

CITIZENS COINAGE ADVISORY COMMITTEE

United States Mint
Telephonic Meeting

DATE: Tuesday April 19, 2022
TIME: 9:00 a.m.
LOCATION: Video Conference Meeting
REPORTED BY: Shonda Dawson, Notary Public
JOB No.: 5156190

A P P E A R A N C E S:

CCAC MEMBERS:

DR. LAWRENCE BROWN

PETER VAN ALFEN

ARTHUR BERNSTEIN

MARY LANNIN

SAM GILL

DEAN KOTLOWSKI

MICHAEL MORAN

DENNIS TUCKER

ROBIN SALMON

DONALD SCARINCI

DR. HARCOURT FULLER

UNITED STATES MINT:

APRIL STAFFORD, Chief, Office of Design Management

MEGAN SULLIVAN, Program Manager

BONEZA HANCHOK, Program Manager

PAM BORER, Program Manager

ROGER VASQUEZ, Design Manager

JOE MENNA, Mint Chief Engraver

MIKE COSTELLO, Manager, Design and Engraving

MICHELE THOMPSON, Program Analyst

JENNIFER WARREN, Director of Legal Affairs and Liaison to the CCAC

GREG WEINMAN, Senior Legal Counsel and Counsel to the CCAC and Counsel assigned to the American Women Quarters Program and the Native American \$1 Coin Program

BETTY BIRDSONG,

Senior Government Affairs Specialist, Office of Legislative and Intergovernmental Affairs

ALSO PRESENT:

MIKE UNSER, Coin News

BRANDON HALL, Coin Update, Mint News Blog

PAUL GILKES, Coin World

GIGI COLEMAN, great niece of Bessie Coleman.

CHRISTOPHER ROOSEVELT, grandson of Eleanor Roosevelt

NANCY ROOSEVELT IRELAND, granddaughter of Eleanor Roosevelt

LIZ LOPEZ, family representative for Jovita Idar

MARTHA AKI, family representative for Jovita Idar

ELISE PASCHEN, daughter of Maria Tallchief

P R O C E E D I N G S

REPORTER: So, I am going to hand it over to Dr. Brown to initiate the meeting.

CHAIRMAN BROWN: Good morning. This is Lawrence Brown and I call to order this meeting of the Citizens Coinage Advisory Committee, for Tuesday, April 19, 2022.

To ensure that we have a quorum, I call to order this meeting - I'm sorry, to ensure that we have a quorum, I want to introduce the members of the Committee. Please respond 'present' when I call your name. Peter van Alfen?

MR. VAN ALFEN: Present.

CHAIRMAN BROWN: Arthur Bernstein?

MR. BERNSTEIN: Present.

CHAIRMAN BROWN: Mary Lannin?

MS. LANNIN: Present.

CHAIRMAN BROWN: Samuel Gill.

MR. GILL: Present.

CHAIRMAN BROWN: Dean Kotlowski?

MR. KOTLOWSKI: Present.

CHAIRMAN BROWN: Michael Moran?

MR. MORAN: Present.

CHAIRMAN BROWN: Robin Salmon?

MS. SALMON: Present.

CHAIRMAN BROWN: Donald Scarinci?

MAN 1: Not yet.

CHAIRMAN BROWN: Dennis Tucker?

MR. TUCKER: Present.

CHAIRMAN BROWN: Dr. Harcourt Fuller?

DR. FULLER: Present.

CHAIRMAN BROWN: Go back to Donald Scarinci. Not yet. And I am Dr. Lawrence Brown, Chair of the CCAC. I believe we have a quorum.

MAN 1: We do.

CHAIRMAN BROWN: We do. Donald is probably joining later.

CHAIRMAN BROWN: Before we begin this meeting, I would like to remind each member of the Committee to mute his or her phone, or microphone, when not talking, and to announce your name prior to speaking, each time, so the Court Reporter can accurately attribute statements to you.

Additionally, I remind the public to

mute your phone, as this is a listening-only hearing for the public.

The agenda for today's portion for the public meeting includes the following: Approval of a letter to the Secretary of Treasury, and the minutes of our February 15, 2022 meeting; a review and discussion of the reverse candidate designed for the 2023 American Woman Quarters, which include candidate designs for Bessie Coleman, Eleanor Roosevelt, Jovita Idar, and Edith -- I'll probably mispronounce her name, please forgive me -- and Edith Kanaka'ole --

MS. STAFFORD: Dr. Brown, this is April Stafford. I'm happy to help out. It's Jovita Idar and Edith Kanaka'ole.

CHAIRMAN BROWN: Thank you so much, April (inaudible). And Maria Tallchief.

We will also review and have a discussion of reverse candidate designs for the 2023 Native American \$1 coin.

Before we begin today's proceedings, I will ask Betty Birdsong if there is any members of the press on the call today? Betty, you're on mute.

MS. BIRDSONG: Thank you Chairman Brown. On the phone we should have Paul Gilkes, who is the Coin World Senior Editor. He works with Amos Media. We have Mike Unser, who is the Founder and Editor of CoinNews Media Group. And we have Brendon Hall, who is the Senior Associate Editor for Whitman Publishing. Thank you.

CHAIRMAN BROWN: Thank you so much, Betty. For the record, I would also like to confirm that the following Mint staff are on the call today: Please indicate present after I have called your name. April Stafford again?

MS. STAFFORD: Present.

CHAIRMAN BROWN: Megan Sullivan?

MS. SULLIVAN: Present.

CHAIRMAN BROWN: Boneza Hancock?

MS. HANCOCK: Present.

CHAIRMAN BROWN: Pam Borer?

MS. BORER: Present.

CHAIRMAN BROWN: Roger Vasquez?

MR. VASQUEZ: Present.

CHAIRMAN BROWN: Russell Evans?

MR. EVANS: Present.

CHAIRMAN BROWN: Joe Menna?

MR. MENNA: Present.

CHAIRMAN BROWN: Mike Costello?

MR. COSTELLO: Present.

CHAIRMAN BROWN: Michele Thompson?

MS. THOMPSON: Present.

CHAIRMAN BROWN: Jennifer Warren?

MS. WARREN: Present.

CHAIRMAN BROWN: Greg Weinman?

MR. WEINMAN: Present.

CHAIRMAN BROWN: And of course, Betty
Birdsong.

MS. BIRDSONG: Present.

CHAIRMAN BROWN: And finally, the
following liaisons will be on the call today. For the
2023 American Women Quarters Program, for Bessie
Coleman, we have Gigi Coleman, great niece of Bessie
Coleman.

For Eleanor Roosevelt, we have
Christopher Roosevelt, and Ms. Nancy Roosevelt
Ireland, respectively grandson and granddaughter.

For Jovita Idar, we have Ms. Liz Lopez, family representative, and other family member, Martha Aki.

For Edith Kanaka'ole, we have, in fact, her granddaughter and Executive Director of the Foundation.

For Maria Tallchief, we have her daughter, Elise Paschen. Ms. Paschen will also be joining us for the discussion of the 2023 Native American \$1 coin.

I would like to thank all of you for joining us here today.

Now, moving to the business of the day, first, I'd like to begin with the Mint. Are there any issues that need to be addressed before we start?

MS. BIRDSONG: There are no issues with the Mint. This is Betty Birdsong.

CHAIRMAN BROWN: Hearing none, our first item on the agenda is the review and the approval of a letter to the secretary, and approval of the minutes from our February 15, 2022 public meeting.

Are there any comments on the documents

from any of CCAC members?

Hearing none, is there a motion to approve the minutes?

MR. VAN ALFEN: Peter Van Alfen, so moved.

MR. BERNSTEIN: Art Bernstein seconds.

CHAIRMAN BROWN: Thank you both. On the basis of the fact that we have a motion and a second, all those in favor, please signify by saying Aye.

GROUP: Aye.

CHAIRMAN BROWN: Are there any objections to the motion? If not, and without objection to the minutes, without objection the minutes and the letters are approved.

Having executed our responsibilities regarding these matters, analogous to what I would call the appetizers, and before we move to the main course, I would like to recognize that this is a historic meeting on several levels.

This meeting is occurring during the National Coin Week 2022, celebrated this year from

April 17 through April 23. This annual celebration began with a Presidential Proclamation on April 21, 1974. This year, the theme is dynamic designs, artistic masterpieces.

I truly believe we will bear witness, we will all bear witness, that the designs that come before us today, are dynamic and, hopefully, destined to become masterpieces, products of the efforts, of the phenomenal efforts of the artists and the dedicated Mint staff who support them.

Now, April Stafford, Chief of the Mint Office of Design Management, will present the reverse candidate designs for the 2023 American Women Quarters, beginning with 2023 quarter honoring Bessie Coleman.

MS. STAFFORD: Thank you so much, Dr. Brown. And I'll ask the team member who is presenting to share their screen. All right.

Some background first on the American Women Quarters Program. It is Public Law 116-330, the Circulating Collectable Coin Redesign Act, that requires the Secretary of the Treasury to issue up to

five quarter dollars each year, emblematic of prominent American women, starting in 2022, and continuing through 2025.

The women to be featured on these quarters are selected in accordance with a process approved by the Secretary of the Treasury, that includes consultation with the Smithsonian's American Women's History Initiative, the National Women's History Museum, and the Bipartisan Women's Caucus.

The obverse of the American Women Quarters will continue to feature Laura Gardin Fraser's profile of George Washington, and those obverse inscriptions include Liberty, In God We Trust, and of course, the year of issuance.

The reverse designs for this program, quote, "shall be emblematic of the accomplishments and contributions of one prominent woman of the United States, and may include contributions to the United States in a wide spectrum of accomplishments and fields, including but not limited to: suffrage, civil rights, abolition, government, humanities, science, space and arts, and should honor women from

ethnically, racially and geographically diverse backgrounds," end quote.

Designs have all been reviewed by experts at the Smithsonian and the National Women's History Museum, as well as family members or family representatives of the honorees.

I will specify the Smithsonian reviewers and the family representatives, when I introduce each portfolio. You should know that the National Women's History Museum's reviewers for all portfolios include the following: Allida Black, a distinguished scholar at the UVA Miller Center for Public Affairs, also a Trustee for the FDR Presidential Library, and a Director of the Women's Campaign School at Yale, and George Washington University Editor Emeritus of the Eleanor Roosevelt Papers Project; Laurie Glover, the John Francis Bannon Endowed Chair at the Department of History at St. Louis University, and author of four books on early American history; Bonnie Morris, Professor at Georgetown University and Professor Emeritus at George Washington University; Marjorie Spruill, Distinguished

Professor Emeritus at the History Department at the University of South Carolina, and a recognized leading authority on the Women's Movement.

All reverse designs in all of the portfolios are inscribed with the honoree's name, as well as the inscriptions, United States of America, E Pluribus Unum, and the denomination. Variations on the denomination include 25 cents, spelled out; quarter dollar, spelled out; or the numerals 25, and then the cent mark.

All right. So, we will dip right into the portfolio for Bessie Coleman. Some background on this very important person: Bessie Coleman was a pilot, advocate and pioneer, who flew to great heights as the first African American and first Native American woman pilot, as well as the first African American to earn an international pilot's license. Her determination and strong will continue to inspire people today.

Born when African Americans were subject to overt racism and segregation laws of the time, Brave Bessie, as Coleman was sometimes called,

was able to defy the odds and become an aviator. Her tenacious drive and fearless personality helped pave the way for future generations of aviators.

After being refused admission into every US flying school that she approached, Coleman learned French and saved enough money to attend flight school in France, where she was the only student of color in her class. After earning her international pilot's license, Coleman returned to the US and performed in countless air shows. She was known for the loop the loop, flying in the shape of a figure eight, and her 1922 public flight was the first performed by an African American woman. Coleman made a point of refusing to speak or perform anywhere that segregated or discriminated against African Americans.

So, in addition to the list of National Women's History Museum scholars and historians I noted before, who reviewed this portfolio. The Smithsonian reviewers also included Dr. Emily Margolis, at the National Air and Space Museum. She's a curator of American Women's History there. She's also jointly appointed at the National Air and Space Museum, as

well as the Smithsonian Astrophysical Observatory in Cambridge, Massachusetts.

In addition to Dr. Margolis, we had Dorothy Cochran, also at the National Air and Space Museum, and author and curator of the collections of General Aviation Aircraft, Flight Material, Aerial Cameras and the History of General Aviation and Women in Aviation.

I would also like to ask family representative Gigi Coleman, who is with us today, to say a few words. Ms. Coleman, as we noted before, is the family spokesperson, also, Bessie Coleman's great niece. She is an educator herself who specializes in keeping Coleman's legacy alive through event partnerships and nonprofit education programs.

So, Ms. Coleman, I hope you're with us. Would you like to address the Committee?

MS. COLEMAN: Yes. Can you hear me?

MS. STAFFORD: Yes, ma'am.

MS. COLEMAN: Okay, yes. Good morning. My name is Gigi Coleman, the great niece of Bessie Coleman. It is an honor and a pleasure for me to be

speaking on behalf of the pioneer aviatrix. It is with great humility that the Coleman family is honored to speak to the Citizens Coinage Advisory Committee, who advises the Secretary of the Treasurer.

We are celebrating Bessie's 100th year anniversary of her obtaining her international pilot license, which is such an amazing accomplishment.

Bessie's impact in the world was to encourage young and old to follow their dreams and never give up on your abilities. She believed in diversity, inclusion. She showed that what determination, integrity, perseverance, can accomplish in your lifetime.

Bessie was the first Black woman to receive her international pilot license in 1921, two years before Amelia Earhart. But she was not in the history books because of racism.

Bessie died at the age of 34, April 1926. She was unable to open up her aviation school, but she opened the doors for others.

My mother, the late Marian Coleman, worked tirelessly to get recognition for her aunt, by

obtaining a postage stamp, and also a street named after her, leading into O'Hare Airport.

Bessie was raised in a house full of love, family devotion and a deep belief in God.

The two coins I decided on, that I feel that the artist illustrated Bessie's wonderful, wonderful appearance -- the date -- (inaudible) choice was Bessie looking towards the sky. (inaudible) always wanted, to look at the sky, the freedom, her dreams and her achievements.

I'd like to thank Ms. April and Ms. Hancock for all your assistance in helping me design the wonderful coin. Thank you so much.

MS. STAFFORD: Thank you so much, Ms. Coleman. It was our pleasure, really, to work with you. Okay, so, we will go to the candidate designs. I will note that all of the designs honoring Bessie Coleman, that you will consider here today, (inaudible) of her with her Curtis JN Jenny airplane. So, we will start with Reverse One.

Reverse 1 depicts Coleman as she smiles and soars skyward, giving a thumbs-up gesture. The

additional inscription is, "Brave Bessie Coleman."

Reverse 2 features Coleman in her signature long leather trench coat and flight cap as she adjusts her goggles with the wind buffeting around her. The wind symbolizes the extreme conditions early aviators were exposed to, and the cultural and logistical challenges that Bessie Coleman faced.

Reverses 3, 4 and 4A, depict Coleman as she suits up in preparation for flight, her expression reflective of her determination.

Design 4A -- we can go to 4A -- also includes the inscription, "8/15/1920," the date Coleman received her pilot's license. This reverse, Reverse 4A, is one of the family's two preferred designs.

Reverse 5 and 5A portray Coleman standing in front of a cloud-covered sky. Reverse 5, seen here, if we can go back there, is one of the family's two preferred designs. Also, this reverse, Reverse 5, is the preference of representatives from the National Air and Space Museum.

Reverses 6 and 6A include a

dramatization of Coleman performing a stunt in her plane, as she waves to the audience, with the 1920s Chicago skyline below her.

And Dr. Brown, that concludes the candidate designs for this portfolio.

CHAIRMAN BROWN: Thank you so much, April, and I also want to add my thanks to you, Ms. Coleman for, in fact, the efforts that you have, in fact, gone through, to advance the legacy of your aunt.

MS. COLEMAN: Thank you.

CHAIRMAN BROWN: So, let me then ask Joe Menna and Mike Costello if they have anything to share with the Committee on the designs of these coins?

JOE MENNA: This is Joe Menna. I'll defer to Mike first.

MR. COSTELLO: This is Mike. Yes, I believe they're all fantastic designs. For me, I would go, you know, I really like the 5, PCR 5 and 5A. As far as coinability, they all look fantastic. But 5, I think that -- 5 and 5A, both of them look very --

they look fantastic. I think they would be fine in coinability. That's all I have. Thanks.

CHAIRMAN BROWN: Joe, do you have anything to add?

MR. MENNA: Thank you, Dr. Chairperson, yes. For the portfolio, just to state the obvious, you know, the bigger the -- the full-figured representations will be very difficult -- if the Committee is interested in sharing a likeness, the smaller the -- the bigger the figure, the smaller the face, the more difficult the readability. So, you know, I think the shared -- the obverse is that the multiple stakeholders all like in common -- I can't really read it. But the one, you know, the large portrait, the third, the fourth and the fifth designs, any one of those three will provide the greatest potential for maximizing Ms. Coleman's likeness, and also honor her grandniece -- I'm sorry, I apologize, Ms. Coleman -- the notion of looking at the sky and looking forward to the future; symbolically, it communicates that very well, not just literally. Thank you.

CHAIRMAN BROWN: Thank you so much, Joe. From the Committee are there any technical or legal questions from the Committee about the program or the designs of the 2023 Bessie Coleman quarter, before we begin our general discussion? I do see Mike Moran has his hand up.

MR. MORAN: Yup. Thank you, Dr. Brown. Joe, I know, I think every single one where you portray the Jenny, the propeller is stationary, even though the plane is in flight, and you would not necessarily see that. Was that by intent to -- because I would normally have expected to see some sort of circular blurring.

MR. MENNA: This is Joe Menna. Mike, you know, we don't really have -- our only prescription is -- we don't have a prescription for making propellers. It's just, our thing is, there's a couple, there are few things that we have issues with: glass, right, anything that one can see through; something in motion, like a propeller. If we feel that the artist is satisfactory, captured that moment in time, which even at the scale of these planes one

would assume that the -- it's a frozen moment. So, if the propeller is frozen, that's cool, from my perspective. There's been coins where we've done -- you're right, for the most part, we do circular propellers to communicate that they are in motion. It's almost like the plane is frozen in its space, but then the propeller is still in motion. You know what I mean? So, in this case, every aspect of the device -- the plane, the propeller, the streak in the sky -- they're all in motion -- they're all frozen at the same point in time. That spinning propeller is an optical effect, whereas this is a sculpture. So, we're trying to be maybe a little more symbolic, I guess. I don't know if that answers your question, Mike.

MR. MORAN: I put myself on mute. Well enough, I won't belabor the point.

CHAIRMAN BROWN: Donald?

MR. SCARINCI: My question is
(inaudible).

REPORTER: Excuse me, this is the Court Reporter, Mr. Scarinci, I do need to raise your volume

level.

MR. SCARINCI: (inaudible). Is that better?

CHAIRMAN BROWN: We can't hear you.

MS. WARREN: Donald, this is Jennifer. We can't hear you. You're in a tunnel.

CHAIRMAN BROWN: May I suggest that we pass, and want to make sure that any other members of the Committee, if they have any technical or legal questions?

MS. LANNIN: This is Mary Lannin, and I am on the phone because I have technical problems, but I also have a question. In Reverse 4A, I noticed when April was reading about the date that Bessie Coleman obtained her international pilot's license, she said August 15th, and the date on this Reverse reads June 15th. Which is the correct date? I mean, I'm sure the Mint will take care of it, but just a question.

MS. COLEMAN: It's June.

MS. LANNIN: It is June. Thank you very much.

MS. STAFFORD: Thank you, Mary. Yes, I

had that incorrect in my design description, so that is correct, June 15, 1921.

CHAIRMAN BROWN: Thank you April and thank you Mary. Dennis, you have a point? A question?

MR. TUCKER: Yes, I just -- thank you, this is Dennis Tucker. I just wanted to suggest that maybe Donald could use the chat function to type his comments rather than speaking, since his microphone seems to be out of order.

CHAIRMAN BROWN: Thank you, Dennis. And actually, that's an option for all of us should we have the same technical difficulties. You have a good point. Joe, you have a follow up?

