capitol. I like the

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crown of stars.

And I think the most beautiful portrait is Number 21. That's just very impressive and it's -- it really stands out for me. But I think in terms of Liberty my vote would be for Number 17. It has motion, it has that feeling of release.

For the reverses I have -- I have to respectfully disagree about Number 6. I grew up in Upstate New York. To me this bird looks like a turkey buzzard in a landing stance. It doesn't look like an eagle in flight or an eagle taking flight.

And if you look at the enlarged version of it the look on its face is maniacal. It's like this angry bird. It's what you wouldn't see necessarily on the smaller format, but to me this is just not an attractive design. I wanted to say that.

I think Number 1 is the most expressive of the freedom of flight and Number 4 is the most expressive of boldness of motion. Number 4 is my favorite. It's similar to something that John

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Mercanti has done in the past on one of his designs, but I don't think that that disqualifies it at all. I think it's -- it's a very -- it's a very bold design. So those are my favorites.

MS. LANNIN: Thank you, Dennis. Mr. Moran?

MR. MORAN: Okay. We did the (indiscernible) last year in terms of Liberty and I think my feeling is this time we need a head and shoulders proof.

I want to go down through these. I see three or four that stand out. I think Number 4 is excellent. While she's stationary, there's a sense of sweep, a motion there to the right. The face is good. It's point- -- it's looking at something in front of him -- she's looking at something in front of her.

Number 6 is good, but I don't see that 6 is a new and modern Liberty. We could have seen this in the 1920s or 1880s, but it's still good.

I then go to Number 19A. And I like Liberty looking up over her shoulder and looking at the Stars and Stripes with the broad sunbeams,

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whichever. I don't like it as the 19 -- simple 19 version. I like it in 19A.

Those three are good, but I think the best is 8. And I would like to see the Mint to do it. I'm assuming they will do a proof version this time. If they at least look at polishing those stars and frost the end I think that -- I'm guessing that would be really, really good. 8 to me gets it.

Now on the reverse I struggled between 1 and 1A. And I was probably a bit influenced by looking at Number 6 when I originally went to the 1A, but 1 is a nice eagle. It's powerful, it's clean, and it gets the job done.

We haven't talked -- we've talked about the close ups of the eagle, but we haven't talked about Number 5. I think that's the better one compared to Number 11. Again, the bird is alert. As you know when they hunt they look from side to side. They don't have frontal vision. And I think that this one really is well done.

My heart goes out to 6 because you can argue

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that it looks like a turkey buzzard and maybe -- maybe it does. It doesn't to me. I like the idea of the execution in the metal. I'm troubled by the fact that I can't see it in the gold coin and that bothers me a little bit. If you lay all the inscriptions in there are we going to get into some trouble and I don't know what to do about that.

So I'm kind of torn as to where I'm going to go on the back, but 8 gets my obverse.

MS. LANNIN: Thank you, Michael. Herman?

MR. VIOLA: Thank you. Well, again, we're doing something pretty exciting here. And I think it's about time we did some diversity in our coinage.

And I don't need to repeat everything, but Number 8 just really stands out. It's dynamite. And, you know, 21 has somewhat that same effect, but I sure like 8.

And of course I do like the idea of (indiscernible) releasing the dove. 17 I think that's very traditional. But another one that I

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think really did kind of break the mold is Number 13 the circuitry one.

I know that my kids with all the computers I'm still in the dark ages, but I think they could really relate to something like that. It's just too bad that the figure is not quite as nice as it should be.

And then, of course, the eagles. I'm quite a bird enthusiast. And I would say Number 1 is really quite expressive and would really look very nice. But, again, I like Number 6 myself, especially the metal version of it put onto the coin somehow because that's really a dramatic, attention-getting creature. And I think that's all I have to say on that subject.

MS. LANNIN: Thank you, Herman. Robert?

MR. HOGE: I have to say I think this is one of the most beautiful sweeps of images that I've seen --

MS. LANNIN: Absolutely.

MR. HOGE: -- in any presentation. I'm excited that we have so many new, wonderful

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images of Liberty. And I wouldn't be disappointed with probably any of these.

I do have to say I think Number 8 is my favorite along with a lot of the rest of you. We've talked about whether or not these images are neoclassical or classicizing. And really there are only a few that are not so I think we probably need to accept that because the whole idea of Liberty actually is a classical concept (indiscernible) so I wouldn't worry about that.

But if we have to try to select something that is more modern looking, we really should look at Number 4 particularly. This is almost an art deco kind of design. Number 11 has a collar line which is not really classical -- neoclassical. Number 21 is an image that is very nice because it also has a collar and it's much more modern looking. It's something to think about.

I like these so much that I wouldn't worry about the look. I particularly do like Number 13s digital concept, too. That's the only one of

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these that's really a modern sort of thing.

MS. WASTWEET: It's very fun.

MR. HOGE: Beyond art deco. The reverses, again, I thought this was a wonderful screen of eagles. They're just pleasing. I'm kind of amazed that we have so much high quality in so many of these different images from this particular series.

I really wouldn't even be unhappy with the Civil War images of Number 7, 8, and 9 because they're very well done. These are nice eagles.

Overall some of them are a little bit busy, but I think Number 1 I would probably have to say is my preference, too.

MS. LANNIN: Thank you. Heidi?

MS. WASTWEET: I think it bears repeating that compliments to the Mint on a beautiful group of drawings. I think there's a lot of good things to choose from here so thank you for giving us that.

Of the obverses there was one that rose to the top for me and that is Number 4. I'm going

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to quote a great Donald Scarinci in that he has said to us many times in the past, "we want to see coin designs, not pictures on coins." And I think this achieves that.

In just a simple head we have lots of motion and texture and they're bold lines that will show up really well on metal. This is going to bounce the light in a really beautiful way. And her face is not a European face. It could be a mix of cultures which is exactly what the United States is is a mix of cultures and I think this - - this nails it and I think it's a very beautiful -- beautiful design that would translate well to a coin.

There are several others that I would be happy with. Number 8 has got lots of compliments around the table and I think that Number 8 would make a really excellent choice, really beautiful.

Number 7 is not particularly creative but it's just a really beautiful and bold, strong image that would make a great coin but it may not rise to the top.

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Number 12 I just want to talk about this briefly. When I first saw this my first reaction was, oh, my gosh, that's too busy. But then when I looked at it deeper I thought that would be really interesting in metal all of those textures. And I'll gently disagree with Donald. I don't think this is art nouveau. I think this is -- could be really interesting.

The drapery is too classical for my taste and I think some of the other designs are maybe better, but I did want to call out to that design for being really interesting.

We go to 21. I'll remind those here that we saw this design before. And for the people who are new when we looked at this program the first time around this was the design that we asked to be carried forward. And I think it still holds - - holds true that it's a beautiful design and I think that this would also be a good choice. It's really nice. I would have liked to have seen a little longer neck on this, a more graceful neck, but it's still a really strong

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design.

And then if we could look briefly at 22. I'm not going to steer towards this one because it is a lot like the last design. But I do want to point out what a beautiful gesture this is.

The classic art, the artist knew that rarely do we stand with all of our weight just equally distributed on both feet. It makes for a very static position. So what they would do is shift the weight to one side in what's called a contrapposto so that one hip is lower and then the opposite shoulder is up and it gives a very fluid and active gesture. And this drawing nails it.

In contrast, some of the other full-length drawings that we see in this packet are very static and straight. They don't have this contrapposto. So I just want to point that out. I'm not going to support those others that are very static.

And if we could go back to 17. I do feel this is a little static in her gesture. She

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doesn't have a beautiful contrapposto. I also think the clarity of the message is muddled here. We have the torch, we have the crown, we have the dove which was -- can be peace, it can be love. She's setting it free. What is the focus here? It's not all over the place and I'm not drawn to this for that reason.

And then if we can go to 19. If this drawing came to my desk for me to sculpt I would drop to the ground. This is an example of how we are to look at these not as drawings, but as sculptures in three dimensions and I think this would fall apart.

And even as a high relief in metal, in 3-D, in coin relief, even higher than coin relief I don't think this would work. This has multiple areas of difficulty and I would not be able to sculpt it well if it were.

That's all the comments I had on the obverses. On the reverses as much as I liked the obverses I was disappointed with the lack of creativity on the reverses. There's eagles

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flying this way, eagles flying that way. Nothing really stood out to me.

Design Number 1 is just good, simple, plain, clean, straightforward eagle. I'd be fine with that.

Design 4 I could go with this one. The position of the eagle would pair well with one of the close ups of the head of Liberty because it would counterbalance the depth from one side to another and allow us the maximum depth.