MR. MENNA: Yeah, if I may, without monopolizing the Committee's time. This is Joe Menna, Mr. Chairperson. With this design in question, this whole series of designs, from this artist, I also want to note that many of the other designs are very reflective of some familiar images of Ms. Coleman. And this artist -- I actually gave this artist a really hard time -- but the ambition of this, to make

-- this is one of the more fully original portraits, I would say. They're all original, 100 percent. But this one, the artist took the great ambition of completely going in their own emotional vector to create something that was dramatically different than the other ones. I'm not lobbying for it, but I just wanted to note that it is different in that regard, artistically.

CHAIRMAN BROWN: Thank you so much, Joe. Let us begin our consideration. I would like to remind all of the CCAC members to please try to keep your comments to five minutes or less, and identify yourself prior to speaking, which I just did not do. This is Lawrence Brown, once again, the Chair.

We will be keeping track of time and I'll indicate when time is up. I ask that members wrap up your comments when they are close to their five minutes. In addition, if any members have questions or comments on any program, please refrain from asking them, or discussing it until after you are recognized, or at the end of the discussion of that program. And then I will ask if you have additional

comments.

With that guidance, let us begin with Robin Salmon.

MS. SALMON: Thank you, Mr. Chair. I liked a lot of these designs for various reasons. But my preference is R04A, because of the closeup of the face, the likeness, the fact that she is looking into the future. And I also like the lettering style, the strength of that lettering style and the bars accenting her name. I like the date of her license being also on that coin, because that is so important in her history. And just the overall look of this particular design is forward thinking. And that would be my preference. Thank you.

CHAIRMAN BROWN: Thank you so much, Robin. Mary Lannin?

MS. LANNIN: Good morning, Chairman Brown. I also agree with Robin, what she has said about R04A. My only request would be to actually add a propeller to the plain. It looks like it's missing in action. And then, my other favorite was -- it's hard to distinguish between the two -- R05. I like

the look of determination on her face. And it's kind of a combination of looking for the future, and then thinking internally about what she had to go through to get that license. So, I guess I won't know until I vote, but I feel really good about Reverse 5 and Reverse 4A. Thank you, Mr. Chairman.

CHAIRMAN BROWN: Thank you, Mary. Dr. Harcourt Fuller?

DR. FULLER: Thank you, Mr. Chairman. It is an honor to be here today and to be able to review these coins. I myself also like Reverse 4A. I like the fact that Ms. Coleman is looking toward the future. And I think, symbolically, you see clouds to the side, you see that the airplane is flying into the clouds, but she is still confidently looking into the future, that she will overcome whatever challenges she is about to face as a pilot. So, that's one of my choices.

And then, I also like Reverse 5 as well, for all the reasons previously stated. But what I really like about Reverse 5 is that look of "I'm here. I belong. I'm here to stay." And it's just

this confident look that's very inspiring. Thank you.

CHAIRMAN BROWN: Thank you so much. Donald Scarinci? Let's then -- Donald, we'll come back to you. Let's move on then to Mike Moran.

MS. WARREN: Excuse me, this is Jennifer Warren. I emailed Donald. Donald, I suggest you call in on the phone so you can get your audio.

CHAIRMAN BROWN: Thank you, Jennifer. Mike?

MR. MORAN: Thank you, Dr. Brown. This is Mike Moran. I want to make a general comment based on my time on the Committee. I think, particularly, it would be useful to the newer members.

We, as a committee, in the 10-plus years that I've been on it, have struggled, from time to time, to accommodate the client's wishes. And in this case, we have a number of sponsors on each of these designs for the women in quarters.

Starting with the gold medals, we've learned, particularly, that if the recipient is alive, still alive, that their wishes really drive the process of our recommendation. Some cases, we get a

sponsor organization and they -- we'll just say, make an inexperienced selection. I think, in particular, I'm reminded of the OSS example, that Mary Lannin as Chair, did a masterful job of redirecting the sponsors to come up with beautiful medal design there.

You get into the commemorative coins, and your client here is basically the numismatic community, plus those that are emotionally attached to the particular cause or event that we're commemorating. So, you have a little bit wider spectrum. And you basically want to get a design or a set of designs that will sell in the numismatic community, satisfy the sponsor, and generate the kinds of surcharges that the sponsor expects to receive from the sale of the coins. You often see this as a result to tell the story, pick and choose, particularly when we have multiple denominations of the half, the silver dollar and the \$5 gold piece, as to what we present, and it doesn't always jive with what the artists have submitted for each of those designs.

Perhaps the toughest one is when we're dealing with a circulating coin. Because here, our

client really is the citizenry of the United States; it's not the sponsoring organizations here. And in this case, I see this with a, largely, a free hand. I certainly will respect, and I will take into consideration, the desires of the sponsors when I make my recommendation for each of these designs.

But I am going to be driven personally, and I think the Committee, all of us, should be driven by three factors: One, the innovation that is shown by, within the design; two, of course, the artistry. And three, the ability to execute that design and, in this case, a design that goes onto a quarter, which is very difficult and it's in, basically, what I call coin relief, or low relief. So, it's maybe two dimensional, two and a fraction dimensional, in terms of the design.

So, I just want to put that out for you, because that comes from ten years of us struggling as to how we deal with the recommendations that come into us, and how much weight we place upon it.

All right, talking about Bessie

Coleman. I, first of all, looked at her as an individual. And it comes through very well in the biography, as well as when you google the website. She struck me -- there are two dominant traits of her character that I saw. One, the girl had spunk. You could knock her down, she's going to get right back up and be in your face. And two, flat-out determination.

I originally was drawn to design number one because of the motion that was shown in it. But getting back to my comment about execution, design 1, I mean design 2, sorry -- design 1 is not going to execute on a quarter. The negative space, there's not enough of it there. As Joe pointed out, it's a three-quarter figure; it's too small.

Then you get down to 4A, which is excellent, and shows the character of Bessie. And I like the fact the pilot's license is there, because that's a singular event in her life, and how she got to that point.

And I also feel like, that 5 really captures the determination of Bessie as a pilot and as a human being making her way in the 20th Century

United States.

So, I'm going to split my votes, actually, between 4A and 5. Thank you, Mr. Chairman.

CHAIRMAN BROWN: Thank you, Mike, for that fantastic, comprehensive comment, certainly for us younger members on the CCAC. Before we resume, let's -- Jennifer?

MS. WARREN: Yes, this is Jennifer Warren. I just want to point out, please note that this time is for the CCAC members to speak. I know there is someone who keeps raising their hand. We are only calling on those that are designated liaisons, because public, meaning the public, does not actually speak unless invited as a liaison. So, I just wanted to point that out. And two, a number jumped on I want to see, is that Donald Scarinci on the call? I guess not. Just wanted to make sure. Thank you.

CHAIRMAN BROWN: Thank you, Jennifer. Let's move to Sam Gill.

MR. GILL: Thank you, Mr. Chairman. I love this portfolio. I'm a fan of early aviators. I was not familiar with Bessie Coleman. I am very, very

happy that I'm familiar with her now.

I will go right to my choices. I do really, really like 4A and 5. I think they're both very, very worthy. And then, I also like Reverse 6, only because it's very dignified, and it's a very -- it's a larger face, and it captures the airplane, but it does not capture the date, that I can see. So, I'm going to go back up to 4A, and I think that's going to be my number one choice, and 5 would be my number two.

Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you, Sam. Turn to, now, Dennis Tucker.

MR. TUCKER: Thank you, Mr. Chair. And Ms. Coleman, thank you very much for your wonderful insight and personal insight that you shared with us.

I think that your personal preference of 4A is excellent. It's a very strong design for all of the reasons that you laid out for us.

I also agree with Robin; I like the typography, I like the use of the wings to the side of her name, the stylized wings. And this design, to me, is evocative of the 2021 Tuskegee Airmen National

Historic Site quarter dollar. And I like to see the similarities between those two coins. So, 4A has my strongest support.

Five is also a very strong portrait, and I would love to see that in a 5-ounce silver round. I know that the Mint's not doing those. But very good portfolio and 4A will have my endorsement. Thank you.

CHAIRMAN BROWN: Thank you, Dennis, really appreciate your comments. Let's turn to Dean.

MR. KOTLOWSKI: Can I just test? Can you hear me?

CHAIRMAN BROWN: Yes.

MAN 1: We can, we can.

MR. KOTLOWSKI: Awesome.

MAN 1: We're all set then. Thank you.

MR. KOTLOWSKI: Thank you, Mr. Chairman. I'm going to do something for Ms. Coleman here. This is the advantage of being home during COVID times. I don't know if you can see this -- I'm a stamp collector as well as a coin collector -- and this is a plate block of the Bessie Coleman stamp. And it will make a very nice contrast and complement

to go with 4A.

I also like 5. I like 5 because I really could see her youth, as well as her determination and determination and perseverance. I liked 4A. I'm glad that we're looking at 4A. I would also like to look at number 4.

I actually think I prefer 4 to 4A, because it is a little bit more pictorial, a little less verbal; you get a little bit of a larger portrait of Bessie Coleman. You lose the date of the pilot's license, and I understand the significance of that part of her biography. And I think it's very important to the family and very important to Bessie Coleman, perhaps, but I'm not so sure it's as important to the public. And here, we get a larger portrait of her. But certainly 4A is an excellent design. And actually, when you look at 4A, I think I like the lettering and the way that comes about at the bottom a little bit better than 4. But 4 is very good as well.

Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you, Dean.

Let's turn to Peter.

MR. VAN ALFEN: Thank you, Dr. Brown. I have to say I, like Sam, am a fan of early aviation and drive my poor wife and daughter to every aviation museum I possibly can. So, I'm really rather excited by this portfolio and it's a real pleasure to meet you virtually, Ms. Coleman.

This really is a fantastic portfolio. There's a lot of really great and strong designs in this. I like number 2 for the movement, although I do have to say, like many of my colleagues here, I do find 4A to be a preference. There really is something like Robin said, about the font and the bars or wings on both sides of her name, and just the strength of the portrait. I also really quite like number 5 as well, again, for the strength of the portrait, although Joe's comments about the coinability of this figure, at least bring out the portrait of Bessie, is obviously a concern.

So, I think my preference overall would be for 4A, although I'd be perfectly happy with 5 as well. Thank you.

CHAIRMAN BROWN: Thank you so much.
Arthur Bernstein?

MR. BERNSTEIN: Good morning, this is Art Bernstein. I'd like to compliment design 2. I particularly like the way Ms. Coleman's eyes seem to look right at the holder of the coin. And I like the artistic flair of the long, leather flight jacket, flight coat.

But I heard Joe Menna's comments about going with a larger portrait. And, therefore, I'm a big fan of the Reverses 6 and 6A. I like the feature of the Chicago skyline. I thought it added a nice detail. And my number one choice is 6A. It has that Chicago detail. I liked the swoosh of the flight stream, if I can call it that. And it seemed to be the largest portrait of Ms. Coleman. Thank you.

CHAIRMAN BROWN: Thank you so much. Let's return to Donald.

MR. SCARINCI: Okay, can you hear me now?

CHAIRMAN BROWN: Yes, we can.

MR. SCARINCI: Okay, great. Awesome. So, what I was going to ask, I really do like Reverse 5. But the -- I am concerned, and my question was, you know, to Joe earlier, like we've got some

challenges in this design. The hands are always a challenge, right, to get the hands right. And this face front image, is another challenge. And the fact that it's actually the face is so small in the pallet of the quarter, I could see what's why people are gravitating towards design 4. And I'm just curious and concerned, if we went with 5, what are the odds that we can really make that work as a small quarter?

Mr. MENNA: Mr. Chair -- I'm gravitating to Chairperson, because I was corrected before, so Mr. Chairperson -- I'm not being glib, this is Joe Menna. Donald, no offense, I don't want to offend anybody on the Committee at all. The Committee has a history where there were former members who would hammer notions about what we were and were not able to sculpt. I'm not suggesting you're subscribing to those admonitions. But the fact is that my staff, our staff, the Mint's staff -- they're not my staff, they're my friends -- we can sculpt anything. So, frontal portraits, of course, are not optional. In the entire history of relief, whether it's on a coin, or whether it's on an Egyptian temple, you know -- there's a reason Egyptians didn't have frontal relief

largely, you're right. But as relief became more full, going into Hellenistic sculpture and stuff like that, you got more frontal reliefs. And so, we can sculpt anything, to make a long story short. Thank you.

And the readability of the portrait, yeah, my rule of thumb is, I should be able to recognize, if not buy the face, by this position of the character, the person -- the goggles here, the whole thing -- you're able to recognize the person beyond just the portrait and the likeness and the features of the face. But my rule of thumb is, can I see it? If I'm holding the coin arm's length, can I see who it is? If it's on the counter where most people see their coins, right, can I see who it is? Because that's going to make me say, "Ooh, look at that," I'm going to pick it up. And even if it's almost, God forbid, even if it's on the floor, can I see who it is, kind of, from that perspective, that it's going to make me want to just pick it up, as a lay person, and say, "My goodness, this is the most beautiful thing I've seen all day. I'm taking it home." That's how I think we get more coin people in

our fold. Thank you.

CHAIRMAN BROWN: Thank you, Joe.

Donald.

MR. SCARINCI: I'm wrestling with this one, because I really like it. You know, I would love it as a medal. But you know, and what bothers me about four is these stripes, you know, next to Bessie. You know, 4 and 4A -- 4A is really nice. But I don't -- I'm bothered by those stripes, you know. And I always hate coin designed by committee, you know, or else I would almost suggest, you know, a different font for the Bessie Coleman and eliminating the stripes. But, you know, I don't want to go there. I don't believe in it.

So, because of that, I'm more inclined to go with Reverse 5. So, those are my concerns. I think it's definitely between, you know, 4, 4A and 5. I just don't know how everybody else feels about the lettering in 4, you know, the font that they're using and the stripes that they're using. But I like the bigger face, and it still gives you the clouds, which is what's cool about -- I think the clouds and the plain is cool, about number 5. It works in number 4,

except for the font.

And so, I don't know how everybody else feels about the font, if we can change it or if there's -- maybe I'm the only one who thinks that way. Joe?

CHAIRMAN BROWN: My apologies, Donald, my apologies, totally. So, I want to be mindful of the fact of the time in front of us and the work that we still have. We'll have an opportunity to add any additional comment, I promise you. But Joe, I think you have a follow up?

MR. MENNA: Yes, Dr. Mr. Chairperson, Dr. and Donald, sorry to belabor this. Donald, number one, in 4 -- 4 is less desirable. But going all the way to the edge, those incuse lines and even the relief of the portrait would be diminished, because it's closer to the edge. It's still coinable, that's why it's included. 4A is a better choice in general. and the reason 4A, the font went that way, is it's a contemporaneous font to the subject matter. And then those lines on the side actually, symbolically, represent wings flanking each side of the name. So, there's a deliberate intent for everything that's on

that. Everything that's on 4A is very deliberate on the part of the designer to evoke not only the period, but also to kind of allude to her being aviatrix as her granddaughter described. Thank you.

CHAIRMAN BROWN: Thank you, Joe. And everyone, let's remember that we'll get an opportunity to hear or see how well we feel about the designs, by virtue of our vote. That's going to be, in fact, the telltale sign.

I must confess that when I looked at the designs, I was overwhelmed by their beauty. I sort of liked 1 and 2, because I liked the action, you know, seeing it active. And so, that's what really thrilled me.

But I must confess, the design that is favored by the relative, makes a lot of sense, and particularly the date that she became a -- in fact, got her license. And I'm of the mindset that when citizens see coins, that yes, it becomes somewhat useful because they look at it as a way to, in fact purchase goods and services. But at some point, there's an opportunity to talk about a story. To add the date about when she received her license,

represents another opportunity for history to be told. So, to me, that's one of the reasons why I lean towards that design.

Let me now pause and move from, in fact, a commenter, to in fact, ask questions. Are there any additional comments or motions from members at this time? I see someone's hand is up. Dr. Fuller?

DR. FULLER: Yes, Mr. Chairman. I wanted to ask -- a Committee member raised a question about the propeller on 4A. And I just wanted to ask, will that be addressed? What do the Committee members think about the propeller needing to be added? Thank you.

CHAIRMAN BROWN: I think it was raised initially by Mary. Does anyone else have any comments about that matter?

MR. VAN ALFEN: This is Peter Van Alfen. I think at the scale at which the coin, the quarter will be, I don't think a spinning propeller or even a stationary propeller will be terribly visible. So, I'm not sure if it matters greatly. In this case, it does seem to be a spinning propeller, at least the

fact that we can see it.

I also just want to make a brief comment at Donald's concern about the fonts and the wings on both sides. I really quite like that. I think Joe's comments about how that's evocative of the period is absolutely correct. Even though this is a few years before the Art Deco period begins, it certainly is Art Deco-like in presentation. And I really think it goes well with the overall presentation of the design. Thank you.

CHAIRMAN BROWN: Thank you. Dennis?

MR. TUCKER: Thank you, Mr. Chair.

Just to answer Dr. Fuller's question, I would say, as Peter did, that we don't need to add a propeller to the design. And also, if you have any children, and that you've ever taken your kids on an airplane flight, and the captain or a steward, or a flight attendant, is kind enough to give them a little pin, you will see stylized wings like that. So, I think it's a design element that a lot of people will recognize and it will make sense within the greater design, and I think it makes visual sense to the viewing public. Thank you.

CHAIRMAN BROWN: Thank you. Mike Moran?

MR. MORAN: Thank you, Dr. Brown. This is Mike Moran. You're standing on the ground, looking up at this plane, from this distance, you won't see that propeller. It's correct that it's shown and we should leave it alone.

CHAIRMAN BROWN: Thank you. Joe, I see your hand still up. Do you have follow-up?

MR. MENNA? I'm sorry, Dr. Brown, Mr. Chairperson. Yeah, another thing, regarding the text, if you note, it's italicized. And look at the direction of the plane. The plane and the text are actually harmonized intentionally. It's as if the forward motion of the plane and the slanting of the letters are synchronous. So, I think that was just a really cool device that the artist used. Sorry. Thank you.

CHAIRMAN BROWN: Thank you so much, Joe, really appreciate that. Are there any comments, or additional comments or clarification from anyone, CCAC members or Mint staff? Hearing none -- Ms. Coleman, do you have anything you would like to add,

based on what you have heard?

MS. COLEMAN: No. I just want to say I think 4A is beautiful, and also I like 5. So, whatever the Committee decides, the family would be happy.

CHAIRMAN BROWN: Very good. Any further discussion? Hearing none, the Committee will now score the reverse candidate designs for the 2023 Bessie Coleman quarter. Each of the Committee members should have received a copy of the score sheet that was emailed to you for the US Mint. Please mail, email or text your scores to Greg Weinman. Greg will tally your scores and will present the results in a few minutes.

So, let's take about five minutes of recess to submit our scores and allow Greg to tally up the scores, and then provide them back to us.

MR. WEINMAN: Chairman Brown, let's make it ten minutes. My history with this demonstrates that ten minutes is probably more appropriate. But once again, based entirely on how quickly you all give me your scores.

CHAIRMAN BROWN: Understand. That

makes a lot of sense.

MR. WEINMAN: Thank you.

CHAIRMAN BROWN: We're now in recess.
Ten minutes.

REPORTER: We are off the record.

(RECESS)

MR. WEINMAN: That actually worked out
a little faster than --

CHAIRMAN BROWN: Jennifer, do we still
have a quorum?

MR. WEINMAN: How much time do we have
left?

MS. WARREN: Two minutes from 9:56 AM.

MR. WEINMAN: We can wait the two
minutes then. I knew that if I asked for --

(RECESS)

REPORTER: We are now back on the
record at 10:08 AM. Mr. Brown?

CHAIRMAN BROWN: Thank you so much. We
are back. I recognize Greg Weinman, now counsel to
the CCAC, to present the results from the scoring
sheets.

MR. WEINMAN: Good morning, Dr. Brown.

As every member was present and scoring, this score is out of a possible score of 33 points. Reverse number 1 received 5 points; number 2 received 6 points; number 3 received 6 points; number 4 received 8 points; number 4A received 30 points, and that is the high scoring design. Design Reverse 5 received 20 points; 5A received 8 points; Reverse 6 received 10 points, and Reverse 6A received 5 points. Once again, the high scoring design is design Reverse 4A, with 30 points.

CHAIRMAN BROWN: Thank you so much, Greg. Well, we don't --

MS. WARREN: Dr. Brown, this is Jennifer, just to reminder to those coming in on the phone, just mute your phone, please. We will not be muting your microphone on our end. Just mute it on your phone. Thank you.