Number 5 I think is a little interesting. We haven't quite seen that pose before. That one would be okay.

Number 6 as much as some people around the table like this, I really dislike it. I think in the symbology of the eagle the freedom and the liberty is represented by the wings. And the beak stands -- for me the beak is the military strength, the attack, the don't mess with us.

And our message on this coin is supposed to be liberty so when you cut off the wings you cut off the liberty. And this also falls apart in

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the anatomy of the eagle. I see a lot of muscles that don't make sense and the skinny legs and I don't think the tail really sits the way it should. This one I don't like at all.

Number 11 I -- I'll give a contra voice on this one. I really like this one. I think it's interesting. We haven't seen close ups of the head before. Even though the beak is open, it's not particularly aggressive to me. I think it's more calling like the -- if you've seen eagles in the wild they talk to each other quite a bit. And it's not an attack expression to my eyes. This is more of a calling out. So that completes my comments.

MS. LANNIN: Thank you, Heidi. I have a number of favorites. And I'm trying to remember if it was Steve that said or Donald that said alternating between the standing Liberty and a tighter shot would be an interesting contrast.

So I'm tending to go for mostly just the heads. I like Number 4, although it's not exactly my favorite.

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Number 8 I think would make an absolutely outstanding coin. It would be -- it would just be beautiful especially with what we could do with the stars on that.

And my favorite is the one from last year which is Number 21. I think that the artist has added a little bit of drapery around the neck because last year we had asked for that as I recall.

My only issue with this -- and I think her cheekbones just stand out beautifully -- some of the olives are kind of growing into the wheat and it looks like a -- it looks like a plant that doesn't exist. So if that could somehow be tidied up whether it's just wheat or just olives or maybe a laurel wreath, this is -- this is my favorite. This would be my vote.

MS. WASTWEET: Are they olives?

MS. LANNIN: Yeah. See, that's part of the problem. They're these little tiny --

UNKNOWN SPEAKER: They're too tiny.

MS. LANNIN: Yeah. They're really, really

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tiny. It looks like --

MR. JANSEN: The comment was a hint of growth to come.

UNKNOWN SPEAKER: They're unripened olives.

MS. LANNIN: Right. But it's mixed with wheat that's already harvested in the autumn, you know. It's kind of one of those things. I just -- just kind of one or the other or something a little more clear on that.

I can't seem to get beyond Reverse Number 1. I think it's absolutely beautiful. I think that it would do well with -- with Reverse Number 21. But I'm also growing kind of fond after hearing some comments about Number 5. Two close ups.

And, Heidi, I do agree with you. I do like Number 11. So my votes would be to -- a close up of the head of an eagle and the head of Liberty, but sort of a real classic eagle. If we revert to something we would revert to Number 1 for eagle in reverse.

MS. WASTWEET: I think it would be interesting pairing the close up of the eagle

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head and a close up of the Liberty head.

MS. LANNIN: Yes. Yes, it would.

MS. WASTWEET: My -- it would be difficult
to strike --

MS. LANNIN: Do you think so? Don, would
that be a problem?

MS. WASTWEET: -- but not impossible.

MS. LANNIN: Close up of -- close up --
let's see, let's say if we picked 11 or 5 for a
reverse, okay, and then picked 21 for the
obverse. Is it -- is it possible to strike a
head like that with just the head of an eagle?
Would that cause any technical problems?

MR. EVERHART: Well, is that a two-headed
coin?

MS. WASTWEET: No.

MR. WEINMAN: No.

MS. WASTWEET: I don't think any eagle head
counts.

MR. WEINMAN: (Indiscernible) thinking about
two human heads and we're talking about --

MS. LANNIN: Yes.

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UNKNOWN SPEAKER: Two heads, yeah.

MR. EVERHART: I don't think so because the reverse is going to be lower. I mean, they --

MS. LANNIN: Okay.

MR. EVERHART: And, you know, we have some pretty good technical guys up in Philly.

MS. LANNIN: Okay.

MR. EVERHART: They'll be able to handle that.

MS. LANNIN: Okay. All right. Well, those -- those are the end of my comments. I think we've just gotten some really beautiful art.

Erik?

MR. JANSEN: On the voting I see we've got monetized and metal separately here.

MR. WEINMAN: There shouldn't be. There's no reason for that.

MR. JANSEN: I mean, are you -- are you wanting us to like --

MR. WEINMAN: No. That was --

MS. LANNIN: An overabundance of enthusiasm.

MR. WEINMAN: It was an over- -- yeah.

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MR. JANSEN: Consider they travel in pairs.

MR. WEINMAN: Yeah. That's not necessary.

MR. JANSEN: Thank you.

MR. WEINMAN: Sorry. Sorry about that.

UNKNOWN SPEAKER: Do the ballot for the --

MS. LANNIN: It should -- it's here, okay.

Did everybody get --

UNKNOWN SPEAKER: I see. I got it.

MS. LANNIN: Everybody got their stuff?

MS. WASTWEET: Are we voting?

MS. LANNIN: So if no one else wants to add anything or contribute to the discussion I think we should vote.

MR. WEINMAN: Do you want to conclude and recess vote -- a ten-minute recess while we're talking about it?

MS. LANNIN: Okay. We're going to take a ten-minute recess, continue voting, and we'll be back at about five after three.

(A brief recess was taken.)

MS. LANNIN: I would like to ask Greg Weinman to read out the results of our vote.

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MR. WEINMAN: We have the results in. On the obverse HR08 is the top voted -- vote getter with 28 out of a possible 33 votes, which is a really high score. Followed by Number 21 with 18 and Number 4 with 15. There's two.

On the reverse the clear favorite appears to be HR Reverse Number 1 with 29 votes, followed by three different designs and each at 11 -- Number 4, Number 5, and Number 11.

Madam Lannin, I turn it back over to you --

MS. LANNIN: Thank you.

MR. WEINMAN: -- to see if there are any motions --

MS. LANNIN: Any further discussion?

MR. WEINMAN: -- for discussion.

MS. LANNIN: Yes, Heidi?

MS. WASTWEET: The only thing I might add is that the -- we could carryforward. We could request to carryforward some of the designs that didn't make it into the next packet.

MS. LANNIN: Do you have any particular that we can go on the record with or --

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MS. WASTWEET: Just -- just looking at the scores and those that got significant points should be considered for the next round.

MR. WEINMAN: Definitely take that under consideration.

MS. WASTWEET: Yeah.

MS. LANNIN: Okay.

MR. WEINMAN: Is there a motion to --

MS. LANNIN: I move that we keep for consideration any design that has double digits that was not the winning design and hold those designs for another time.

MR. WEINMAN: And it's something that's moved that you recommend Design 8 and Design 1.

MS. LANNIN: Okay. I thought we were just doing this motion first.

MR. WEINMAN: Either way.

MS. LANNIN: Okay. Does anybody want to --

MR. URAM: So moved.

MS. LANNIN: Thank you. All in --

MR. URAM: Except --

MS. LANNIN: -- favor.

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(Unanimous ayes.)

MS. LANNIN: Okay. Any opposed? Michael, did you vote?

MR. MORAN: I voted.

MS. LANNIN: Okay. Motion carries.

MR. URAM: I'd just like to make a comment.

MS. LANNIN: All right. Tom, go ahead.

MR. URAM: The only think I'd like to add to this is that for the marketing department that they -- from the packaging on this I got some criticism and kickback from people who bought the last Liberty and they felt that for the type of coin that it was it didn't receive the proper assembly as it relates to the packaging and presentation.

So with the importance of the Liberty and the Liberty series as this could become I would think that we could dress that up a little bit. Thank you, Madam Chairman.

MS. LANNIN: Okay. So we need to vote on the high-relief coin obverse and reverse. Coin Number 8 at 28 for the obverse, Coin Number --

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the reverse is Number 29.

All in favor of those --

MR. WEINMAN: Number 1.

MS. LANNIN: Number 1. I'm sorry. 29

votes, HR-R-01 received 29 votes as the number one and the number two for the obverse is HR-O-08 at 28.

MR. WEINMAN: That's number one for the obverse.

MS. LANNIN: It's late. All in --

MR. WEINMAN: I think we got it.

MS. LANNIN: All in favor.

(Unanimous ayes.)

MS. LANNIN: Okay.

MR. WEINMAN: Motion carries.

MS. LANNIN: Motion carries. All right. We are moving on. So we're going to the design concepts for the World War I medal. And, April?

MS. STAFFORD: Thank you. The United States Mint is considering development of bronze medals both 3 inches and an inch and a half to honor America's involvement in World War I.

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The medals would complement the 2018 World War I American Veteran centennial commemorative coin currently in development.