CHAIRMAN BROWN: Thank you so much, Jennifer. And thank you, Greg, again. While we don't need a motion, I want to make sure we give you a opportunity for any of the members of the CCAC who desire to offer a motion.

Hearing, and seeing that there are

none, and assuming that all discussion has concluded, I will now call the question.

All those in favor of design 4A, please signify by saying aye.

GROUP: Aye.

CHAIRMAN BROWN: Those opposed? It appears that the motion has passed. Are there any other further motions?

Ms. Coleman, we really want to thank you for joining us today. We are especially appreciative of you for sharing your time and your efforts in advancing the legacy of a phenomenal American, and advancing the knowledge of all Americans, myself included. Because, quite frankly, I did not hear about Bessie Coleman while I was in grade school. So, again, thank you for advancing the knowledge of all Americans about your very courageous aunt.

MS. COLEMAN: Thank you so much, Mr. Chairperson. Thank you. It was a honor. I'm so happy.

CHAIRMAN BROWN: The honor was hours and I'm sure we can't wait until we see that first

quarter, that we can, in fact, share with our friends with pride.

On that basis, we will now return back to April Stafford, the Chief of Mint's Office of Design Management, to present the reverse design for the 2023 Eleanor Roosevelt quarter.

MS. STAFFORD: Thank you. And here's some background about this great person.

Eleanor Roosevelt is well known as a first lady, author, reformer and leader. Appointed by President Truman to the United Nations General Assembly, Roosevelt served as a chairperson of the Human Rights Commission, where she oversaw the creation of the Universal Declaration of Human Rights.

During this time, she advocated diligently for the civil liberties and needs of the poor, minorities and the disadvantaged. Roosevelt was reappointed to the United Nations Delegation by President Kennedy, and served as the Chair for the President's Commission on the Status of Women.

Her myriad of accomplishments, including her syndicated column My Day that ran from

1935 to 1962 and the leadership role she played in promoting humanitarian efforts continue to inspire and motivate today. In addition to the National Women's History Museum reviewers that I mentioned earlier, the Smithsonian expert reviewing this portfolio includes Lisa Kathleen Grady, who is Curator of Women's Political History at the Smithsonian's National Museum of American History.

We are also very fortunate to have family members with us today, grandchildren of Eleanor Roosevelt, and they include Christopher D. Roosevelt and also I've been told possibly Nancy Roosevelt Ireland will be with us. Mr. Roosevelt, would you like to say a few words to the Committee?

MR. ROOSEVELT: Thank you very much. I would. Member of the Committee and Dr. Brown, thank you for inviting us to participate in this session. And I dare say that our grandmother is definitely somebody that you learned about in all levels of school in a number of circumstances since then. She was known not only as First Lady of the United States, but really first lady of the world.

CHAIRMAN BROWN: Sir, by mistake you are back on mute. Or back on. Okay. Thank you.

MR. ROOSEVELT: Sorry about that. There have been members -- three grandchildren of Eleanor and Franklin Roosevelt who have worked with Pam Borer and her staff on the lead-up to this meeting, and I'd just like to give special thanks to Pam and her staff for her -- for their patience and understanding and gentleness in dealing with a group of very, very independent people as members of a family often tend to be.

E.R., as the public sometimes knew her, we knew her as Grandmother, and strangely we would call her by the French name Grand-mere, was an absolutely wonderful grandmother to us. And we probably knew her better as Grandmother than we knew her as First Lady or First Lady of the world. She had a closet full of presents for every single grandchild that she had, something over 25 grandchildren, and there was a present in that closet for each one of us. And if we were around at the holidays, she took great pleasure in her choice in having selected one for us.

She was an extraordinary person to us, and I think, I'm guessing, that every single grandchild has a very special, unique, individual memory of her. My partners in this effort are her namesake Anna Eleanor Roosevelt, who is presently in the Netherlands for the international presentation of the FDR For Freedoms Award of the Roosevelt Institute and regrets that she cannot join us. My sister Nancy Roosevelt Ireland is the successor literary executor of both Eleanor and Franklin Roosevelt, and I hope Nancy is on this call. I've looked for her and can't find her, but if she is, I hope she will feel free to chime in and add any additional comments she would like.

MS. ROOSEVELT-IRELAND: Don't worry, Chris. I will.

MR. ROOSEVELT: Thank you, Nancy. I had a feeling that that might be the case.

I think we're all very appreciative of the process and particularly appreciate the family being asked to participate in this important process. Like herding cats, oftentimes when dealing with family

members, it's hard to get the unanimity. But I think I am accurate in stating that we have worked with Pam and her staff on the designs that were presented, and we have basically unified on reverse 02A as our favorite largely because it does have the longitude and latitude of the world.

Importantly for us and our recollection of our grandmother, it has the scales of justice or equality. She was probably one of the most important leaders of early, early, early civil rights efforts and recognizing underserved communities in our society, both at home and across the world. And it has a -- what we believe is the best personal likeness of her face and how she would dress.

We have also looked at 01A, which we liked the design very much, but we believe that the likeness of her face probably needs some improving. Maybe a hard look at how it might more track 02A, which was our favorite. And then our third was 06. Again, the likeness is better, but still probably needs a little improvement.

But most importantly, I think we

appreciate the opportunity to offer our suggestions and our favorites to this committee. And we thank the CCAC for its efforts. We are honored to participate. We are appreciative of the opportunity to have Eleanor Roosevelt on a quarter, and we wish you well in your discussions and deliberations. And of course if Nancy or I can add anything to the discussion, if you have any questions, please do not hesitate to call on us. Thank you very much.

MS. STAFFORD: Thank you so much. And it was -- thank you also for your kind words about Pam Borer's work. Yes, the design managers for these portfolios have worked a long time to bring these to fruition and have had a lot of help from a lot of fabulous mint experts and artists. Boneza Hancock was instrumental in the previous portfolio that this committee reviewed for Bessie Coleman, and as you noted Pam for this portfolio on Eleanor Roosevelt.

So before we go to the individual candidate design, I will share that all designs honoring Eleanor Roosevelt of course include her depiction and commemorate her work specifically with

Universal Declaration of Human Rights. So we'll start with Reverse 1, and we also have Reverse 1A. They both depict Roosevelt speaking at a microphone from the papers in her hand. 1A includes the additional inscription The Universal Declaration of Human Rights.

Reverse 2A portray Roosevelt and the scales of justice against a backdrop representing the globe and symbolizing her work on the Universal Declaration of Human Rights. The additional inscription is Universal Declaration of Human Rights. This again is the family's preference. And I should note that the reviewers at the National Women's History Museum also concur with this preference.

And then finally, Reverse 6 depicts Roosevelt seated at a desk in front of papers and a microphone. The additional inscription is the Universal Declaration of Human Rights. This design the Smithsonian reviewer preferred because it conveys her thoughtfulness at U.N. meetings, and she felt that the inscription reads very clearly here. Specifically, the Universal Declaration of Human Rights.

And Dr. Brown, that concludes the candidate designs for this portfolio.

CHAIRMAN BROWN: Thank you so much, April.

And thank you, Mr. Roosevelt. And by the way, that's the first time I've heard that phrase herding cats outside, in fact, a conversation about meetings of physicians. I thought we had monopoly on that, and I'm sure we will hear your sister because I do understand about sibling conversations and engagements. So we look forward to that. So again, Joe and like, do you have anything to share with the Committee on the designs for this coin?

MR. COSTELLO: No, Dr. Brown. This is Mike. All four designs are coinable, so therefore I don't have any comments.

CHAIRMAN BROWN: And Joe, yourself?

MR. MENNA: This is Joe Menna. Dr. Brown, Mr. Chairperson, selfishly I have to say one of the greatest honors of my career as U.S. Mint artist was to design and sculpt the FDR Presidential Dollar and the gold spouse coin that we did in tandem with

that was beautifully sculpted by Phebe Hemphill. And I think we have an opportunity to build on that legacy by the selection of this coin.

3A has, in my opinion, as the family feels, the stakeholder -- excuse me, the portrait is absolutely -- this might be the best representation of Eleanor Roosevelt, Mrs. Roosevelt, that we've ever presented on a United States Mint coin. The symbol -- the artistic symbolism of her not only being a First Lady of the world -- of the United States, but of the world. It's represented by her global efforts behind her symbolically. Her passion for justice is represented by the scales to her -- to the left side of the coin.

The -- we were able to fit in -- the designer was able to fit in the Universal Declaration of Human Rights late in the design and still make it a magnificent composition. It's a -- this is one of the most senior master designers of -- this is maybe one of the best coin designers without naming names in my opinion in the past 50 years. And I think it's an outstanding choice.

Any challenges that were faced for the portraits and the other coins, as the family members mentioned, are not a deficiency on the part of the artist. The challenge is capturing the majesty of this particular American, our profound -- and all of our artists are more than capable of doing fantastic portraits. There's just -- there's a special quality to the First Lady that is -- I would say is intangible and not just physical. And this is the best design that captures that artistically in my opinion. Thank you. I'm not lobbying to be picked. I'm just talking about from the art perspective.

MS. STAFFORD: Thank you, Joe. This is April. I just want to add for the record, I -- unless I misheard, Joe was referring to Design 2A. I think he may have spoke and said 3A. So --

MR. MENNA: Yes. Yes, yes, yes.

MS. STAFFORD: Thank you so much, Joe.

CHAIRMAN BROWN: Thank you both so much. Now turning to the Committee, from the Committee members, are there any technical or legal questions from the Committee about the program or the

designs of the 2023 Eleanor Roosevelt Quarter before we begin our general discussion?

MR. BERNSTEIN: Dr. Brown, I had a technical question. This is Art Bernstein.

CHAIRMAN BROWN: Please proceed. Thank you.

MR. BERNSTEIN: I was just curious. Two of the coin designs have the word "The" in front of Universal Declaration of Human Rights and one does not, and I was wondering why there was a difference, and if one is correct and one is not.

MS. STAFFORD: So let me call upon the design manager Pam Borer.

Pam, I believe that the answer is no, it's a -- simply a style preference for the artist. Do you have any particular insight into that? And I also see Mr. Roosevelt's hand is up. So Pam, if you don't have anything, I'll go to him.

MS. BORER: Yeah, I don't have anything to add. I would defer to Mr. Roosevelt.

MS. STAFFORD: Mr. Roosevelt?

MR. ROOSEVELT: Hi. I appreciate the

question, and obviously across this country we run into the question of "the" being added to a title frequently. I think it's a great question. I would only offer that universally, the Universal Declaration of Human Rights is referred to UDHR. Now, of course that leaves out the word "of".

So I think it's really an open question, and if you have legal research that might indicate that it is properly title The Universal Declaration of Human Rights, that addition would be in no way objectionable to the family. But I refer back to UDHR as how it's referred to without "of" and without "the". Thanks for the question.

CHAIRMAN BROWN: Are there any other questions from members of the Committee pertaining to technical or legal issues? Hearing none, let us begin our consideration. I would like to remind members again to please try to keep your comments to five minutes or less and identify yourself prior to speaking. We'll be keeping track of time, and I will indicate when time is up as diplomatically as I can. I ask that members please wrap up your comments when

we are close to their five minutes.

Additionally, if any members have questions or comments on the program, please refrain from asking them or discussing until you are recognized or at the end of this discussion of this program when I will ask you are there additional comments. Let us begin with Sam Gill.

MR. GILL: Thank you, Dr. Brown. Well, it's indeed an honor to work on anything with Eleanor Roosevelt. And it's just a -- hugely impressed with all of her work throughout her entire life. And she impacted this country and the world probably more or as much as any woman has ever done. So this is an entirely appropriate honor. Mr. Roosevelt, his comments today were extremely helpful and very, very interesting to hear. It's just a marvelous legacy for that family.

I'm going to certainly echo that 2A is the right one for this. It encompasses virtually everything that has to do with this Universal Declaration of Human Rights. It's got the world there. And I like the fact that she's wearing a hat

because it says to me she's on the move, she -- as she always was on the move doing something doing good work. So 2A is the choice for me.

But I do want to commend Number 6 because I just think that's a really sweet portrait of her. Maybe the 2A is a better one, but I like the Number 6 and the thoughtful look that she has there. Thank you, Mr. Chairman.

REPORTER: Mr. Chairman, you're on mute.

CHAIRMAN BROWN: My apologies. I was trying to spare you all.

REPORTER: Yeah. Could the last speaker please identify themselves?

MR. GILL: Yes. This is Sam Gill.

REPORTER: Thank you.

CHAIRMAN BROWN: Thank you. Let's move onto Mary Lannin.

MS. LANNIN: Can you hear me?

CHAIRMAN BROWN: Yes, ma'am.

MS. LANNIN: Okay. Great. I would like to echo everything that Sam said. 2A was my

absolute favorite. That is -- in my mind's eye, that is how I picture Eleanor Roosevelt. And I agree with Sam on Number 6, that the thoughtfulness. Think of all the works that she has done in her life and is reflecting on that. But I will go with what the family feels and what I feel is I'm going to put all my votes behind 2A. Thank you very much.

CHAIRMAN BROWN: Thank you. Now turning to Donald Scarinci.

MR. SCARINCI: So, yeah. First of all, on the coin, 2A was absolutely my pick too, Joe. Nice design. You know, and I don't have any fear about the teeth because you would've normally heard from me about the teeth. But you got this, and you know, I really think it captures Eleanor Roosevelt. And to -- you know, and to Christopher and Nancy, I have to tell you I have had the pleasure of actually interacting with the Roosevelts, with Eleanor and Franklin. I teach constitutional law to lawyers in three states, and I use actors to play the various parts of figures when I'm illustrating points of constitutional law.

And I did a -- I do a very popular

sell-out seminar with Franklin and Eleanor Roosevelt. So we actually did some filming at Eleanor Roosevelt's house in New York City, which I live about a block away from. So it's very cool. Very -- it's an honor to meet both of you today. And I love your choice of coin. Your taste in coins is impeccable.

MS. ROOSEVELT-IRELAND: Well, thank you very much. That's nice to hear, and your course sounds great.

MR. SCARINCI: Thank you.

CHAIRMAN BROWN: Thank you so much.
Moving along to Mike Moran.

MR. MORAN: Thank you, Dr. Brown. As a Trustee and Secretary of the Theodore Roosevelt Association, the other side of the family, I often have to pick up books and read them just to stay on top of my game. The one I just finished was a dual biography of Alice Roosevelt Longworth and Eleanor Roosevelt. And for those of you who don't know, the two of you were antagonists through a good part of their lives.

And I'm sure the family representatives

here are going, oh, no, he's not going to go there today. You're right. I'm not. However, I came away from -- the one thing I came away from that book knowing a lot of the story of Alice was a profound respect for Eleanor Roosevelt. There's no question she was a trailblazer as First Lady in the White House. But she soared once she got out from underneath the shadow of the White House. And on the world stage, she was spectacular.

I was one of the reviewers of the reverse for her spouse coin, and Joe may like the sculpts that he got. I didn't like the package. I felt it was lacking, that it did not really present her, reflect her as I felt she deserved on that coin. And what I thought about particularly when I looked at this package was the reason why it didn't was she just simply cast a shadow that was too big and too complex to capture on a two-dimensional disk, metallic disk the size of either a \$10 gold piece or in this case a quarter.

But when I looked at these designs, I was dead wrong. There's no question it's 2A. It

would be insulting if we did anything other than 2A. It's superb in its design to capture the essence of a woman whose perspective was as broad as this world. So I'm all over 2A, and I'm really all over Eleanor Roosevelt as a fine woman. Thank you.

CHAIRMAN BROWN: Thank you, Mike.

Moving onto Robin Salmon.

MS. SALMON: This is Robin Salmon.

Thank you, Mr. Chair. I was drawn instantly to 2A because of the design. To me, that image of Eleanor Roosevelt is the First Lady of the world. And I also like the lettering on this particular design, the way her name stands out from the other lettering and all of the symbolism that's already been discussed.

On a personal note, my mother worked in Washington during World War II and often found herself in an elevator with the First Lady. And she loved to tell the story of how kind she was and, you know, here -- my mother being nobody was so impressed by her warmth and generosity. And she saw her on more than one occasion, and Mrs. Roosevelt would even remember her name every time. And my mother just loved to tell

that story. So, that's neither here nor there, but I wanted the family to know. Thank you.

CHAIRMAN BROWN: Outstanding. Next up is Dennis Tucker.

MR. TUCKER: Thank you, Mr. Chair. And thank you to Mr. Roosevelt and Mrs. Ireland. We appreciate your input of course. I think 2A is wonderful for all of the reasons that have been laid out here. It's a charming portrait. I think it's -- it makes a wonderful companion to the 2014 \$10 gold coin, which shows a slightly younger portrait of Eleanor Roosevelt. Of course this shows her after her time in the White House.

And you know, I was wondering when this program first started, this coinage program, whether any first ladies would make their way into the program. And I was very happy to see that Eleanor Roosevelt did, because if any first lady deserves to be in this program, it's her. And above and beyond that, she deserves to be on this U.S. quarter dollar for the work that she continued to do beyond the White House. So I think she's a very appropriate subject,

and 2A is a wonderful design.

I will just mention a few things that haven't been mentioned yet. The small details that the designer has put into this coin, the lower case "of" in United States of America I think is a nice artistic flourish. The use of the stars to left and right to separate different elements of lettering is a nice touch, and we don't see that in all of the designs in the different portfolios that we're studying today.

As for the absence of the definite article "the" in Universal Declaration of Human Rights, I think that's fine as an artistic -- a bit of artistic license. And it certainly is well-balanced the way we have it without the word "the".

If I have any time left, I would like to give it to Nancy Roosevelt-Ireland. She did not speak earlier, and this might be an opportunity for her to do so if she would like to. Thank you all.

MS. BORER: Dr. Brown, this is Pam Borer if I might just add that we know that the United Nations used UDHR both with and without the "the", so

it appears to be very appropriate with the "the" as well.

CHAIRMAN BROWN: Thank you so much.

And --

MS. BORER: Mm-hmm.

CHAIRMAN BROWN: -- based on the fact -- the gallant approach by Dennis, Ms. Roosevelt, we'd like to give you an opportunity to in fact offer any comments that you would like to at this time. Because I think it's certainly reasonable, and I'm kind of surprised you didn't because my sister certainly would have.

MS. ROOSEVELT-IRELAND: Well, the good news is that my brother Chris and I agree on most things, particularly this. And I -- but I do want to say from myself something he said, which is that we really appreciate this process and being included in it. And it is just from a civilian bystander, it's been fascinating to see how this works. And Pam has led us very well, and I think of how many families she must be shepherding. But we appreciate working with her and Jennifer and seeing this process and hearing

from all of you. So thank you very much.

CHAIRMAN BROWN: Thank you so much for your comments. Now let's turn to Dennis. I'm sorry, not Dennis, Dean.

MR. KOTLOWSKI: Thank you very much, Mr. Chairman. This is Dean Kotlowski. I saw that Joe Menna had his hand up. If Joe wanted to say anything at this point, I would delay my comments.

MR. MENNA: It's more of an anecdotal thing in relation with what the family just said. I think it's not a happy coincidence that so often the best designs are in alignment with the stakeholder or family's wishes. I think that speaks to the effort that the Mint works hand-in-hand with the family members to come up with the best designs. And if you were to do an inventory, I think you would find time and time again that there usually are a voice. So I think that's a testament to the work of April and her team. Thank you.

MR. KOTLOWSKI: And again --

CHAIRMAN BROWN: Thank you so much.

MR. KOTLOWSKI: -- court reporter, this

is Dean Kotlowski speaking. And my choice is for 2A for all of the reasons that have been stated. I do appreciate what Sam said about the hat. It's got wonderful balance, a great portrait. A very warm portrait, very warm and friendly depiction of Eleanor Roosevelt.

I would like to use the balance of my time to share my personal thoughts and connections with the Roosevelts and Franklin Roosevelt. I teach a course at Salisbury University on America in the 1930s. And for the members of the family, I did a book about Paul McNutt, the governor of Indiana who was a rival and a subordinate of Roosevelt's. And some of the reviewers remarked it was very much like a dual portrait.

I've also done some writing about the Roosevelts in film. So my intellectual life is heavily engaged with the Roosevelts, the Franklin Roosevelt era. And I also would like to thank the Franklin D. Roosevelt Library and members of the family for their encouragement.