We are requesting your feedback regarding this product concept. In addition, we'd like your input on potential subject matter teams for these medals as well as how many medals might go best in such a series.

So just, again, to stress this is not the commemorative coin. That's a separate product altogether. This would be subject matter about the centennial of World War I for a medal or several medals that would be released potentially alongside the commemorative coin or separately altogether.

Some initial concepts that had been discussed include representation of the military branches, specifically medals depicting the branches of the services that participated in World War I including the Army, Navy, Marine Corps, and Coast Guard. I should note that the Air Force became a separate branch in 1947.

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Other -- another suggestion was to depict significant battles in World War I, battles that the U.S. Forces participated in that were important milestones in the war. And we are asking the Committee to comment on this idea of other significant events associated with World War I that they might suggest we consider.

I should note we are fortunate to have with us today Chris Isleib who is a member of the U.S. World War I Centennial Commission. We asked Chris and the Commission, specifically the historians at the Commission, to share ideas for themes and concepts for potential World War I medals.

So, Chris, would you like to share some thoughts?

MR. ISLEIB: Absolutely. Thank you, Madam Chair, Committee Members, staff, friends. Thank you for the opportunity for us to listen in on the procedures here today.

We love the medals idea. We brought it to our staff and our historians and members of the

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World War I community for just brainstorming and input and there's potential here.

We have opportunity to tell and call attention to significant people, organizations, and events from World War I in order to help tell these stories that are so important and so rich in our American history.

Just as this is the World War I centennial, it's also the centennial of such groups as the United States Navy Reserve, the Marine Corps Reserve, the Navy-Marine -- the Navy and the Army's Nurse Corps, the Army Air Corps started 100 years ago, as well, the Department of Veteran's Affairs also. Similarly -- and they're all related obviously to World War I. Similarly, there's significant events and community organizations World War -- and stories to tell of these communities and of these organizations.

World War I was actually the first use of Native American Code Talkers. It was the birth of the 369th Harlem Hell Fighters infantry unit which was a regiment that was sent to fight in

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French uniforms with French units because of the racial segregation in America.

And when they came back after fighting in more combat than any other unit in America they faced racism as soon as they arrived back here in America. But this unit also had regimental bands that the 369th and 379th that actually brought jazz to Paris and such things.

There's also a great tie in with Red Cross, the American Field Service, YMCA. They all had a major role to play in World War I. That can be another story told.

Also we have the potential to tell the story of submarine service, air -- the development of air service, you know, any techolo- -- any number of different technological and medical advances. This is also the start of and the arrival of the Unknown Soldier to Arlington Cemetery and the creation of the Tomb of the Unknown, which Arlington will be celebrating in 19- -- in 2020.

And there's individual figures, as well. We have, you know, the great air race of America was

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Eddie Rickenbacker. We have the story of, you know, the most decorated military member was Alvin York. There's other people who were significant players, Julia Stimson created the Army's Nurse Corps. We have Marcello Selma was a Medal of Honor awardee who was an undocumented Mexican immigrant and he went on to serve in great capacity as an American fighter.

We also have other people, Henry Johnson was just recently a couple months ago awarded the Medal of Honor from 369th Infantry Regiment we just talked about earlier. Henry was awarded just months ago by President Obama in a long lost oversight to history.

All these stories are very important. And we also have, you know, we talked about their services themselves, we talked about the battles themselves, there's potential there to tell those stories, as well.

So this -- as a potential opportunity it's very flexible and very pliable. There's many ways that you can tell the story, you know, as

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big or as small and we applaud the initiative that your organizations have come to us with -- with this idea. We applaud your remembering World War I and helping us to tell the story.

MS. STAFFORD: Thank you. Madam Chair?

MS. LANNIN: Thank you so much. Herman as our historian, may I start with you?

MR. VIOLA: Yes, you can. And I think I ought to tell the Committee open disclosure that I'm a member of the Commission of World War I. And --

MR. WEINMAN: Perfectly fine.

MS. LANNIN: Perfect.

MR. VIOLA: -- I'm not getting any salary. I mean, it isn't like working on this Committee, voluntary. But there are so many multiple stories that have to be told.

And, for example, one is the role of American Indians in World War I. He mentioned the chalk talks. But the reality is that World War I was the breakthrough for American Indians into American society. And they weren't citizens

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really for the most part yet they volunteered in enormous numbers. They say that one in four of eligible Indian males enlisted in the Army.

MS. LANNIN: Wow.