Now, I have met Mary Roosevelt, who is

the widow, the last wife of James Roosevelt, the oldest son of Eleanor and Franklin Roosevelt.

And Mr. Roosevelt and Ms. Ireland, I met a man at the Franklin D. Roosevelt Library a man who I believe would be your elder first cousin Curtis Roosevelt, the late Curtis Roosevelt, the oldest grandson of Eleanor and Franklin Roosevelt. Very approachable person, as you both seem to be. He was at the desk at the FDR Library, and I was told I could go up and talk to him.

And I shook his hand, and I said to him, my grandfather loved your grandfather. And I share that story with my students at Salisbury University, and they really, really like it.

And the last thing I'm going to say in my comments, I don't know if legally I'm supposed to be doing this, sharing artifacts with you all, but I am, again, a stamp collector. And I don't know if you can see this. I got this --

MS. ROOSEVELT-IRELAND: That's FDR.

MR. KOTLOWSKI: Yeah. I have a collection of stamps called -- a compilation called

U.S. Presidents on International Stamps, and these are stamps that were issued by countries of Eleanor Roosevelt --

MS. ROOSEVELT-IRELAND: Hmm.

MR. KOTLOWSKI: -- from 1963, a year after her death and coincidentally the 15th anniversary of the U.N. Declaration on Human Rights. And you can see up here how times have changed. This is a stamp from Iran --

MS. ROOSEVELT-IRELAND: Mm-hmm.

MR. KOTLOWSKI: -- of Eleanor Roosevelt. So a little bit of philately here on a Tuesday morning. Thank you very much.

MAN 1: No legal objection at all.

CHAIRMAN BROWN: Well, outstanding comments. Dean, thank you so much. Turning now to Peter.

MR. VAN ALFEN: Thank you, Dr. Brown. This is Peter Van Alfen. I just want to preface this by saying that the Roosevelt homes in Hyde Park is one of my favorite places to visit, particularly on the eve of presidential elections. It's something of a

pilgrimage site for me. So I've spent a great deal of time up there, really enjoy the place, and I'm really thrilled to be participating in this meeting today, particularly with family members.

And I have to agree with my colleagues and the family as well that 2A is a preferred choice and certainly my preferred choice. I think it's a wonderful design. I love the fonts that "Eleanor Roosevelt" is written in. The portrait I think is fantastic, and I really think that the globe, the lattice work of the longitude and latitudes really works well in this design. And so I'm happy to support this particular design. Thank you.

CHAIRMAN BROWN: Thank you, Peter.

Art?

MR. BERNSTEIN: Hello. This is Art Bernstein. All of my compliments for Design 02A have already been said, so I'll just say that I concur. Thank you.

CHAIRMAN BROWN: Thank you. Dr.

Fuller?

DR. FULLER: Thank you, Mr. Chairman.

Welcome to the family. It's an honor to be on this committee discussing this very important coin with you. First, let me say that certainly as someone who has studied international studies at the City College of New York and the history of international relations and international history at the London School of Economics, you know you have to study the history of human right, Eleanor Roosevelt.

I mean, all of that is important to students who study international studies, international relations, and things of that nature. And certainly as a scholar today, I have to include information about this very important period in world history. What I really, really like about the coin, therefore, is how international it is. And of course, this has already been said, I'm very happy that Dean has pointed out that, you know, that Mrs. Roosevelt has been represented on stamps and, you know, in other countries and things of that nature.

So I think that, you know, this coin really allows an educator to use it to educate. You know, if you had this coin in a classroom and you gave

it to a student, the information that's on it would allow it to become a conversation piece. You know, what does the globe mean? What does -- you know, what do the scales of justice mean, the Declaration -- the Universal Declaration of Human Rights. All of that allows it to be used as an object of teaching.

The one thing I would ask is whether or not the actual date for the Universal Declaration of Human Rights should be included, and that's a question that I pose to the Committee. Thank you very much.

CHAIRMAN BROWN: Thank you so much, Dr. Fuller. Really appreciate that.

And I want to just say to the family and to my members of -- my colleagues on the Committee that what my colleagues shared with you, I do not believe I have the skill or the experience to do anything better than what they have said.

But I also want to share with you a story that I feel really touches me. Because the first dime that I had in my possession as a child was a Roosevelt dime. And to me -- but to think about the full circle by someone from the community that I was

raised in would have not only the dime but the opportunity to actually be on the CCAC, and even more so icing on the cake, to hear from family members of this beloved president.

So, I want you to know that I really take this as one of the, in fact, parts of my bucket list to say that something that was really something that I can share with my family. So thank you for that opportunity.

So now I'm going to return back to my job as CCAC Chair and ask any of my colleagues if there are any additional comments or motions from any of the CCAC members at this time. I'll now turn to members of the Mint, Joe Menna, Mike, April, Michele, or the other Mint staff. Do you have any additional comments or clarifications?

MS. WARREN: Dr. Brown, this is Jennifer Warren. Mike Moran did raise his hand.

CHAIRMAN BROWN: My apologies, Mike. Please forgive me.

MR. MORAN: Dr. Brown, after listening to --

CHAIRMAN BROWN: (inaudible).

MR. MORAN: -- after listening to everybody's comments, I'd like to make the motion that we unanimously select Design 2A and move on.

CHAIRMAN BROWN: Do I have a second?

MR. KOTLOWSKI: Second, Dean Kotlowski.

CHAIRMAN BROWN: Hearing a second, all those in favor say aye.

MEMBERS: Aye.

CHAIRMAN BROWN: Anyone opposed? Any further discussion? Hearing none, but Joe, I want to recognize your hand because you had your hand up. Did you have anything else you want the Committee to consider or hear?

MR. MENNA: This is Joe Menna. Dr. Brown, I was just going to honor Dr. Fuller's comment and the addition of the date would throw the balance off, the design of the coin, the Universal -- the text at the bottom kind of completes the circle. Any other messing around with it by putting it on top of the globe would ruin that too. So while Dr. Fuller has -- it's -- in terms of the narrative it's a great idea,

but visually it won't work. So I just want to show respect to the doctor and offer that comment. Thank you.

CHAIRMAN BROWN: Thank you so much, Joe. We'll take that as a point of information for members of the Committee. At this point, I see hands up from Mr. Roosevelt and I also see it from Jennifer.

MR. ROOSEVELT: Dr. Brown, Chris Roosevelt again. And I just wanted to again express our appreciation. And before you leave the subject of this particular quarter design for Eleanor Roosevelt, one of her favorite people in all the world, both presidential candidate and United Nations Ambassador was Adlai Stevenson. And upon the occasion of the completion of the Eleanor Roosevelt wings at the Franklin D. Roosevelt Library, a coin was issued and all of us who have a copy of it think it's one of the more beautiful coins.

And I'd just like to read the inscription on it that was attributed to Adlai Stevenson, which I think encapsulates exactly what we all feel and what the world feels about somebody who,

yes, by luck of the draw was our grandmother. But more importantly, she really was the First Lady to all of us. And the quote reads, "She would rather light a candle than curse the darkness and her glow has warmed the world." Thanks for listening.

CHAIRMAN BROWN: Thank you so much.

Jennifer?

MS. WARREN: Hi, Dr. Brown. I just wanted to suggest to CCAC members to -- it -- when you get a chance on the break, just to still send in your score sheets if you have some merits and other things just so we have that for the artists. So --

CHAIRMAN BROWN: Exactly.

MS. WARREN: -- just to clarify that.

CHAIRMAN BROWN: Thank you. Yeah, thank you.

MS. WARREN: Thank you.

CHAIRMAN BROWN: Yeah, you don't need a score. Just merit is fine.

MS. WARREN: Yeah. And that doesn't need to be -- we don't need to take a break for it, but whenever you guys get a chance. Thank you.

CHAIRMAN BROWN: Mm-hmm. Outstanding.

At this point, each of the committee members should have received a copy of a scoresheet in the package that was emailed to you. Please email or text your scores to Greg Weinman. Greg will then tally the scores and will present the results in ten minutes.

MS. WARREN: Dr. Brown --

CHAIRMAN BROWN: We will take --

MS. WARREN: -- this is Jennifer. You -- we don't have to since you guys just unanimously accepted the design.

CHAIRMAN BROWN: Exactly. My apologies.

MS. WARREN: But -- so -- but you have the scoresheets. And again, when you get a chance, we can just send those in later for the merit, but we can move onto the next one.

CHAIRMAN BROWN: Okay. Outstanding. Isn't it great to have such great talent at the U.S. Mint? Outstanding. Okay. Let's move on. Well, let me just say how much -- finally to the Roosevelts, I really want to thank you, Ms. Roosevelt-Ireland and

Mr. Roosevelt, for sharing your time and efforts in advancing the legacy of a dedicated American, and advancing the knowledge of all Americans about your grandmother.

We are truly appreciative of the time that you've taken out to do so. And please -- in fact, I'm going to look forward to this being a coin that I'm going to treasure among those that I collect as a modern coin collector.

MS. ROOSEVELT-IRELAND: Thank you. If I may say one thing. This invitation goes to everyone. The FDR Library in Hyde Park, New York would love to see you. And you just send me an email. I'm the Chair of the Trustees. We would welcome you, any of you, with open arms, especially those of you who might've met her and have wonderful stories connecting you with Eleanor.

MR. ROOSEVELT: And on behalf of the family, thank you so much for offering us this opportunity to speak with you, and we wish you well in all your efforts. Thank you, Dr. Brown, and all the members of the CCAC.

CHAIRMAN BROWN: Thank you both, and have a great remainder of this phenomenal day.

We now will return to April, Chief of the Mints Office of Design Management, to present the reverse designs for the 2023 Jovita Idar Quarter. Jovita Idar Quarter.

MS. STAFFORD: Thank you so much. Okay. A little background on Jovita Idar. Jovita Idar was a Mexican-American journalist, activist, teacher, and suffragist. She devoted her life to fighting against segregation and injustice. Idar's ideas and practices were ahead of her time. She made it her mission to pursue civil rights for Mexican-Americans and believed education was the foundation for a better future.

Idar wrote many news articles in various publications about racism, the Mexican Revolution, school segregation, poverty, and to improve the educational, social, and economic conditions of Mexican Tejanos. Throughout her life, Idar remained on the front lines of change and refused to be silenced by a world that reviled who she was.

In addition to the National Women's History Museum reviewers that we had review this portfolio that I mentioned to this committee earlier, we have the following Smithsonian scholars who reviewed the designs that you will be considering today. We have Dr. Tey Marianna Nunn, Director of the American Women's History Initiative and an award-winning author and museum curator, as well as Dr. Diana Turnbow. She's with the Smithsonian American Women's History Initiative.

So we also have family representatives with us today. They include Elizabeth Lopez and Martha Aki. Ms. Lopez and Ms. Aki, would you like to say a few words to the committee? Ms. Lopez or Ms. Aki, are you with us?

They might be having a little bit of trouble coming off of mute.

MS. AKI: I'm on. Liz, are you on?

MS. LOPEZ: I'm on -- off mute and I don't know what else. Go ahead and get started. I'll just go ahead and get started. Let me start over. I want to say what an honor this is to our family. It's

been an amazing process and hard to believe that we've been at it for a year.

I want to especially thank Ms. Boneza Hancock for all her diligence in working with us and clarifying and explaining all that needed to be done to reach this point. And to April Stafford and her work with us, her enthusiasm in being sure we had what we needed. It is an honor and privilege to speaking to this coinage committee.

Jovita Idar has been a prominent historical figure in the state of Texas for some time, and a very, very important figure in our family. My grandmother Evita was Jovita Idar's only sister who died in childbirth leaving two girls, Evangeline, three years old, and Jovita, one year old, her namesake. Jovita Idar basically raised these two sisters and cared and nurtured them until she died.

Jovita, when she married, became Jovita Lopez and Evangeline became Evangeline (inaudible). Martha Aki, who is also on this call, she and I are daughters of Jovita Lopez. We have two other brothers. And the children of Evangeline are five.

Jovita Idar has been a critical figure in our family from the dawn of time, I think, who made a strong impact on our mothers, which therefore impacted us.

During this process, it has been odd to refer to her always as Jovita Idar because we have always known her as Tia Jovita, Tia being Spanish for aunt. As stated in the intro, she was an exceptional Mexican-American journalist, activist, educator, teacher, suffragist, leader, a defender of women's rights, progressive in her thoughts, community, and political action. Importance of family was critical to her, and she was a staunch member of the Methodist Church.

These attributes have lived and continue to live and shape our family. Journalist, activist, suffragist are the qualifiers that give meaning to who she was and what she has been. Her commitment to an advocacy for organizing women leaders in all aspects of justice and service was rooted in her deep respect for the gifted women leaders she grew up with in her family and her church, something which has shaped our family through the years. Because of

this, her words, educate a woman and you educate a family, became words that identified her and all who knew her.

MS. AKI: Our family was thoroughly impressed with every masterpiece submitted by the artists. Their ability to represent the life of Jovita Idar in both contemporary and traditional designs made our selections difficult. However, the family of Jovita Idar have chosen the reverse candidate designs JIR01 and 02 for very specific reasons as the -- as well as the simplicity of their design.

Our selected masterpiece design of Jovita Idar in JIR01 is from an iconic portrait from which our family's memories reside, and which was displayed in our homes. This portrait and masterpiece represents her courage, strength, and a pensive desire for her vision of equality amongst people. Her statement of educate a woman and you educate a family is a reminder of what our mothers ingrained in our lives as Idar descendants, and one in which our families live by. The artist captures our Tia Jovita

masterfully.

The masterpiece rendition of Jovita Idar in JIR02 is from the same portrait used in 01. This portrait has been used in the seventh grade Texas history curriculum since 1990. This portrait was actually used on the front and back covers of the junior high school Texas history books over the years and continues to be used.

Students in Texas were taught about her activism for all people in regards to education, women's rights, and the rights of the least, the last, and the lost. We would only hope that students taught in Texas who now live over our entire country will recognize her per this masterpiece design on the upcoming 2023 American Women's Quarters series.

As states in a New York Times article in August of 2020, Jovita Idar will no longer be overlooked. The family wishes to thank the designers, the committee, and all the representatives that have guided our family in this process. This has been an honor, and we anxiously await your determination.

REPORTER: Ms. Aki, could you state

your name for the record after your comment, please.

MS. AKI: My name is Martha Lopez Aki.

REPORTER: Thank you.

MS. STAFFORD: Thank you, Ms. Aki.

Thank you both so much, Ms. Lopez and Ms. Aki.

All right. So we will go through the designs that you will be considering today. All designs honoring Jovita Idar represent her depiction and various elements, of course noting her accomplishments. So we'll start with Reverses 1, 2, and 5. These are all variations of the same design. Additional inscriptions across them include, "Educate a woman and you educate a family," and "Journalist, activist, suffragist".

So we'll go back to Reverse 1 and Reverse 2. These two designs, again, are the family's preferred designs, as well as the preferences of reviewers at the Smithsonian and the National Women's History Museum. I will add, though, that most of those reviewers actually preferred Reverse 2 slightly over Reverse 1 because of the additional elements, including the newspaper with the Spanish title La

Cronica and the inscriptions that name Jovita Idar's accomplishments. They felt that these additional elements extend her story. And then of course back to Reverse 5.

All right. Jumping to Reverse 4, this design depicts Idar holding a copy of La Cronica. She wrote for it under several pseudonyms, including Asteria, the Greek Goddess of Justice. The scales behind Idar are not only a nod to her pen name, but also represent how she fought tirelessly for justice for Mexican-Americans, voting rights for women, and for the right to a good education for the children of her community.

Reverses 6 and 6A depict Idar holding a newspaper while wearing the symbol of Asteria on her necklace. Reverse 6 seen here has the additional inscription, "When you educate a woman, you educate a family," while 6A has " Cuando educas a una mujer, educas a una familia" the same inscription in Spanish.

Reverse 7 depicts a floral pattern inspired by traditional Mexican embroidery and a dahlia, the national flower of Mexico, as a nod to her

heritage. Additional inscriptions include "Journalist, Teacher, Activist, Nurse" radiating around her to convey her immense energy.

Reverses 8 and 8A depict Idar with her hands clasped. Within the body, there is text that represents the newspapers she wrote for and the great accomplishments in her life along with required inscriptions. So here again, you have Reverse 8 and 8A.

Reverse 9 depicts Idar as she stands strongly with her arms crossed in front of her holding a newspaper, her weapon in fighting social injustice, racial inequality, and to battle for the rights of Mexican-Americans.

Reverse 10 depicts Idar holding La Cronica, a newspaper with the additional inscription "Teacher, Activist, Journalist" along with the outline and symbol of the state of Texas.

Reverse 11 depicts Idar writing at her desk with the additional inscription "Educate a woman, and you educate a family" along the border.

And Dr. Brown, that concludes the

candidate designs.

CHAIRMAN BROWN: Outstanding. And thank you so much, April. And I'm going to thank the family for their fantastic comments as well.

At this point, Joe, do you or Mike have anything that you want to share with the committee regarding the designs on these coins?

MR. MENNA: Mr. Chairperson, Dr. Brown, this is Joe Menna. I defer to my boss Michael Costello to speak first.

MR. COSTELLO: Dr. Brown, I have no comment. Thanks.

MR. MENNA: Okay. Dr. -- I don't mean to interrupt you, Dr. Brown.

CHAIRMAN BROWN: No, please proceed, Joe.

MR. MENNA: Yes, sir. Again, this is Joe Menna. In direct contrast to what I said about -- there are -- what I said about stakeholders being in alignment with the best designs, I'm not saying I'm an expert on the best designs. But me personally, thank you to the family members. I fully -- Designs 1 and 2

are wonderful. Design 2 is just a flip of the portrait, therefore, it does -- I'm sure the family members feel it's accurate. But when I went over this, when you simply -- people are not -- they're bilaterally symmetrical up to a point.

When you flip someone's portrait, you're going to lose some of the character. So that's one reason to stay away from it from an artistic perspective, as is the full lack of polish on this coin. The field is totally textured. So if this coin were selected, I would suggest that the committee consider removing the great textured feel because there's absolutely no polish on this coin.

The coin that I -- and also, any of the coins that you folks have seen with scales, just symbolically from an artistic perspective, repeating scales of justice, I'm not saying it's undesirable. But as it's such a prominent feature on the Eleanor Roosevelt selection, it may be -- and this with it being in the same set, that might be something to think about. I'm not going to recommend what the committee should or shouldn't do.

But ultimately, I have to stress from a purely artistic perspective -- this might sound totally off the wall. And again, I'm not lobbying. I'm not trying to be an advocate, I'm just talking about as an artist, Design 8 is maybe one of the greatest things I've seen in my 16 years at the United States Mint.

Here is a woman of letters. This is a very innovative design. It bespeaks to a broad spectrum of graphic design history. She is being represented both three-dimensionally and two-dimensionally. Her whole person is made up of symbolic words, all either representing not only her, but the required inscriptions are included in this field of text contained within her body.

And this is the closest that I've seen to a U.S. Mint coin ever representing something as close to the mastery of Gustav Klimt, who so ably combined two-dimensional design with three-dimensional design. And the profound -- this is a circulating coin that has negative spaces as if it's a congressional gold medal. This is something we've never seen.

So based on all the artistic criteria that I've heard the committee express during my 16 years at the Mint, I think this is like -- from an artist's perspective, and all respect to the family, all respect to the women who have spoke, I don't -- I'm not saying that their selections are inferior any way, shape, or form. I just think artistically this is like -- this is maybe the best thing I've ever seen done by a U.S. Mint artist, frankly. That's it. Thank you so much.

CHAIRMAN BROWN: Thank you so much, gentlemen. I really appreciate your comments.

Now turning to the committee members, do you have any technical or legal questions about the program or the designs on this quarter before we begin our general discussion? Not seeing anyone with a hand or comment, then I will assume that we can proceed to begin our discussion.

I'd like to remind again, members, to please try to keep your comments to five minutes or less, and identify yourself prior to speaking. We will keeping track of time, and I will indicate when

your time is up. I ask that members please wrap up your comments when they are close to the end of the five minutes.

Additionally, if any members have questions or comments of any program aspect, please refrain at this point from asking or discussing these until you are recognized or at the end of the discussion of this program when I will certainly ask for additional comments. With that guidance, let's begin with Mary Lannin.