MR. VIOLA: And the expeditionary force -- American expeditionary force suffered at 1 percent casualties, but the Indians who were in there suffered 5 percent.

And so you have, you know, that very important story to tell. And when they came back from the war any -- all Indians who served in the military automatically became U.S. citizens. And so for the Indian community this is a threshold in American history.

And in all candor that's one reason why they put me on this Commission to make sure that that story gets told. And so there are a couple of Indians who got honored in Europe. Joseph Oklahombi got the French Legion of Honor for this exploits.

The United States was very reluctant to give medals to American Indians and that's been one of

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their sore points to this day. And we look at the Congressional Medals of Honor and all the Bronze Stars and all that stuff, Indians, even though they were in the forefront of all the fighting, all the dangerous assignments, they were not given their recognition.

And so I think it would be nice if we even gave one when you're talking about people to be honored let's honor one of the Indians who got honored by the Europeans, but not by us. I think that's all I have to say now. Thank you.

MS. LANNIN: Okay. Thank you. Erik, would you like to speak next?

MR. JANSEN: No. I don't have anything to add based on what I've heard. I think it's a wonderful program that's overdue and I like the people on the Committee that we have serving. And I think it's great that we have the program.

MS. LANNIN: Okay. Robert?

MR. HOGE: I'm very partial to this program. My grandfather served and great uncle after whom I was named. They were both a little reluctant

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to tell their tales, but some of the things they were involved with did come out and it's always been kind of fascinating.

I would like to mention, though, that the American Numismatic Society has a very major project of putting online and available for the public every World War I related event. So this is a tremendous field of information that would could pool so just to see what has already been done and perhaps gain some ideas.

MS. LANNIN: Great. Thank you for bringing that up. Steve?

MR. ROACH: I love this program. I'd love to see a variety of styles used. I'd like to resist an urge to make the medals match. I would love to see us explore both retro designs that take in that kind of gorgeous -- that contemporary World War I aesthetic with things that are very striking, very modern.

I think the concept of wartime is one that can be used with both a kind of looking back and then looking forward with amazing results to make

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them relevant for people who are fighting for our freedom even today. So I'm excited to see a variety of types of designs and look forward to this.

MS. LANNIN: Great. Thank you, Steve. Donald?

MR. SCARINCI: I don't really have anything to say. I don't -- you know I don't like war-related coins so.

MS. LANNIN: Michael?

MR. MORAN: Call me a little flatfooted, I would agree with Donald in one aspect. I don't think we need to see battle field scenes and that sort of thing. There was an idea that somebody was still alive at the beginning of World War I. It was expressed afterwards by the medals by the French and some of the others. I'd like to see that preserved.

I think there are the untold stories or the stories that we just swept under the carpet such as the one Herman mentioned. Some of those stories need to come out in this and I'm all for

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it.

I wouldn't mind seeing on top of all that a nice bronze piece dollar without the \$1 denomination down at the bottom. And to me that was the blown opportunity with this commemorative dollar coin. They should have been paired with the 2021 silver dollar high release.

We could right some of that wrong by doing it in bronze but I would like to see -- it's almost like an arts medal program in terms of applying to this World War I program. And certainly not just a few medals, but whatever it takes to get the story done.

MS. LANNIN: Thank you. Dennis, got any comments?

MR. TUCKER: Yeah. Actually, World War I is a great interest of mine. I have published books on World War I at Whitman working with Robert Dallessandro of the U.S. Army Center for Military History. And I've written about World War I medals and I collect them on the European side.

I like the idea of not turning this into a

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completely martial theme, but focusing on the home front and civilian aspects, as well. And I like what Mike says about giving some focus to the peace process, as well, and the 14 points and the hopefulness at the end of the war. Good program.

MS. LANNIN: Okay. Thanks, Dennis. Okay, Tom?

MR. URAM: Thanks, Madam Chair. I just think that it's a case of -- it's a good program and look forward to seeing all the ideas and the concepts that come forward from it. I'm sure that there'll be a lot of opportunities to express, you know, what happened and the relevance and so forth and the true honor of what it was all about.

MS. LANNIN: Heidi?

MS. WASTWEET: I'm going to defer to the historians on our board that know a lot more than I do. I just want to add that we see a lot of military coins and medals and it can get rather repetitive.

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So I'd really like to see as much originality as we can and try to find, as difficult as that is, try to find some angles that haven't been done to death.