MS. LANNIN: Oh, I'm so happy you did that. I want to tell Joe I completely agree with everything he said. Design Number 8 is absolutely stunning. Again, with all respect to the family and to the stakeholders that reviewed these designs, this might be coin of the year. This is a fabulous, fabulous design. It just takes everything that she's made of inside and shows it on the outside. So this will get all of my votes. Thank you very much.

CHAIRMAN BROWN: Thank you, Mary.
Let's turn down -- turn now to Donald.

MR. SCARINCI: Did you just call me?

CHAIRMAN BROWN: Yes, sir.

MR. SCARINCI: Okay. So I love -- you know, I love Reverse 8 because of the negative space. I just think it's -- you know, but I don't see how we can do this. You know, I guess you've got all the -- this is just fascinating. I mean, I just love what the artist did in this coin. And while I appreciate, you know, that people -- you know, that the family likes 02, I have to give this my complete support.

I think 08 is, you know, is just, you know, clever. It uses negative space. It's got -- you know, it uses the -- you know, all the stuff that has to be on a coin as decorative. I just have to go with this. I think it's great.

CHAIRMAN BROWN: Thank you so much.
Let's turn now to Mike Moran.

MR. MORAN: This is Mike Moran. Now all of you that heard me lead off with my discussion about clients and what we do and don't do know why. Good Lord. This is the best art, Number 8, that I have seen in my 11 years on the CCAC. I love the fact that Jovita Idar is incused. I love the plain field.

If it doesn't get coin of the year I'll be sad.

But even more so, I want to say to the Mint Management, please, please, please let us do this one. We didn't get our Anna May Wong in a movie poster format, but this is head and shoulders above anything. There's no gimmick to this. It's just -- it's beautiful. It will set the tone for the women on the quarters program. It will be the flagship design, period. I'm all over it. Thank you.

CHAIRMAN BROWN: Why don't you tell us how you really feel, Mike. I'm only kidding you. I'm going to move onto Robin.

MR. MORAN: Wait until I get some wine in me.

CHAIRMAN BROWN: Okay. Moving to Robin.

MS. SALMON: This is Robin Salmon. Yes, from the artistic perspective, I was completely blown away by 8 and 8A, and almost didn't believe what I was seeing. It is truly spectacular. It's also a wonderful portrait of the woman. And I'm going to put all of my votes behind 8. Thank you.

CHAIRMAN BROWN: Okay. Thank you so much. Let's turn to Dennis.

MR. TUCKER: Thank you, Mr. Chair. And thank you to the family members, Ms. Lopez and Ms. Aki, for your insight.

And Joe, thank you for your comments too.

Number 8 is amazing. I love Number 8 as a three-inch bronze medal.

And Joe, you knew that someone was going to ask this, so I'll be the one to ask it. Will this translate to the one-inch canvas of a U.S. quarter dollar? Will it be legible, readable? It's a beautiful portrait, but will it communicate the way a coin, especially a coin in this program with its great educational aspect, will it communicate the way it needs to? Will it be visible?

MR. MENNA: Thank you for the invitation to comment on it, Dennis.

Mr. Chairman, with your permission, this is Joe Menna speaking. Respectfully, respectfully, I have to say that we would never --

Dennis, Mr. -- Dennis, you're my friend. I call you Dennis. We've broken bread multiple times.

MR. TUCKER: Yes, yes.

MR. MENNA: Dennis, I hope I'm not being disrespectful, we would never put anything before your eyes, the whole committee, that we did not think was eminently coinable. What's fascinating about this coin is that this is a coin that invites investigation. It grabs you immediately with the portrait, which in my opinion, the family knows their grandma better than -- the family knows the family better than anybody of course, right? Nobody's going to tell me what my grandfather looks like more than that picture.

I know my -- I don't even need a picture to know what my grandfather looks like, and he died when I was 10 years old. He was my best friend. I get that. To me, as an artist structure -- if I had to choose from two portraits to sculpt from without referring to secondary or tertiary resources, this is the one. Just from the neck up, structurally, it's more sound. This is not easier. This is a better map

for me -- this is a better guide for me as a sculptor, number one, right?

For the text concerns that I think you're addressing, by incusing her name -- and don't -- let's not forget that white field that we see is also going to be polished. It's going to be crazy in terms of the intensity of this. All that lettering will probably get a harder laser frosting finish, so that will be -- pop out as white against the body -- against the more neutral tone of the field, and you're inviting the viewer -- automatically you're going to be drawn to her name.

And then as a viewer, you're going to look at this -- I get what you're saying about the three-inch medal, but on a quarter scale, one inch or so, you're going to look and say, man, where the heck's -- oh, there's the United States of America. Oh, look, there's E. Pluribus Unum. You're going to see all the required inscriptions in there in a way that they've never been presented in history to my knowledge.

I mean, this is like bananas cool. And

this isn't just some like, hey, let's do something cool because it's artistically cool and the heck with the family. No. In my opinion -- I'm not trying to say we know better than the family or dismiss the families. I think just artistically, making the most -- one of the most -- I think it's one of the best coins in the past hundred years. By making one of the best coins we've ever made, there is no better way than to honor this great American.

And her -- the body of her work is her body right there. The body of letters right there. It's a woman of letters. It's amazing. I'm sorry. I'm lobbying for it. I've got to stop. I'm getting out of my lane.

MR. TUCKER: Thank you, Joe. I appreciate that. I knew that you would bring a lot of enthusiasm to your response, and it was well-reasoned. I --

MR. MENNA: And I have to say it's not even my design, so how about that?

MR. TUCKER: Well, you're a good art director, and a great chief engraver, one of the best

we've seen. So always appreciate your insight. And I do know that you would never present designs to us that are not coinable. Coinability is not my concern. I wonder more about whether it'll just be legible, and maybe that's because I'm reaching my 50s and I need reading glasses now.

MR. MENNA: Dennis, if I may interrupt, you may have seen --

MR. TUCKER: Yes.

MR. MENNA: -- I've gone -- I've tried to go through three different pairs of readers and progressives just to see what all -- to try and see the screen the best way today.

MR. TUCKER: Yes.

MR. MENNA: Because of that -- if we frost this the right way, which I fully trust -- we have a master engineer Steve Bernstein that works directly under Mike's subordinate Matt Hill, our laser engineer is probably the best in the world. And the strategy he will employ to make those letters pop will make them eminently legible.

Unless, Mike, correct me if I'm wrong,

but we can pull this off. I'm very confident that we could not only pull this off, not skin of our teeth, but like slam-dunk this. I'm fully positive.

CHAIRMAN BROWN: Thank you, gentlemen.

MR. COSTELLO: Absolutely. This will look amazing.

CHAIRMAN BROWN: I -- please forgive me --

MR. MENNA: I think Mike just interjected if Mike could be called.

MR. COSTELLO: I'm sorry, Joe. I was just piggybacking off what you said, and this will look amazing.

MR. TUCKER: This is Dennis Tucker again. Joe, are you referring to laser frosting and other techniques that would be used for proof or --

MR. MENNA: Yeah, the extra proof --

MR. TUCKER: -- are there special finishes?

MR. MENNA: So proof is going to make -- the laser's going to make the proof version pop more, and the relief, the nature of the relief

organization is going to make the circulating pop in its own way. Look, proof and circulated, we know they're different animals, right? I mean, they never look the same no matter what. This will work equally well in both formats.

And I -- Phebe -- when my colleague Phebe mentioned the regret that we're not doing the three-inch silvers in this program like we've done in other quarters, gosh, would this one be a great 3-D. This would be a great three-inch medal too, but I honestly believe, Dennis, that it would work great on a quarter, and I'll shut up for the rest of the meeting.

MR. TUCKER: Thank you for that enthusiasm, Joe. That's wonderful. This is Dennis Tucker again. I feel like this is a conversation that we need to have because other people will have the same conversation out within the collecting community, and these questions will be raised. That's why I raise it here.

I love Design 8, and I think it was Robin who said you couldn't believe that you were

seeing this. And I had the same reaction in a good way, a very good way, when I saw this portfolio. I'll also just mention that I like Number 7. I like this concept of energy radiating off of her personage. And this also for me harkens back to some of the pattern coins of the late 1800s that never became circulating coins. I would be happy with the family's choices. I would prefer --

MS. AKI: Thank you.

MR. TUCKER: -- Reverse 2 over Reverse 1 for the use of the Spanish language and the newspaper's title and for the way it spells out her -- you know, what she did rather than using a quote as an inscription. And after that discussion, I will conclude my remarks. Thank you for indulging me with the extra time, Mr. Chair.

And thank you, Joe.

CHAIRMAN BROWN: Thank you both. I really appreciate it. I'm sure that you've given the committee a lot to chew on. Let's now then move onto Dean.

MR. KOTLOWSKI: Thank you, Mr. Chair.

I'd like to direct my comments in a number of different areas and directions. First, I'd like to address my fellow more junior members of the CCAC. You know, we review these portfolios. We're doing it individually, probably alone, and then you see something. And you wonder -- I see something, I wonder if anybody else sees what I see, and that's what I felt about Designs 8 and also 8A.

And Joe, I don't want to sound overly deferential to you, but sometimes I think when we're talking here -- over the years I've been on the CCAC. It's like you're the professor in a lot of ways, and sometimes I feel like I'm the student when it comes to narratives. No, don't shake your head here. This is how I feel. These are my feelings, and they're mine.

And as you were speaking today, I felt a little bit like you were the professor and I was the student, and I wanted to be the star student. And before you made your last comments as you were leading up to 8A I was feeling I know the answer, I know the answer. The answer is 8 or 8A, and I wanted to raise my hand almost before you said it.

And so I really do -- I like both. And I would say don't ignore 8A because we may want to reinforce, you know, the United States of America Quarter Dollar so it's a little bit more in synch with other coins in this design. But Joe, where you really had me, where you as the professor added something I should've added was to bring up Gustav Klimt. I thought that that was really neat and really, really excellent.

The other thing is, and we've had it before, I think it's good for the committee to make a statement. And this design was not selected by some of the other sources, you know, entities, institutions that were looking at the other designs. And for us to go with this would give the secretary something to think about. It would be at a minimum just honoring the design and making a statement and taking a stand and Jovita Idar took stands.

To build a little bit on what was said earlier, the two designs by the family are very nice. I also prefer Design 2 because I like the addition of the newspaper. I like the accomplishments being

listed. I think that they're very, very important. And I appreciated the quotation on Design Number 1, and I'd like to thank the family members for getting me out a little bit of some of my academic historian bias.

I like the quote because it's a good reminder about the need to educate, not just women, but everyone. It's a good quote also because it's famous and it's tied to Jovita Idar. And it is also grounded in arguments that would've been made a century ago in terms of expanding women's opportunities. How would you do that? You would almost use the gender roles that were limiting to women, confining women in the private space taking care of the home, the husband, and the family, and using that kind of argument to, again, expand women's right to vote, and in this case to be educated.

I had a little bit -- this is where my concern was, and you can dismiss this if you'd like. Whether that quote speaks as well to 2023 because there are a lot of women who are going to become educated. There are a lot of educated women who

choose not to have families in the way that I think people, when they look at that quote, would think about, you know, families.

So, it's mainly -- it's principally a good quotation, but I just wanted to bring that up. And again, I think the family reinforced the idea that this is a good reminder about the importance of educating women.

And Mr. Chair, thank you very much. And again, a reminder, my name is Dean Kotlowski, and I will conclude my remarks.

CHAIRMAN BROWN: Okay. Thank you so much, Dean. Really appreciate that.

Peter, your thoughts, please?

MR. VAN ALFEN: Thank you, Mr. Chairman. This is Peter van Alfen. I have to say that I think Number 8 is absolutely stunning for its beauty, its simplicity. To quote Joe, I think it's fantastically cool in the way that the inscription has been done. And I think, you know, there really is no other coin like this or no other coin design like this. And I think that would be a really fitting

tribute to the American Women Quarter Program to have this design on one of the coins. So this design will have my full support.

And just that said, I do think that some of the other ones are certainly worth mentioning. I like Number 7. I like the dahlia and the embroidery design. And the -- one of the portraits that the family chose, Number 1, I think would also be suitable. But to reiterate, I really think that Number 8 has to be the reverse for this coin. So thank you.

CHAIRMAN BROWN: Thank you so much.
Next up is Art.

MR. BERNSTEIN: Hello. This is Art Bernstein, and I must say the beauty of having these meetings. When I first looked at this portfolio, I skipped over 8 and 8A. Just couldn't see it. And having heard the discussion that I've heard, and I'm now overwhelmed and annoyed at myself. Maybe it's because I'm a junior member, but I'm annoyed at myself for having first disregarded those two designs, and now I'm a big supporter of Design 8. I see it now,

and I appreciate everyone's comments.

I will say I was attracted to Reverse 1. And all of the family members and friends that I spoke to about this design were moved by that quotation, and that has some weight with me as well. And I thought it was a very dynamic portrait as well. But thank you, and I'm all in with bananas cool Number 8.

CHAIRMAN BROWN: Thank you so much.
Next up is Dr. Fuller.

DR. FULLER: Thank you, Mr. Chairman.
Let me first say that this is very difficult. I'm absolutely humbled by being on this committee because we are all called to be experts. Sometimes you are just humbled by the expertise of your colleagues. I also completely overlooked 8 and 8A. Quite frankly, I did not consider them.

And just to hear Joe and Mary and everyone else praise this design for its artistic value just really humbles me and reminds me that I'm also a student. You know, and I have to continue to be.

With that said, though, and I -- it -- I think I might be -- what's the term I'm looking for, the lone dissenter if you will. Because I have to ask myself what is the purpose of coinage. Who is our audience? I think that if our audience are collectors, then I would probably say 8 or 8A. But if our audience is to educate the American public about hidden figures, if you will -- and please also allow me to -- and forgive me for not saying this at the outset, I thank the family for your presence and for educating us, me, about Jovita Idar. I did not know about her before or her work.

And so if I'm thinking about the public and the American public, and when they pick up a coin, what information are they going to get about this person in a short period of time? I think I would have to go with the family's choices of either 1 or possibly 2. I really like 2 because of the addition of La Cronica, and also, you know, what she achieved as a suffragist, journalist, and activist. So I think my vote will probably be for Number 2. Thank you.

CHAIRMAN BROWN: Thank you so much.

REPORTER: Excuse me.

CHAIRMAN BROWN: We'll go to Sam Gill.

REPORTER: This is the court reporter.
Can you please announce yourself, the last speaker?

DR. FULLER: This is Dr. Harcourt
Fuller.

REPORTER: Thank you.

DR. FULLER: Thank you.

REPORTER: Please continue, Dr. Brown.

CHAIRMAN BROWN: Thank you so much.
Next up is Sam Gill.

MR. GILL: Thank you, Mr. Chairman.
This is Sam Gill. So, I'm torn about this portfolio.
And by the way, I think the designs are all very, very
beautiful, but I'm torn. I hear my colleagues talk
about Reverse 8, and there is no question it is a
stunning, stunning design.

It would -- I would love to see it on a
medal or something like that, but I'm going to have to
go back to the family here and be contrarian like Dr.
Fuller. And that is that I truly believe a coin,
particularly a circulating coin, needs to tell some

kind of a story. And Number 8 doesn't tell much of a story really. And because it's going to pass through people's hands very quickly, and I want people to just stop for a second and look.

And most people are not going to look -- Google this name or try to find out what Jovita was all about. But if you look at Number 1 and Number 2, you do get the story. You get her quotation. Her name is posted there, you know, where you can actually read it. And that's something that is very, very important to me. I like Number 1 because apparently it -- as Joe says, it captures the portrait and the essence of what the family saw all their lives.

So I'm going to go with 1 or 2 and recognize Number 8 as being spectacular. But I just want the -- I want the story told of this incredible lady. Thank you, Mr. Chairman.

CHAIRMAN BROWN: Thank you so much, Sam. I really appreciate your comments. And I guess because as the chair, I've chosen to go last. And by virtue of what we've heard from Dr. Fuller and from Sam Gill, I am no longer someone who is, in fact,

contrarian.

I must confess that when I saw this portfolio, and this portfolio was fantastic. And Joe, you and the team deserve a lot of accolades. I, too, did not look much at 8 or 8A, and partly because of the fact that given that the American Women's Quarters Program is supposed to present a diversity of women, diverse in a number of aspects, the culture that is expressed in the terms and the wording that's on 1 and 2, to me really speaks to the fact that this, in fact -- this is a culture that we want to continue to, in fact, embrace, educate women and educate family.

I do respect what Dean said about today's America, that there's a lot of women who do not have children. But at the same time, there is that part of America for which family is in fact crucially important, critically important. So to me, 1 and 2 sort of represent the culture that we are trying to, in fact, continue to embrace as we embrace this fantastic American.

So for me, that as much as I really appreciate my colleagues who are much more

experienced, much more, in fact, competent from the standpoint of design, I think from the standpoint of culture, we want to make sure that we also capture that as well. So at this point, I'd love to, in fact, give some opportunity for the family and then Joe to respond because I think it's important in this part of our conversation. Ms. Lopez?

MS. LOPEZ: Yes. First of all, I would really like to thank all the committee members that have made their commentary on the designs. As I had said earlier, they were all stunning. Some were more simplistic than others. I will have to say that I think our family still stands firm on our two choices. I have to agree with Dr. Tucker, Dr. Fuller, and Mr. Gill that the simplicity of the statement on 1 and 2 is key because it's a depiction of the short story of who our aunt was.

However, it's also -- I know that, you know, we have a say, but I also know that you all have a vote. And I will say on Number 8, it also depicts her portrait as well. I think our concern about Number 8 is that of Mr. Tucker is the ability of the

person holding the coin in their hand, whether they will be able to truly read the verbiage that is represented -- representative on her dress.

However, I do like the term "investigative" that Mr. Menna used. Coin of the year is also intriguing. So I know that our family still remains strong on 1 and 2, and we thank you for all your words and contributions today.

CHAIRMAN BROWN: Thank you so much for your comments.

Joe?

MR. MENNA: Ma'am, thank you for your comments, ma'am. I don't mean to insult anybody or think I'm smarter than anybody. I think -- look, I know I'm a big mouth and I speak a lot more than my predecessors did, but I think I'm in a unique position in that we're at a new time. And you folks grant me the honor of being the steward of this position in a more vocal way, and I appreciate that.

There comes a time when you -- when we -- I don't want to speechify, but there's a point where, as coin makers and coin lovers, we need to

decide if we want to keep making storybook coins or if the words are required to tell the story, there is a -- in Russia where I went to school, this would've been described as making literature, not sculpture. Or do we let the visual, the visual images carry the story? The artwork.

There's a difference between a painting and a book. There's a difference between poetry and prose, you know? I think a qualitative difference. I would prefer a haiku over a journalistic ten-page, you know, editorial. Because I can get more from a coin or a three-line haiku than I can from a -- you know, a 20,000-word essay. I really can. That's just me as an artist.

So I think it's important we need to decide -- not "we". Not -- I'm not a committee member, but I think there's a point where it's interesting to think about storytelling versus -- literal storytelling versus visual storytelling. And I won't contradict the family members, but I do promise that whatever inscriptions that are primarily -- the primary inscriptions, the required inscriptions

will be fully visible on either the circulated or uncirculated coin of that version, Version 8.

And I'm not lobbying for it. I'm saying technically, we're the United States Mint. We're the best manufacturing mint on the planet. If we can't make this, nobody can, and I know we can make it. And if I'm wrong, my boss Mike will correct me. Thank you.

CHAIRMAN BROWN: Joe, let me --

MS. LANNIN: This is Mary Lannin.

CHAIRMAN BROWN: Go ahead, Mary.

MS. LANNIN: Mr. Chair, may I say a few words? I -- the passion that --

REPORTER: Excuse me. This is the court reporter. Can you introduce yourself? Identify yourself?

MS. LANNIN: This is Mary. This is Mary Lannin.

REPORTER: Thank you.

MS. LANNIN: And I 100 percent back what Joe initially said about this coin. I have been on the committee eight years. I have never seen a

design that's this cool. We can have a sort of Hallmark storyboard kind of coin that would satisfy everybody, or we can have a coin that if you put it on a table, it's the tabletop test. Why wouldn't you pick this up and wonder what is on it? You will spend more time looking at this and trying to decipher the words that are in the garment that she's wearing. You'll get more, I guess, publicity and word-of-mouth than I think another design would offer. I think that this is an absolutely spectacular coin. And that's all I have to say. Thank you.