I like Dennis's idea about focusing -- not focusing, but including those who were left at home. We reduce maybe a pair or front and back that portrays the family saying good-bye to the soldier and then the family saying hello to the soldier that comes home alive and the family that says good-bye to the soldier that comes home in a box.

A lot of the medals white wash war and over glorify it. We see that a lot. I love the Code Talkers, but we've had a full series of Code Talkers so that's going to be really challenging to go back and revisit that subject again in any way. I don't know how to address that. So I just I hope that we can find some new ways to look at this old subject.

MS. LANNIN: Thank you. Donald?

MR. SCARINCI: I was just going to say just

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let me add to what she said. I was asked to -- to -- I have an enormous collection -- I have an enormous collection of medals. And I always get asked to pull out medals for exhibits and on different themes and different topics.

And I was asked to pull out -- I guess kind of a year ago, maybe two years ago I was asked to pull out from all medals that relate to World War I for an exhibit on -- on them. And the theme of -- or the purported theme of the exhibit is to -- was to show -- show World -- depict World War I without depicting the horror of war.

And I probably spent a good four months looking through thousands of medals in my collection, thousands and thousands and I couldn't do it. I couldn't find a single -- a single medal that didn't depict war in its horror.

So, you know, now that you have the horror it takes different themes and you can, you know, view them -- you know, view them as depth or depicted as various degrees you would depict

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death in various ways, but it's still horror.

So I think it's a tough -- I think it's -- I think -- I think it's easier said than done. I think -- I think this is a -- I think it's going to be more of a challenge than you think it's going to be going into it because even depicting forgotten warriors and, you know, forgotten heroes to a large degree is still going to depict the horror of war, particularly that war which was, you know, particularly horrific.

So anyway, I think -- I think it's a challenging project. You know, it's going to take -- I guess what I'm saying is let's not underestimate the time it's going to take to do this and the thought that's going to have to go into it because it's very challenging. I think war it's deceptively challenging.

MS. WASTWEET: Do we want to avoid the war?

MR. SCARINCI: No, no. I -- you're not going to avoid the horror, you're not going to avoid death, and you're not going to be able to talk about glory without its -- without its

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opposite. So I think -- I think let's just get past that because we're not going to do that. We're not going to be able to do that.

But, you know, depicting it in a way especially if you want to depict it in a modern way it's going to be very, very difficult. And -- and don't forget in the history of nouveau art it was -- it was actually the depiction of war that -- that, you know, ended, you know, art nouveau in the art of the medal. And it was war, you know, that -- the depictions of war, you know, that really spurred art deco, you know, with more stylized less prolific depictions.

So -- so, you know, we had a problem doing it the first time we did it 100 years ago and the problem is no different today. So its challenge -- it -- you know, no reason we shouldn't do it because it's interesting and we're up for the challenge for sure, but it's a challenge.

MS. LANNIN: Thank you, Donald. I guess I just have some pretty basic questions. Potential World War I medals, that's plural. Are we going

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to do one for each branch of service?

MS. STAFFORD: That's part of the question.

MS. LANNIN: You know, that's -- that's a possibility. I'm not sure that one branch of service necessarily wants to be paired with another branch of service. That somehow might make them feel that they contributed less to the war.

I would like to see the women who contributed to the war effort in World War I somehow recognized. And we were talking about Congressional gold medals and I believe the single female that ever got a Congressional gold medal was a Civil War, right? The Congressional gold medal or Medal of Honor.

UNKNOWN SPEAKER: Medal of Honor.

MS. LANNIN: Medal of Honor was the Civil War. And so certainly whether you're leaving a wife and family at home because traditionally men went to war we need to depict the absence, what war did in the absence in people's lives for that period of time. And what came back, as what

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Heidi said, it wasn't always good. They didn't always come home.

So I don't have any objections to famous battle fields or famous monuments being pictured if they were raised after World War I in memory of something that happened. So I don't have a problem with that, but it's just a question of how many medals we're doing. That's all I've got to say.

MS. WASTWEET: I like that, you know, making sure to not forget the women.

MS. LANNIN: Yes.

MS. WASTWEET: That's a good point.

MS. LANNIN: And children. Their fathers weren't there.

MS. WASTWEET: I don't mean just those left behind, but those who were involved --

MS. LANNIN: Exactly, uh-huh.

MS. WASTWEET: -- the nurses and those that were helping in construction.