CHAIRMAN BROWN: Thank you so much, Mary. And let me just quickly add here, particularly given the comments that Joe has made, Joe, we have decided to, in fact, embrace you because of the fact that you teach us a lot. So please do not ever anticipate this as being a lobbying at all. At all. We want to continue to be educated by you. So, sir, you'll continue to be asked questions of the type that you have been ask because we view that as tremendously valuable.

MR. MENNA: Dr. Brown, this is Joseph

Menna. I'm sorry. Very selfishly, I know it's going to sound like BS or crazy stuff, my ambition is to be the greatest chief engraver in history, and you guys are giving me the opportunity to kickstart that, and I appreciate it. Thank you.

CHAIRMAN BROWN: Well, we appreciate that as well. Let me go to Donald and then to, in fact, Dennis.

MR. SCARINCI: I just have to emphasize that we just can't pass the opportunity to do Number 8. I think for all the reasons Joe said and more. I mean, this is the kind of coin design that wins awards. This is art. The difference between this and the rest of the portfolio is this coin is art.

And the buzz that this coin is going to get, it'll be the star of the year of coins. There's no question about it. So this coin is going to get talked about the most. It's going to get written about the most, and it probably will win an award. So I really have to tell everybody that. Joe is 1,000 percent -- 100,000 percent right about this coin. We can't pass the opportunity to pass -- to do it.

REPORTER: Is there a pause or freeze?
This is the court reporter.

MR. SCARINCI: Yeah, I was finished. I didn't --

MS. STAFFORD: I think Dr. Brown somehow has disappeared, so I believe Dennis Tucker, you had your hand up first.

MR. TUCKER: Thank you. Thank you, Jennifer. This is Dennis Tucker, and I'd like to pose a question to April and then follow up on her answer. Are we considering these coins today in the order in which they'll be minted in 2023?

MS. STAFFORD: Great question. And no because we have family representatives for Edith Kanaka'ole, who because of the time difference we needed to move that portfolio to this afternoon. So my understanding, the planned release -- although I do not know, Mr. Tucker, if this is official, so I just want to stress that it potentially could change. My understanding regarding the release is that it would be Bessie Coleman followed by Edith Kanaka'ole, Eleanor Roosevelt, Jovita Idar, and then Maria

Tallchief.

MR. TUCKER: Thank you for that.

CHAIRMAN BROWN: I lost the connection.

MR. TUCKER: I have a --

CHAIRMAN BROWN: Dennis, do you have a -- can you follow up briefly, if you will?

MR. TUCKER: Yes. Thank you, Dr. Brown. And thank you, April, for that information. What I was going to say was Designs 1 and 2 actually are innovative in their own way, and we've discussed this to some extent in other meetings. The quarter dollars denomination has been spelled out with letters since 1838, and it's been spelled out -- abbreviated, it's been spelled out completely as quarter dollar since 1892.

And Designs 1 and 2 are innovative in their use of the numerals two, five, and the cents sign, if you can call something that goes back to 1838 innovative. So, certainly, there's not a generation alive that's ever seen a circulating U.S. quarter dollar with the denomination abbreviated in this way. I think that's something that will get attention from

the numismatic press at least, and it might actually garner some attention from the mainstream media as an innovation.

My comment was going to be if Jovita Idar is the first coin that features that use of alphanumeric abbreviation, then it would truly innovative. But I imagine that the other -- some other coins might be minted first with that abbreviation. Anyway, that's something to think about as well, and I will conclude my remarks. Thank you.

CHAIRMAN BROWN: Thank you so much. And we have Mike Moran, then Dr. Fuller, and then we would like to turn again back to comments from the family.

MR. MORAN: Thank you, Dr. Brown. This is Mike Moran. I'm going to go where I probably shouldn't go. It's clear to me -- of course I always do that. It's clear to me that Number 8 is going to get the majority of the votes on the committee. I don't mean to discourage those of you that aren't necessarily going to support it.

But I'm looking at what happens after

the review. First of all, please consider that part of what makes 8 so good is the clean, absolutely clean field. In terms of will this coin be looked at, I think absolutely it will be by non-collectors who normally wouldn't look at any of this and just flip the coin in the vending machine or what have you. In some cases, it's the little dog house for the ASPCA. They're going to be fascinated once they realize that the body of Jovita is full of the inscriptions of what she did, and they will look.

But 8A destroys that continuity by putting the traditional ring around the rosy, so to speak, with our inscriptions. Please don't split your vote there. And for those of you that feel this is step too far, please recognize if it's not a 3, it's a 2 or a 1. The reason I say this is this is an innovative design, and I really want to see it get adopted. But to do that, we need an overwhelmingly large vote for it. (inaudible). I'm done.

CHAIRMAN BROWN: Thank you so much.

Dr. Fuller?

DR. FULLER: Thank you, Mr. Chairman.

I think Mike answered my question in a way, but I wanted to ask Joe. On 8 or 8A, do you think that with this design, will the ordinary person be inspired to either Google her or look up information? Because that's my concern. What are they going to learn? Will they take that next step and try to find out who was Jovita Idar with this design as opposed to the more literal 1 and 2? So that's my question for Joe, please. Thank you.

REPORTER: Can you identify yourself, please? This is the court reporter.

DR. FULLER: I'm sorry. I'm Dr. Harcourt Fuller. Thank you.

MR. MENNA: This is Joseph Menna, Dr. Brown. If I can answer Dr. Fuller's questions and also kind of address something Mike brought up, because it kind of sparked an idea. One thing, Dr. Fuller and Mike, one additional step we could take with this coin is, instead of just incusing her name, we can incuse the required inscriptions and you're guaranteed for them to stand out as well -- as fully as her name.

And I think this will attract more attention. This will make more people interested by the -- it's not -- this is not novelty. This is innovation. The denomination, with all respect to Dennis, we've done one dollar. We've done alphanumeric denominations on other coins. Maybe not quarters. I'm not belittling anything that he said, but for me just artistically as an artist, 34 years' experience as an artist, sculptor, designer, if we can incuse the text that -- the required inscriptions to satisfy those criteria more fully in case anybody has any concerns, I'm not collector of coins, Dr. Fuller, but I'm a collector of many, many other things. If I could turn the camera around, it's not just the junk behind me. Believe me.

It's usually the unusual thing that grabs your attention, right? It's usually like when you open up eggs, do you see the cracked one immediately? I'm not saying this is a cracked egg, but it's always the thing that you're kind of like -- it's always that one odd ball or that one odd element that captures your attention. If I were to see this

coin on the counter, I think it would attract my attention more than the other typical ones.

This is atypical. This is literally one of the most unique things that would've been on a quarter in the history of quarters, and that's kind of a neat thing. And this is kind of the first time we've done anything as bold as some of our -- we like to call them friends, but let's be -- they're also competitors on the global stage, you know? We are friends with them all, of course, but these other mints, they're also competitors.

This is the first opportunity not only I think by creating such a magnificent work of art, art, that you honor not only this magnificent -- you honor this woman in the fullest way possible. Not by having some storybook words, some quotes, but by -- people are going to say like who the heck is this? And they're going to read her name. That's going to prompt them to Google more than something that already spells it out for them I think in my opinion.

I mean, short of having a QR code on here or some other kind of augmented reality effect, I

don't think you're going to get anybody's attention further. So I apologize again, Dr. Brown. Thank you.

CHAIRMAN BROWN: No apologies necessary. My colleagues, let me just remind us that this committee is made up of persons with a lot of diversity based on experience, based on expertise, and I think we should recognize that that's what makes this country and what makes this committee so phenomenally really valuable. So I want to just make sure that everyone appreciates that.

Yes, there are artists here. There are sculptors. And then there are those of us who, in fact, are not in that category. Like myself. I'm just a coin collector. So I think we need to recognize that as we go forward, we are trying to combine this diversity in a way that it can be actually appreciated by the citizens of the United States. Donald?

MR. SCARINCI: Can I -- I just want to answer the question in a little -- by using an analogy to television, for example, right? When you watched the -- for those of you who watched the first series

of the sequel to or the prequel to Breaking Bad, right, which was Better Call Saul, like didn't you wonder why are they calling the series Better Call Saul? Who's Saul Goodman, right?

You find out later in the fifth series who he is, but you know, you look it up. And you -- what you do when you -- you know, when you're presented with a coin like this that doesn't have -- that doesn't really spoon feed you, you know, the platitude. You know, you say, wow, this is cool. You know, let me look this up, and you look it up. And when you look it up, you learn a lot more about the person than by just looking at the coin. If you don't -- if you just look at the coin, that's all you see.

So, the -- to answer the question by analogy, you do the same thing when you watch a TV show. You do the same thing when you look at a book cover. You know, something catches your attention, you look it up. If it spells it out for you, you don't look it up.

CHAIRMAN BROWN: Thank you so much, Donald. Really I appreciate that. And my colleagues,

I'd like to suggest that we hear the comments from the, in fact, liaisons, and then that we actually then turn to the next step in this process.

So, Ms. Lopez and Ms. Aki, do you have additional comments that you'd like to share with the committee?

MS. AKI: Well, first of all, I would like to say I'm impressed with all the discussion in regards to our aunt.

MS. AKI: My name is Martha Lopez Aki. I kind of have a flavor that the committee is leaning towards 8. And something that Mr. Menna stated earlier about bolding the information on the dress of Jovita is maybe bolding the specific accomplishments, maybe, of what's on some of the other coins.

Of course we still are voting for our original choices, but with what I'm hearing, it sounds like there's a leaning towards 8. Our family, of course, will be happy with the determination by the committee, but that was just a question I had.

CHAIRMAN BROWN: Thank you so much.

MS. LOPEZ: Dr. Fuller, I also want to say thank you for your graciousness and for all the incredible work that goes into this process. I mean, it has been absolutely fascinating, and the time involved, the thoughts involved, we're -- on behalf of the family, we just thank you for your graciousness and for your commitment to this work.

REPORTER: Can you identify yourself?

MS. LOPEZ: Elizabeth Lopez.

REPORTER: Thank you.

DR. FULLER: If I may respond, Dr. Brown?

CHAIRMAN BROWN: If you could very briefly, please.

DR. FULLER: I thank you for that comment, Ms. Lopez. And I know that for all my colleagues, it is a -- it's very challenging, you know, to choose a coin. And we all have our preferences based on our backgrounds and our expertise. But in the end, I think it's a wonderful process, a wonderful committee, and I'm just very humbled and honored to be a member of this committee.

Thank you.

REPORTER: If you could identify yourself.

DR. FULLER: Dr. Harcourt Fuller.

Thank you.

CHAIRMAN BROWN: This is Lawrence Brown, and I want to thank the family, and certainly thank all my colleagues on the CCAC. I'd like to suggest then, unless there is any other burning conversation -- my apologies, Dennis. I just saw your hand. If you can do it very briefly, please.

MR. TUCKER: Yes, thank you, Dr. Brown. I just wanted to reassure Ms. Lopez and Ms. Aki that our determination here is not really a determination. As you know, I'm sure the program managers have told you, we make a recommendation to the Secretary of the Treasury who will also hear recommendations from the U.S. Commission of Fine Arts and will have access to our transcripts.

So your dialogue today is very important, and it's important for us to hear. And it's also important for Secretary Yellen to hear. So

that's how the process works. We will make a recommendation, but not a determination or a decision. Thank you again for your time.

CHAIRMAN BROWN: Thank you, Dennis, for that fine point. I think that was certainly well-appreciated. At this point, I'd like to suggest for each of the CCA Committee members that each of you should have already received a copy of the scoresheet that was emailed to you. Please email or text your scores to Greg Weinman, and Mr. Weinman will tally your scores and will present them and the results in about ten minutes.

MR. WEINMAN: It may be a little sooner.

CHAIRMAN BROWN: He may be able to do it sooner, but at least that probably is the longest time that will take. The reason I'm suggesting this is the liaisons have been with us for a while. I think that they should hear the final recommendation from the committee.

MS. WARREN: Dr. Brown, this is Jennifer Warren. Just make sure, guys, if you could

do them quickly because we do have to start at 1:00. So that means you will only have a little bit of time to eat. So the sooner you do it, the sooner we can recess.

MR. WEINMAN: I stand ready. Please send them my way.

CHAIRMAN BROWN: To the court reporter, we are now in recess for the vote.

REPORTER: We are off the record.

(Off the record)

REPORTER: We are back on the record at 12:07 p.m.

CHAIRMAN BROWN: Thank you much. This is Lawrence Brown. We are back. I recognize Greg Weinman, counsel to the CCAC, to present the results for the scoring sheets.

MR. WEINMAN: Thank you for your patience. Once again, with everybody's scoring, the score is out of a possible 33 points. Reverse 1 received 16, Reverse 2 received 15, Reverse 4 received 3, Reverse 5 received 5, Reverse 6 received 4, Reverse 6A received 5, Reverse 7 received 7, Reverse 8

received 26 making it the highest scoring design. Reverse 8A received 8, Reverse 9 received 3, Reverse 10 received 4, and Reverse 11 received 4. Once again, the highest scoring design was Design 8 with 26 points.

CHAIRMAN BROWN: This is Lawrence Brown. Thank you, Greg. Are there any motions that anyone wants to offer? Hearing none, if all discussion has been concluded, I will call the question that all those in favor of what we've heard of the votes say aye.

MEMBERS: Aye.

CHAIRMAN BROWN: Opposed? Are there any further --

MAN 1: Abstain.

CHAIRMAN BROWN: -- motions?

REPORTER: I heard oppose.

CHAIRMAN BROWN: I heard what?

MS. LANNIN: An aye from Mary Lannin who signed in late.

CHAIRMAN BROWN: Thank you, Mary. Are there any further motions? Hearing none, we want to

thank Ms. Lopez and Ms. Aki for sharing your time and efforts in advancing the legacy of clearly an accomplished American and advancing, I probably -- I might say, the knowledge of all Americans about her. I would like to propose that we recess for lunch until 1 p.m. when the next liaison will be able to join us. Is there a motion to recess for lunch?

MR. BERNSTEIN: Art Bernstein so moves.

MR. VAN ALFEN: Peter van Alfen second.

CHAIRMAN BROWN: Okay. We are now in recess for lunch, and we start promptly at 1 p.m.

REPORTER: We are off the record --

MAN 2: Thank you, all.

REPORTER: -- at 12:09 p.m.

(Off the record)

REPORTER: We are back on the record at 1 p.m.

CHAIRMAN BROWN: Thank you so much. Good afternoon, everyone. We have returned from a nutritious lunch, and we are back in session. We now return to April Stafford who is a fantastic Chief Office of Mint Office Design Management to present the

diverse candidates for the 2023 Edith Kanaka'ole quarter.

MS. STAFFORD: Thank you, Dr. Brown. Edith Kanaka'ole was an indigenous Hawaiian composer, chanter, dancer, teacher, and entertainer. Her mo'olelo, or stories, served to rescue aspects of Hawaiian history, customs, and traditions that were disappearing due to the suppression of Hawaiian culture at (inaudible). Kanaka'ole, or Auntie Edith as she was also called, was a reknown practitioner and authority of modern Hawaiian culture and language.

Kanaka'ole believed that the ole, or Hawaiian chants, formed the basis of Hawaiian values and history. She learned this art form and performed all of the major styles of delivery. Kanaka'ole's commitment to preserving native Hawaiian traditional knowledge, teaching environmental conservation to future generations, and serving the Hawaiian community at large applied a new lens to academic science and continues to have a global impact.

Her teachings, beliefs, and practices are maintained by the Edith Kanaka'ole Foundation. In

addition to the museums reviewers, the National Women's History Museum's reviewers that I mentioned in the first half of this meeting, we had from the Smithsonian Healoa Johnston, a curator of Asian-Pacific-American women at the Cultural History of the Asian-Pacific-American Center.

We are also fortunate to have the family of Edith Kanaka'ole with us today. We have Huihui Kanahale-Mossman, granddaughter of Edith Kanaka'ole. She's also the executive director of the Edith Kanaka'ole Foundation. She will be speaking on behalf of the family who reviewed the candidate designs you'll be seeing today.

Ms. Kanahale-Mossman, would you like to say a few words to the committee?

MS. KANAHELE-MOSSMAN: Yeah, aloha (inaudible). I'm Huihui Kanahale-Mossman. Privileged and full of gratitude and appreciation for this opportunity to showcase what my grandmother has done in her lifetime and the legacy that she's left for multiple lifetimes after this. So yeah. Thank you for having me, and I'm excited to see what happens

wisdom.

Reverse 1, which you see here, is the preference of the family, and the Smithsonian and museum reviewers both concur with this. The feedback we received from the family, and I'll ask Ms. Kanahele-Mossman to correct me if I'm wrong. This design is a single and strong preference by the family citing the quality and clarity of the likeness, along with the symbolism that integrates her portrait with the land. They feel given her accomplishments, that this is an extremely fitting way to honor Kanaka'ole's work. All right. And we also have 1A, the same design, but using the inscription "Quarter Dollar".

Reverse 2 depicts Kanaka'ole in traditional hula dress gesturing towards the sky and flock of golden plovers. An ipu heke, a percussion instrument often used in her performances, is at her feet. A taro plant grows along the inner border.

Reverse 3 and 3A portray Kanaka'ole performing a hula against the backdrop of a Hawaiian landscape. So this is 3 and 3A.

Reverse 4 depicts Kanaka'ole against

the backdrop of Akaka Falls. She is carrying an ipu heke. Her forward stride represents her accomplishments of bringing forth the knowledge of Hawaiian traditions and culture to current and future generations. The additional inscription of (E ho mai ka'ike) translates again to granting the wisdom.

And finally, Reverses 5 and 5A feature Kanaka'ole chanting in front of Rainbow Falls in Hilo, Hawaii. The inscription of her philosophy "Cherish the beloved land" is arced across the top.

Dr. Brown, that concludes the candidate designs for this portfolio.

CHAIRMAN BROWN: Thank you so much, April. And thank you everyone on the committee. At this point we'll turn to Joe and Mike to ask if you have anything to share with the committee on the designs for this coin.

MR. COSTELLO: Dr. Brown, these have all been through coinability, so for me I have no comment.

CHAIRMAN BROWN: Joe, do you have additional comments?

MR. MENNA: Yes. This is Joe Menna speaking. Dr. Brown, thank you again for the opportunity to participate. I think these are -- no comment. I think these -- any one of these artistic -- from an artistic perspective, I think any one of these will honor this woman appropriately and very strongly. Thank you.

CHAIRMAN BROWN: This is Lawrence Brown. Thank you so much, Joe. And thank you, Mike.

And to the committee, as a reminder, please before you speak, please to repeat your name. So from the committee -- to the committee, do you have any technical or legal questions about the program or the designs of the quarter? And before we begin our general session, this is the time to raise those questions, to save your five minutes for focusing only on the designs.

MR. VAN ALFEN: Dr. Brown, this is Peter van Alfen. I do have a question for Joe.

CHAIRMAN BROWN: Please proceed.

MR. VAN ALFEN: Reverses 3 and 3A, the shading of Kanaka'ole's arms and neck and face, how

would that be done on the coin?

MR. MENNA: This is Joe Menna speaking, Peter. And April, you check me if I'm stepping out of line. A lot of the heavy shading that has been present in our designs over the years is something I'm trying to coach away from because I think it tends to distract from the form and the designs themselves. In this case, I think there's -- it works and there's enough information for the sculptor to be able to -- our sculptors all have enough experience to go -- to read the forms as presented here clearly enough.

But I share your concern about the shading. And it's not an indictment of our efforts. It's just an effort to -- it's just a statement about improving our efforts. So I think this is just fine. This is eminently sculptable.

MR. VAN ALFEN: Okay. Thank you.

CHAIRMAN BROWN: Are there any other questions from committee members regarding any legal or technical aspects of the designs? Seeing none or hearing none, let us begin our conversation. I would like to remind us all to please try to keep your

comments to five minutes or less and identify yourself prior to speaking. We'll be keeping track of time, and I will indicate when time is up and do my diplomatic best to in fact do so at the appropriate time when you get through with your last syllable. I ask that members please wrap up your comments when they are close to their five minutes.

Additionally, if any members have questions or comments on any program, please refrain from asking or discussing it until you are recognized or at the end of the discussion of the program when I will certainly ask if you have additional comments. With that guidance, let's begin with Art.