MS. LANNIN: Uh-huh. So I have no more to add about the World War I medals. Okay.

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Okay. So it is -- so we're -- we have gotten through all of our agenda items fortunately. And is there any other business to come before the Committee at all?

Nothing? Okay. Is there -- I'm sorry, Robert.

MR. HOGE: One question. Do we have any idea about future meetings beyond the June 27th?

MS. STAFFORD: One is tentatively estimated for September, but beyond that no.

MR. HOGE: Nothing before June --

MS. STAFFORD: No, sir.

MR. HOGE: -- and nothing else before September?

MS. STAFFORD: Not expected.

MS. WASTWEET: When is FIDEM, September?

MR. SCARINCI: Yeah. Oh, yeah. We have one -- we have a lot going on and FIDEM I think is September -- hang on -- September 6th. I know I'm back before Constitution Day.

I think FIDEM is September 6th and that's something, you know -- you know, after, you know,

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when, you know, when -- when Brett's a little more relaxed we'll, you know, I'd love to talk about sending some of our artists to FIDEM. I think it's important to do. And that's in Belgium this year. I think it's September -- I think it's September 7th and it ends by the 13th or so.

UNKNOWN SPEAKER: 6th.

MR. SCARINCI: I know --

MS. LANNIN: 7th is a Wednesday and the 13th is a --

UNKNOWN SPEAKER: Starts on Tuesday the 6th.

MS. LANNIN: -- is a Tuesday.

MR. WEINDMAN: FIDEM is 5 through --
September 5 through 10 is FIDEM.

MR. SCARINCI: Oh, is it? Okay. There you go. So -- so we've got to be careful about that. And obviously September 17th I'm a pumpkin so Constitution Day. It's my thing.

There was something else in September, wasn't there? Is there something at the NS in September? What am I thinking of?

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MS. WASTWEET: Anaheim, is that what you're thinking about?

MR. URAM: That's August.

MS. LANNIN: That's August.

MR. URAM: August 10th.

MS. WASTWEET: Okay.

MR. SCARINCI: I think there's something else. I'm annoyed.

MS. LANNIN: So are we to assume that the Commission on Fine Arts would be meeting like Thursday, September 15th?

MS. WASTWEET: They always meet the third Thursday.

MS. LANNIN: Okay.

MS. WASTWEET: But if -- I can -- we could always take this offline and discuss it with the --

MS. LANNIN: Okay.

MS. WASTWEET: -- members about availability.

MS. LANNIN: All right. Any further business to discuss?

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MR. EVERHART: I have a question.

MS. LANNIN: Go, Don.

MR. EVERHART: This doesn't have anything to do with business, but is there going to be a meeting in Colorado Springs in June?

MS. LANNIN: Yes.

MR. EVERHART: I just wanted to clarify that.

MS. LANNIN: Yes. We're working on that on Monday, June 27th.

MR. EVERHART: Okay.

MS. BIRDSONG: Yeah. Actually there's nothing -- nothing confirmed yet, but we are looking at dates and places.

MR. EVERHART: Okay. Thank you.

MS. LANNIN: Okay. You're welcome. All right. If there's no -- can I have a motion to adjourn? Would someone like to make a motion?

UNKNOWN SPEAKER: So motioned.

UNKNOWN SPEAKER: Second.

MS. LANNIN: All right. All in favor?

(Unanimous ayes.)

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MS. LANNIN: Without objection, the
Committee stands adjourned.

(Adjourned at 3:48 p.m.)

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CERTIFICATE OF NOTARY PUBLIC

I, JANEL B. FOLSOM, the officer before whom the foregoing deposition was taken, do hereby certify that the witness whose testimony appears in the foregoing deposition was duly sworn by me; that the testimony of said witness was recorded by me and thereafter reduced to typewriting under my direction; that said deposition is a true record of the testimony given by said witness; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this deposition was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

JANEL B. FOLSOM

Notary Public in and for the

VIRGINIA

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CERTIFICATE OF TRANSCRIPTION

I, LISA BEAUCHAMP, hereby certify that I am not the Court Reporter who reported the following proceeding and that I have typed the transcript of this proceeding using the Court Reporter's notes and recordings. The foregoing/attached transcript is a true, correct, and complete transcription of said proceeding.

Date

Transcriptionist

LISA BEAUCHAMP

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CERTIFICATE OF TRANSCRIBER

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

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

03/24/2016

Jessica Bodreau