MR. BERNSTEIN: Good afternoon. This is Art Bernstein. I find myself agreeing with the choice of the family. I certainly like Design 1 and 1A. I appreciate the way the honoree's hair and lei integrates with the landscape. And I was very much attracted to the meandering river, which covers a great deal of the coin. So I'm a strong supporter of 1 and 1A. Thank you.

CHAIRMAN BROWN: Thank you so much.

Let's turn now to Dean.

MR. KOTLOWSKI: Thank you very much, Mr. Chairman. This is Dean Kotlowski. And following up on what Art just said, I agree completely. I was very much drawn to 1 and 1A. I would just add that her hair, as I'm looking at this again, it almost seems to be dancing in a way, and I think that that's a very, very nice artistic touch.

I am torn between 1 and 1A with the issue of the quarter dollar versus the twenty-five cents. And I like innovation a lot. I like the artistry a lot on coins. There is a side of me that is very much a traditionalist.

And initially, I was favoring 1A, quarter dollar. But if you look at Design 1, this is a person who had a very, very bold impact I think as an activist, as was discussed. And I think there is a boldness with the 25 cents there that I think is very, very appealing. And as we think about this program going forward, all of the women we have been considering on the coins in their own way were trendsetters, pathbreakers, changemakers. And in a

way, breaking some tradition and going with 25 cents at some point might be a good idea. Not saying we have to do it with this one. But I think that it's something worth considering.

I also would give a little bit of a shoutout -- I think it is design 3 and 3A. I want to go to those. I thought that these were nice designs as well. But I very much am in favor of either 1 or 1A. Thank you very much, Mr. Chair.

CHAIRMAN BROWN: Thank you so much, Dean.

I'd like to turn now to Mary.

MS. LANNIN: Okay. This is Mary Lannin. I would like to remind everybody that April is Earth Day month. I think we've been celebrating it for 30 years or something. And I look at the first two designs, 1 and 1A, and there's just so much wisdom looking at that. She looks like she knows the story of the whole earth. I love the way her hair flows into the river. You're really captured by her eyes. It's not nice to stare, but I want to stare back at them because I think that there's a lot of wisdom

there.

I do like 1 more than 1A because I think by having our eyes accustomed to see 25 cents written out in roman numerals, that it allows us to say, gee, what's written on the bottom? What do you think that means? So by not having quarter dollar there, we can perhaps appreciate that something is written in the Hawaiian language. So that's all I have to say.

This was by far my favorite design from this portfolio. Thank you.

CHAIRMAN BROWN: Thank you so much, Mary. Let's turn now to Donald.

MR. SCARINCI: Okay. So, yeah, I like -- can you year me? You can hear me, right?

CHAIRMAN BROWN: Yes. Donald, if you can repeat your full name, first and last name, please?

MR. SCARINCI: Okay. It's Donald Scarinci. And, yes, I think we're all going to probably agree that it's between 1 and 1A. And I am sure Dennis is going to suggest we do 1 because the 25

cent -- you know, with the 25 and the cent sign makes it a little cool. I do like the design. I think it's a -- again, this has been a great portfolio. And, you know, this is another, you know, profound design with the way the head and the hair and the -- you know, the fusion of Edith and the land is really -- tells the story.

So I support number 1. I think it's a compelling design. Another set of kudos, Joe, go to the artists. You know, you are clearly making a difference there with the artists. Good job.

CHAIRMAN BROWN: Thank you so much, Donald. I really appreciate those comments. Let's turn to Mike.

MR. MORAN: Thank you, Dr. Brown. This is Mike Moran. I too am with 1 and 1A. I am undecided as to whether I want to go with quarter dollar or 25 cents. That will come at the last minute.

I want to point out one thing. And that is the design element that actually really makes this -- yes it's cool with the hair buns in, with the

land. It is the river, the creative use of negative space the defines the face as well as the land and the blending of the land with her hair. That to me is the element in this design that really sets it apart.

It is what is lacking in some of the others -- I'm not going into specifics, but they are heavy on detail and light on negative space, which won't show up in a quarter.

So that's where I am. And somebody will tell me whether I'm going to vote 1 or 1A. Thank you.

CHAIRMAN BROWN: Thank you so much, Mike. Let's now turn to Sam.

MR. GILL: Thank you, Mr. Chairman. My colleagues always -- they never cease to educate me on so many things, so many levels. But 1 and 1A are clearly the winners for me. I like all of the designs. I think they're really quite lovely. I agree with Dean on the hula dance there and the -- what is that, 3 and 3A. But I too am torn between 25 cents and quarter dollar. Maybe Dennis can help me push me over one side or the other. But either of

those designs are really, really elegant and pretty.
Thank you.

CHAIRMAN BROWN: Thank you so much.
That was Sam Gill. We're going to now turn to Robin
Salmon. Robin?

MS. SALMON: Thank you, Mr. Chairman.
This is Robin Salmon. And 1 and 1A were the two
designs that grabbed me. The organic sort of art
nouveau feel of both of those designs really appeal,
as well as the symbolism for the person who is being
honored. Whether it's 25 cents or quarter dollar, I
would go in either direction.

I also would point out I think that 3
and 3A were quite lovely designs. And if it had -- it
also included the inscription in Hawaiian, I would
have thought more closely about both of those. But 1
and 1A are my choices. Thank you.

CHAIRMAN BROWN: Thank you so much.
Let's turn now to Dennis.

MR. TUCKER: Thank you, Mr. Chair. And
thank you, Ms. Kanahale-Mossman. It's nice to have
you here.

I was going to save my comments on how the denomination is spelled out for after a discussion of the design, but I think I might discuss it now just because people have mentioned it. But before I do, I would say that I love the designs that depict her actually dancing, physically dancing. But I think it was Dean who made a comment that her hair itself in reverse 1 is evocative of dance. And I don't know, that resonated with me. I like that concept. But I am curious to hear from Huihui about the family's discussion of whether to show her dancing or not. But before that, Number 1 and 1A, they are both lovely designs. Beautiful depictions. I agree with my colleagues.

But just to comment a moment on the denomination. I am a bit of a traditionalist as well. But -- and since 1892, the denomination has been spelled out as quarter dollar on the quarter dollar. I am okay with an alphanumeric and symbolic depiction of it though. I think that's okay. What I would say to the Mint is be prepared for criticism if the numerals two-five and the cent sign are used, and have

some answers ready for the hobby community and the numismatic community. Get head of the criticism through op eds, feature articles, commentary, and analysis that will convince collectors that this change is thoughtful, it's deliberate, it's elegant, and it does have precedent. That would be my advice.

We know the criticism will come. So my advice is address it proactively. We saw criticisms when the great Augustus Saint-Gaudens designed the 10 and 20 dollar gold pieces that came out in 1907 and 1908. And Congress kind of had to backtrack and change its mind. And I don't want that to have to happen here. I think that this criticism could be addressed.

That said, I think that reverse 1 -- I like that use of the denomination. I actually wish it were a little bit smaller. I think that it gives a lot of weight to the 25 cents.

Dean, you mentioned its boldness. It certainly is bold. And there is something appealing about that. Maybe just making the cent sign a bit smaller.

And again, Donald, I agree with you as well. We don't want to get into design by committee. But if I were just sitting down with the artist before this were presented, I think that would have been my advice, make 25 cent a little bit smaller, or at least make the cent sign a bit smaller.

That concludes my comments, but I am curious to hear our liaison's analysis of dance versus non-dance. And I think Joe may have also been raising his hand. Thank you.

CHAIRMAN BROWN: If we may, let's get through all the reviews and then we'll come back to both Joe as well as the liaison. Thank you.

REPORTER: Will the last speaker identify themselves?

CHAIRMAN BROWN: I'm sorry. This is Lawrence brown.

REPORTER: No. The speaker before that.

CHAIRMAN BROWN: The speaker before that was Dennis Tucker:

MR. TUCKER: That was Dennis Tucker.

CHAIRMAN BROWN: So let us then go forward with Peter.

MR. VAN ALFEN: Thank you, Dr. Brown. This is Peter van Alfen.

I am on board with 1 and 1A as well. I think that these are great designs. Mike's comments about the river and the negative space, I love the flow of that. That shape on the coin I think works really well.

That said, I think that the 25 cents actually fills that space or works better in that space than quarter dollar, the inscription quarter dollar does. I think quarter dollar there just looks a little awkward, frankly. It is rather large and just does not fill the space as elegantly as the 25 cents. So all of Dennis's comments aside I think just from a design perspective, the 25 cents does work better.

I am on board as well with trying to make it maybe a little bit smaller just so it's not as bold and let that river flow as it were.

All of those comments aside, I do like

3 and 3A as well. I think that there's -- it's a really lovely and interesting design. My only concern about that would be whether or not the figure there would be morphing into the background inadvertently whereas 1 and 1A, the morphing is deliberate. And Robin's comment about that being -- or having an art nouveau aspect I think is very good. I was trying to find a way to express that deliberate morphing, and I think the art nouveau aspect certainly hits it on the nail -- or hits the nail on the head.

Those are my comments. Thank you.

CHAIRMAN BROWN: Thank you so much, Peter. Let's turn to now Dr. Fuller.

DR. FULLER: Thank you, Dr. Brown. I think this is a very strong set of designs. I think all of them have -- certainly all of them have artistic merit. They are very detailed. But I will go with my colleagues and I will choose between 1 and 1A, probably with a preference for 1A. Thank you.

CHAIRMAN BROWN: Thank you so much. Dr. Fuller

REPORTER: If the speaker could

identify himself.

DR. FULLER: Dr. Harcourt Fuller.

Thank you.

CHAIRMAN BROWN: And this is Lawrence Brown. I echo the comments of my colleagues regarding 1 and 1A. I must confess, 3 and 3A also were really pleasing to me. And with respect to the -- just the presentation of 25 cents versus quarter dollar, I think that for this design, it sort of sets it off in a different way with 25 cents than what quarter dollar be. So I would lean towards in fact the 25 cents. I certainly have no objection to decreasing the size. But I think from the standpoint of just the appearance, the appearance, the 25 cents would in fact stimulate the conversation that Dennis was referring to. And it certainly makes sense that we are proactive in explaining the artistic aspects of 25 cents versus a quarter dollar in this sense.

So at this point, I'd like to ask are there any additional comments or motions from members of the CCAC at this point?

Not at this point. Then let's in fact

turn to Joe. Do you have additional comments between you and Mike?

MR. MENNA: Mike, do you have anything else to say? This is Joe Menna.

MR. COSTELLO: I don't have anything, Joe. This is Mike.

MR. MENNA: Okay. Dr. Brown, yeah, just regarding 1 and 1A.

One aside, I have to compliment Dr. Fuller on the hat that he had on previously and took off. I love that. One love. One love always.

Anyway, concerning the 25 cents and the quarter dollar, you know, change for the sake of change is novelty and not necessarily good. Nor is maintaining tradition for the sake of tradition. I understand the concerns. But frankly, the primary concern for me, for my group as artists and as the chief engraver of the United States Mint, is that the best design -- the best possible design be the one that survives the process. And for me, 25 cents here works the best. I like the scale of it. But it's not because I like 25 cents. It's the shape of this --

the shape -- the configuration as just visual elements lets the water -- lets that water flow from the right side. It sweeps over to the left through that very nicely. And it also works well with the text below it. Because if you look at the way the text below it kind of angles up towards the 25 cents and then brings you up to her name, that's very nice. Quarter dollar is equally appropriate, but quarter dollar in that space on 2 in my opinion, it freezes the design there. You have this beautiful flow and then all of the sudden this hard horizontal, horizontal. It's this horizontal brick of letters that stops the flow in my opinion visually.

So therefore, I think the 25 cents just visually works better.

The debate between traditional and alphanumeric, that's not my place to discuss. But just visually I think 25 cents at this full scale, if anything, maybe I would -- one thing I'm not a big fan of, frankly, is when say the dollar sign or the cent is the same size or bigger than the letters themselves, the numbers themselves. So I would

probably keep 25 the same size, but maybe just shrink down the cent symbol a teeny bit.

But that's all I have to say, Doctor.
Thank you for your time.

CHAIRMAN BROWN: Thank you, Joe. As always, your comments are very thoughtful. We really appreciate that.

At this point, I would like to turn back to our liaison. Ms. Kanahele-Mossman, based on what you've heard, do you have any additional comments you would like to share with the committee?

MS. KANAHELE-MOSSMAN: No. I fully appreciate all of the comments that were made by the committee.

I just want to address that question in regards to hula versus her not doing the hula in the art. You know, I don't think that that was a point for us to make, whether she is dancing hula or not dancing hula. I mean, understand that our tradition of hula, which continues on and grows on even to this present day and well in the future, comes from her line. But our appreciation of that first design

reflects all of the comments that were made so far, the fact that her as that individual that really, really understood intimately her environment and this island particularly, because this is her island. And that mountain in the background, because that was -- that is the mountain that she sees from the place that she was born on the northeast side of this island, that mountain stands out. And so the fact that all of those elements are part of that first design is -- was something that we really appreciated. And the fact that the river, which is -- it's the Wailuku River. It's the biggest river in the state, which is on the biggest island in the state. That originates from that very mountain, which runs through where she comes from. Again, the northeast side of this island was also a big element for us to relate what this art in this particular design has to what is actually happening in our environment here on this island.

The other thing that I would like to add is the appreciation of the language. That has shown up on this design. She was one of the biggest advocates for the language at the time and one of the

biggest reasons why we have such a successful comeback of the Indigenous language. And the fact that that statement, E H. MAI KA .IKE, comes from chant or an oli that she composed. And it is prevalent throughout the islands. There is a huge population of people that actually know that particular chant. And the fact that it's there on that design is another reason why we appreciated that design.

But again, thank you for everybody's comments on this, and thank you to the artists who worked so hard. We love all the designs and all the time and talent that it took to make all of those designs. So, you know, mahalo i. .oe to all of you who took that time to regard my grandmother in this way.

REPORTER: And this is the court reporter. This is Huihui Kanahale-Mossman?

MS. KANAHELE-MOSSMAN: Yes, thank you. Huihui Kanahale Mossman.

CHAIRMAN BROWN: Thank you so much, ma'am. We really appreciate your comments, your thoughts. We ask the committee members if you have

further discussion on this design.

Hearing none, the Committee will now score the reverse designs for the 2023 Edith Kanaka'ole quarter.

Each of you should have received a copy of the score sheet in your email packets from the U.S. Mint. Please email or text your scores to Greg Weinman. Greg will then tally the scores and will present the results. We hope that we do no longer than ten minutes. We may be shorter than that for the scoring so that Greg can report it back to us.

So let's take a maximum of ten minutes to send your scores so that Greg can tally them for us.

REPORTER: We are off the record at 1:34 p.m.

(Break)

REPORTER: We are back on the record at 1:42 p.m.

CHAIRMAN BROWN: This is Lawrence Brown. We are back. Recognize Greg Weinman, counsel to the CCAC, to present the results of the scoring

sheets.

MR. WEINMAN: Good afternoon. Once again, with all members scoring, the high possible score is 33 points.

Design 1 received 32 points and is the highest scoring design.

1A received 20 points, Reverse 2 received five points, Reverse 3 received nine points. Reverse 3A received 10 points, Design Reverse 4 received seven points, Reverse 5 received five points, and Reverse 5A received five points. Once again, Design 1 was the high scoring design with 32 points.

CHAIRMAN BROWN: Thank you so much, Greg. Are there any motions? I see, Dennis, your hand is up.

MR. TUCKER: Yes. Thank you, Mr. Chair. I would make a motion that we ask the mint to modify the size of the cent sign in Reverse 1 as Joe mentioned and otherwise accept that reverse design as presented.

CHAIRMAN BROWN: Is there a second?

MR. VAN ALFEN: This is Peter Van

Alfen. I'll second that motion.

CHAIRMAN BROWN: Is there further discussion or debate?

Hearing none -- and I'm assuming that --
- Dennis, your hand is up.

MR. TUCKER: Sorry.

CHAIRMAN BROWN: If all discussion is concluded, then I will ask -- call for the question. All those in favor of the motion, please signify by saying aye.

(Participants respond.)

CHAIRMAN BROWN: Opposed, nay? It appears that the motion is passed.

And I want to thank you, our liaison, Ms. Kanahale-Mossman. Thank you for sharing your time and your efforts in advancing the legacy, clearly, of a very talented American. And furthermore, advancing the knowledge of all of us Americans about your grandmother. This has indeed been a privilege for us serving on the CCAC.

Do you have additional comments, ma'am?
I see your face there. I just want to make sure we

give you the floor is you have them.

MS. KANAHELE-MOSSMAN: No additional comments. (Speaks Hawaiian.) A voice of gratitude to each and every one of you for bringing my grandma's work and legacy to the light of the nation.

CHAIRMAN BROWN: And we thank you. And have a great remainder of the day. The only thing that could make this better, if we'd have had the meeting in Hawaii.

MS. KANAHELE-MOSSMAN: Yeah. It's a brisk 71 degrees here this morning. So...

CHAIRMAN BROWN: I see.

MS. WARREN: Dr. Brown, Mike Moran has his hand up. This is Jennifer Warren.

CHAIRMAN BROWN: Mike?

MR. MORAN: This is Mike Moran. I managed to flip my vote. I meant to put three on the 25 cent or the number one. I think it's -- I would normally just let that slide. However, I think that since we are diverting from the norm and doing 25 cents, it's important that we show a 33 unanimous vote. So if Greg would be so kind as to correct that

mistake on my form?

MR. WEINMAN: So corrected. It has been corrected.

MR. MORAN: Thank you.

MR. WEINMAN: Design 1 now has 33 votes.

CHAIRMAN BROWN: Thank you so much, Mike. And thank you, Greg, as well.

Ladies and gentlemen, great job. Now we will return to April Stafford, again, the head of our Office of Design Management, to present the reverse design of the next 2023 Maria Tallchief quarter.

MS. STAFFORD: Thank you, Dr. Brown.

Maria Tallchief was widely considered the first American prima ballerina. She broke barriers as a Native American ballerina, exhibiting strength and resilience both on and off the stage.

After being told she should change her name to avoid discrimination, Tallchief refused to do so, stating that she was proud of her Osage heritage.

Tallchief's resilience and confidence

led to her many prestigious roles, including her signature role in Stravinsky's Firebird and her best-known role as the Sugar Plum Fairy in the Nutcracker. She became the first American to dance with the Paris Opera Ballet. Throughout her life, Tallchief made it a point to speak out against injustices and discrimination of Native Americans. Her legacy is well-remembered and celebrated today.

Again, in addition to the aforementioned National Women's History Museum reviewers that I noted at the top of this meeting, the Tallchief quarter designs were also reviewed by experts at the Smithsonian's National Museum of the American Indian. They include James Adams, Senior Historian, Jackie Swift, Repatriation Manager, and Anya Montiel, Curator of American and Native American Women's Arts and Crafts at the National Museum of the American Indian, and Michelle Delaney, Assistant Director for History and Culture at the same museum.

We also have representatives and experts with the Osage Nation that provided review. They include Chad Renfro, Cultural Ambassador for the

Osage Nation, Angela Pratt, speaker with the Osage Nation Congress, Vann BigHorse, Director of the Osage Nation Language Department, and Dr. Herman Mogri Lookout, the Osage Nation Master Language Teacher.

Additionally, we had Nancy Reynolds, who is Director of Research for the Balanchine Foundation. And finally, of course, the designs were reviewed by family representative Elise Paschen, Tallchief's daughter. We are so fortunate to have Ms. Paschen with us today.

Ms. Paschen, would you like to say a few words to the Committee?

MS. PASCHEN: Yes. Thank you so much. And I simply want to say how honored and thrilled we are that my mother is being celebrated with the American Women's quarter. And I think that the designs that your department, April, have put together are really stunning, and I'm looking forward to the discussion.

MS. STAFFORD: Thank you so much, Ms. Paschen. We've really enjoyed working with you as well. Roger Vasquez, the design manager for this as

well as the dollar coin program, worked hard to ensure that all the folks who are instrumental, including our chief engraver and all of the artists, that the process was managed as best as it could be. And I think we've got some lovely designs to consider today from that.

I will invite you of course if you have commentary, you would like to add, please don't hesitate to do so. The committee members may also reach out to you with questions.

Okay, so I will note that all designs honoring Tallchief include her depiction in balletic pose, which is in part why we went to the Balanchine foundation as well. Tallchief's Osage name, which is Wa-Xthe-Thonba, means two standards. And it's depicted in Osage orthography on many of the designs. This name was chosen by her grandmother and given to Tallchief by the Osage in recognition for her achievements and is a reference to her life in two worlds.

I will note before we see the designs that reverses 3 and 3A include a constellation of

stars as a reference to the Osage creation stories as well as stage backdrops known in Tallchief's performances. And Reverse 4 includes the additional inscriptions, "America's Prima Ballerina".

So with that, we will move through the candidate designs. Reverse 1, 1A, Reverse 2, 3, 3A, Reverse 4. I'll pause to note that this is the family member's strongly-preferred design, and it's also the preference of reviewers at the Smithsonian and is supported by the National Women's History Museum reviewers. And finally, Reverse 5.

Dr. Brown?

CHAIRMAN BROWN: Thank you so much, April.

Joe, do you or Mike have anything you want to share with the Committee on the design of this coin?

MR. MENNA: This is Joe Menna. I will defer to my supervisor, Mike Costello, first.

MR. COSTELLO: I have no comment, Dr. Brown. They all look great.

MR. MENNA: Dr. Brown, this is again

Joe Menna speaking. If I may, not to malign any efforts. Understand my point of view is every single design we present before the Committee -- and April, you stop me if I'm not supposed to say this -- I try to make sure that it's our very best effort. Because even if it doesn't get selected, it goes into the press and it becomes public no matter what. So we want to make sure that you get our best. But I think from a design perspective, I like the fourth and the fifth ones on the screen here. I can't read the numbers. I forget which ones they are. I don't like the cropping of the one -- I think when you -- yeah. I think it's an elegant -- when you crop an arm or a leg off the side of a coin -- when I was in school, if you cropped a bust -- if you were just sculpting a three-dimensional bust and you cropped it inelegantly or you did a relief and you cropped it inelegantly, my teacher would admonish you it's amputating the figure. And I don't mean that to be graphic, but it does look awkward to me.

But I think the fuller version of this coin is beautifully done. And I think the family's --

the stakeholder selection is the perfect one visually. I think there are some anatomical challenges that were not fully met by the artist, not because of their lack of ability, but because this is -- ballet is perhaps one of the most absolutely challenging things for any visual artist to try and represent because the forms -- the music of the body has to be so perfectly conveyed. Otherwise, it looks awkward. Especially when the anatomy is not fully there. So I think the artists did their best. But I like to say anatomy is like a language, a foreign language. And unless you speak it all the time, you tend to forget it. So it's obvious which artists have been practicing their language skills. And I think the family could not have chosen a better selection.

From that artistic point of view, I'm not -- I don't mean to pontificate. Thank you.

CHAIRMAN BROWN: Thank you so much, Joe.

Now turning to the Committee, asking any of the members of the Committee whether or not you have any technical or legal questions about the

program or the designs for this quarter.

Art?

MR. BERNSTEIN: Hello, this is Art Bernstein. I have a technical question on the use of the term America's, possessive, apostrophe S, America's Prima Ballerina, which appears on Reverse 4. This was a question I raised during our administrative meeting. And at that point, we were -- we learned that the original wording had America's First Prima Ballerina, and that that had been modified for a variety of reasons.

I am still questioning the use of the term America's Prima Ballerina. From a technical standpoint, I don't believe such a title actually exists, that someone can be America's, possessive, prima ballerina.

And I learned following our administrative meeting that the subject matter expert had a point on this subject, and I think there's some relevance to her comments in the memo that I saw. But I believe she was suggesting that American Prima Ballerina or just Prima Ballerina would be a more

accurate term.

And my question is are we correct in using America's, apostrophe S, Prima Ballerina?

MS. STAFFORD: Yes, I'll take that. This is April Stafford. Thank you for your question.

As you can imagine, if the notes that we shared with Dr. Brown in response to this query in the administrative meeting wended their way to you, you can see the immense amount of effort, research, outreach, consideration that went into what is an appropriate inscription. And so we are confident in the inscription America's Prima Ballerina, that that is appropriate. And I would note that the expert at the Balanchine Foundation as well as a dance historian that we reached out to were fully comfortable with America's Prima Ballerina, but did also proffer some other options.

I am going to ask Roger Vasquez, the design manager, to comment further. And then also I would ask if we can reach out to Ms. Paschen for comment as well.

One thing I think that's interesting is

that not only does America's Prima Ballerina convey a sentiment which appropriately represents what Maria Tallchief means to this nation and in the accomplishment of getting on the world stage of ballet, but it's also the title of autobiographies and biographies about Maria Tallchief.

So, Roger, can you expound on that further, please?

MR. VASQUEZ: Sure thing. So Maria Tallchief and her husband at the time, George Balanchine, brought ballet to America as a uniquely-American art form that was separate from what was being done in Russia. So they really became the representatives of American Ballet on the world stage. And so the sentiment at that time was that Maria Tallchief was viewed as America's Prima Ballerina. And that's where the root of that comes from. And again, as April mentioned, it's a title that she used in two autobiographies and was supported in a number of other articles on the subject.

MS. STAFFORD: Thank you, Roger. And Ms. Paschen, would you like to add anything further?

MS. PASCHEN: I think Roger described it very well. And, you know, my mom -- my mother was the very first -- you know, I think that in the ballet world, they consider my mother as America's first prima ballerina. And I think that both April and Roger did a good job of describing it, so I'm going to let them carry the weight with their words. But I agree wholeheartedly with both of them.

CHAIRMAN BROWN: Are there any other questions or comments from any other committee members on this matter or any other technical or legal issues?

Hearing none, let us then begin our consideration. I would like to remind members again to please try to keep comments to five minutes or less and to please identify yourself prior to speaking. We will of course be keeping track of time and I will indicate when time is up in the most diplomatic way that I can. I ask that members please wrap up their comments when they are close to their five minutes. Additionally, if any members have questions or comments on any program or aspect of design, please refrain from asking or discussing it until after you

are recognized or at the end of discussion of this program when I will certainly ask if there additional comments.

With that guidance, let's begin with Sam Gill.

MR. GILL: Thank you, Mr. Chairman. Once again, the entire portfolio of these dancers is superb. Any single one of them would make a beautiful coin. I tend to go to Number 4 as the family and stakeholders did. It tells the whole story about her. You don't have to wonder who she is or what she is. It's just a beautiful, beautiful depiction and a beautiful, beautiful coin in general.

If I had to go to a number two, it would be 3 because it does, as Joe said, it does include the entire form of the ballerina. And I do think that would be just an elegant coin as well.

But my vote is certainly for number four. Thank you, Mr. Chairman.

CHAIRMAN BROWN: Thank you. That was Sam Gill. We'll next go to Mary Lannin.

MS. LANNIN: Thank you very much, Mr.

Chairman. I tend to agree with my friend, Sam Gill. Number 4 is just an extraordinary design. It's strength and beauty. I mean, can you imagine the training that she had to have gone through to do that and to make it look so effortless? It's just incredible.

I like America's, with the apostrophe, Prima Ballerina. I have no problem with that at all.

I would like to make a comment about the other Number 3. I like the fact that there was a constellation in the background, but I also liked her leg and toe separating the words quarter and dollar on that. And it shows the whole ballet move.

But I am going to give if not all, most of my pointes to Number 4 because I think it's a really beautiful design. Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you so much. Let's turn to now Donald.

MR. SCARINCI: Again, you know, a bunch -- every single one of these designs is beautiful, has merit. Again, compliments to the artists, compliments

to Joe.

So I tend to agree -- although, listen, I mean, I could speak about each one, but I'm not going to do that because each one of them has some really specific artistic interests, which I'm sure Joe knew when he selected what we're seeing. Each one of them is beautiful. But I think if I had to pick one of these, I would agree with Mary and the others that Number 4 would be the one to pick. You know, it's got a lot of symmetry, a lot of balance. And my only concern is with all of these, it's the quarter size pallet. But I think it is what it is, and we've done it before. You know, the Maya Angelou coin had the full figure as well. And it was very successful and it was a very pretty sculpt, very pretty coin. So I will be supporting Number 4 depending on what else I hear in the dialogue.

REPORTER: Will the speaker identify himself?

MR. SCARINCI: Donald Scarinci.

CHAIRMAN BROWN: Let's turn now to Mike.

MR. MORAN: I too like 4. She is in mid-motion. You know she's going to come down. And it just really does convey more motion than any of the others. There is no question it's not a pose. It's just well done. This is the only set of the portfolio today that I'm giving merit to all of them for. It's a good portfolio. Thank you.

CHAIRMAN BROWN: Thank you. That was Mike Moran.

Let's turn now to Robin, Robin Salmon.

MS. SALMON: Thank you, Mr. Chair.

This is Robin Salmon. I too liked all of these and had a difficult time deciding which one I liked the best. I do gravitate toward the full figure. And so Number 3 and Number 4 were the ones that seemed to appeal most to me. Number 3 because it's a beautiful pose. It does have the stars that symbolize her tribal stories. And she is wearing one costume. Then in Number 4, she is wearing a different costume. And Number 4, strength and elegance. It's just exquisite.

I usually don't go for as much lettering as this design has, but I think it's

important to say America's Prima Ballerina. And this time it's the Firebird costume. And the costumes might be something that we should think about also in relation to the next coin that we talk about. But I am probably weighted more toward Number 4 with the second being Number 3. Thank you.

CHAIRMAN BROWN: Thank you so much. Let's turn now to Dennis, Dennis Tucker.

MR. TUCKER: This is Dennis Tucker. Thank you, Mr. Chair. And thank you, Ms. Paschen, for your participation in this process.

Number 3 is lovely. I think that's a very beautiful design. And as Robin just said, it's a delightful pose. But Reverse 4 has a wonderful, unique energy that we don't often see on coins, as Mike pointed out. So I think this is a beautiful design. It has motion and it has a well-balanced typography. I like the phrase America's Prima Ballerina. And I also like the inclusion of her Native American name.

Ms. Paschen, I would like to address you personally for a moment. Something that -- to me,

something that marks a truly successful circulating coin is if it connects emotionally to people, whether it's beautiful or not. But most often, the beautiful ones do. But if it connects emotionally, then it's successful. And I would like to point out a connection that your mother's life has to the 2022 Native American dollar coin which honors Ely S. Parker. He was known as a warrior in two worlds, just as I think your mother was a warrior in two worlds. Wa-Xthe-Thonba, if I pronounced that correctly.

My daughter is six years old, and she is proudly Filipino-American. She says I'm half Asian, I'm half American. She is very proud of that. She is also taking ballet. She is going to love this coin. And she is going to love learning about your mother, and I'm going to love teaching her about your mother with this coin. So, again, I want to thank you for your participation. Thanks to your mother for all she did as America's Prima Ballerina. Thank you.

MS. PASCHEN: Thank you, Mr. Tucker. I appreciate that. You're making me a little teary-eyed. Thank you so much.

MR. TUCKER: As am I.

CHAIRMAN BROWN: Thank you so much, Dennis. That was in fact not only thoughtful, but indeed caused many of us to reach for our handkerchiefs. I really mean that.

Let's move on to Dean.

MR. KOTLOWSKI: Thank you, Mr. Chairman. This is Dean Kotlowski. And I just want to point out a few things. This is the third portfolio that we've done today where language other than English has been featured. And I think that's worth pointing out and applauding this program for the diversity and inclusion aspect of it.

I also think of ballet as a very classical form of performing art, and these are very classic designs. And so for these reasons, I think quarter dollar, going with the tradition of quarter dollars as opposed to 25 cents is appropriate. And the designs that people are favoring do have quarter dollar on it.

Now, I said earlier with the design portfolio that I saw something. And with this one, I

saw everything. So my ideas were very, very fluid.

The one that I did not like was the one that Joe pointed out, and I believe it's 3A. And for the reasons Joe commented on. He used the word amputate. I wasn't going to sue that word, but that's what I was thinking of. So I did not like this design.

If we can move on to Number 4. I kept this one in the back of my head. And it was interesting to see that so many people like the design, so many of the stakeholders and liaisons like the design. And I guess what held me back just a little bit is that it's very, very textural and the figure is very, very small. But I didn't write it off. And I continued to think about it and the comparison with the Maya Angelou quarter. I made that comparison in my own mind, as did Don a little bit earlier. You had with the Maya Angelou quarter the outstretched arms and here you have the outstretched legs. And I think it's really a wonderful design.

And I also would like to point out that I like Design 3. And I don't know if we can go to

those designs as I'm talking. It doesn't seem like we are. Yeah. I like the reasons that people have discussed.

But I also like Design 1A. And 1A has not been discussed. So if we could go to 1A. I'm not pushing hard for 1A, but I'm going to give 1A some support because you have the feeling here that she has finished a performance. She is basking in what she has done, her triumph. You can see the muscles on her body. You can sort of see muscles on her face. A sense of strength, perseverance, success, and triumph. So I'll be giving that some points as well.

But I have become convinced more and more that Number 4 is the way to go. Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you so much. Appreciate that, Dean.

Let's turn now to Peter.

MR. VAN ALFEN: Thank you, Dr. Brown. This is Peter Van Alfen.

Like Dennis, I am also the father of a budding dancer. And it's been a real pleasure over

the course of the last week or two to tell my daughter about Maria Tallchief and show her some videos and things of the sort. And it really has been quite enjoyable to work on this portfolio.

And, Ms. Paschen, I have to say it's a real pleasure to have you here.

I fully support Number 4 as a preferred reverse for this. I think that this is an incredibly dynamic image. And the more that I've looked at this, I have come to realize that part of the reason I think that this really works is the spotlight, if I can call it that. The circle within the circle of the design itself. And I think that that obviously focuses the eye not just on the figure itself, but also on the Osage inscription there as well. And I think that both up close and from a distance that circle within the circle really makes this composition just pop and really makes it work very, very well. So I am fully drawn to it. I fully support it, and those are my comments. Thank you.

CHAIRMAN BROWN: Thank you so much.

Next up is Art.

MR. BERNSTEIN: Hello, this is Art Bernstein. I like Design 4 and Design 3 for all the reasons previously stated. I would just add with Design 3, there was reference in some of our earlier discussions about negative space. And I think Design 3 has the advantage of that -- of a great deal of negative space. I like the symmetry, and I thought the constellation just added an additional element to the story that is intriguing. Thank you.

CHAIRMAN BROWN: Thank you so much. Let's turn now to Dr. Fuller.

DR. FULLER: Thank you, Dr. Brown. This is Dr. Harcourt Fuller. Thank you for your presence, Ms. Paschen.

This was a wonderful portfolio. I think that I like aspects of several of the designs, even though I have decided which designs I will support.

Reverse 1, I actually like the 25 cents. I think it's the only one actually with the alphanumeric symbol on there. And it stands out for me.

I really like Design 3 for all the reasons that my colleagues have stated. I like how the feet against sort of separate quarter from dollar. And I think the pose is a very elegant pose. So I will be giving that some support.

I also liked -- and I'll come back go 4, but I also liked Reverse 5. I just really -- I mean, notwithstanding the fact that part of one of her leg is not seen, but I just think that is a striking pose, if I may. So I like that one. But ultimately, I will agree with the majority that Reverse 4 is simply striking, elegant. I have forgotten which one of my colleagues said, it's almost like she's -- you know, she's in the spotlight because of that circle. I like the language there as well and everything else. So I will be giving that full support. Thank you.

CHAIRMAN BROWN: Thank you so much.

From my perspective, I also salute the comments. But first, Joe, let me thank you and your team, because this portfolio was phenomenal. I really appreciate it.

Secondly, let me say that I also lean

towards in fact Design 4 for the reasons it just seems that she is floating on air with a spotlight actually shining on her. To me, that has a symbolism that is very different than what we have seen in the past. So for that reason, I am leaning towards Four.

Let's now turn to ask if there are any additional comments or motions from members of the CCAC. Before we do that, Joe, I see that you have a comment.

MR. MENNA: Yes, sir, Dr. Brown. I'm just trying to turn my comment button on.

This is Joe Menna. Thank you, Dr. Brown. Just a quick correction. My phrasing about how the arms and legs went off the edge of the coin was inappropriate, and I shouldn't have used that word. I should have -- that was quoting my teacher from a different time. And that should have been phrased more sensitively. So I apologize to the Committee.

All credit due to the artist. Everybody keeps given me credit for this stuff. It's the artist, not me. And it's April and my -- if I

have any kind of latitude to affect any changes, it's because of the support system that I'm within. And it's a bigger team.

People who are citing Number 3, just to add on what I should have said at the beginning. When I first saw that, I just saw -- I like watching Danny Kaye and old movies. And I just watched Hans Christian Andersen, and this reminded me of a ballerina in a snow globe. It's so magically constructed. It's a beautiful coin. Just visually it's very -- there is a wonderful feeling here.

But more specifically in regard to Number 4, I think it was -- was it Peter that -- somebody mentioned textural -- concerns about texture. As Chief Engraver, I was a little remiss here. I should have leaned into this more. The great field is misleading. That probably will not be textured. That would be field. And the circle would not be sunken in, that would be something -- and correct me if I'm wrong, Mike -- sinking a circle into the middle of the coin is just not a good idea. So more likely that would probably be polished in a way that on the proof

version where it's very pronounced and does shine like a circle and via the positive nature of it in relief, it will also stand out.

So I just want to manage expectations when you folks -- if this does get picked, when the Committee does see the final product, I don't want to think that their requests were dishonored. So when the field is not textured as the gray implies here, I just want to make sure that you -- that the Committee understands that's why. We're not deliberately disregarding your comments, if that makes sense. Thank you.

CHAIRMAN BROWN: Thank you, Mike. Really appreciate your comments. I'm sorry -- Joe, we appreciate your comments.

Let me now turn to the members of the CCAC to see if they have any additional comments or motions.

And since in fact Joe opened up the can, ask any other members of the Mint. Because he pointed out how important other members of the design staff are really fantastic in what we see.

Hearing none, I'm going to turn to Ms. Paschen to see if you would like to add anything based on the comments that you have heard or on anything that you think might be an additional morsel that we should consider as we make our scores.

MS. PASCHEN: I really appreciated the comment of the gentleman whose daughter -- I know that we had two studying ballet. The first one, sorry, I forget your name. But about this emotional response. For me when I saw Number 4, I had a very emotional response. And I think it was because since my mother passed away, and even before my mother passed away, she has been depicted in various illustrations. Of late, there was a Google Doodle celebrating my mother last year. And oftentimes I find a disconnect between my mother and photographs of my mother and videos of my mother and then her representation. And this coin really spoke to me because I see my mother in all of her glory and magnificence in this coin. And I appreciate all of the comments that were made in terms of just the design of the coin and the symmetry. And I love that idea of the spotlight and her Osage name

in orthography underneath it. So for me, it was just very immediate. Right away, this is the one

And, you know, with the one everyone else has been discussing, Number 3, I just feel as if it doesn't capture my mother in the same way. I had originally said that my second choice was 2, but I think I've revised that to be either 1 or 1A. I feel that 1 and 1A capture my mother, her beauty, her elegance, and just her mean and who she is. So I had more trouble with the ones that we had been discussing. I think it's a beautiful coin, Number 3. But for me, I don't see -- it doesn't depict my mother as -- I don't know. I would want maybe even her hand, this one. I know we had Nancy Reynolds looking at it. But I'm not quite sure my mother would have held like that. I just feel like I know Nancy has been looking at it as a Balanchine expert.

But I think Number 4 I completely support because I see technically, design-wise. It's just magnificent. And I appreciated the comment that it will be unique and unusual if the U.S. Mint decides to use this design. So, thank you.

CHAIRMAN BROWN: Joe? You're on Mute, Joe.

MR. MENNA: Following Madam Tallchief's daughter, this is out of my lane a bit. But the beauty of Number 4 -- and I'm assuming the other coins in this program is our culture tends to celebrate -- when there's folks from different communities who make advances in sports or other popular culture venues, they get a lot of attention. But in the arts such as this when you have someone from another community who is basically the Jackie Robinson, if I may say so, of ballet in a sense. You know? This is a breakthrough moment for our country. It's so important to represent her artistically in the most perfect way. And I just feel that Number 4 does that very elegantly. And I'm being redundant, so thank you.

CHAIRMAN BROWN: Thank you so much, Joe. Let me ask now the rest of the Committee, any further discussion?

Hearing none, the Committee will now score the reverse candidate designs for this quarter. Again, each of you have received a copy of your

scoresheet emailed to you by the U.S. Mint. Please email or text your scores to Greg Weinman. Mr. Weinman will then tally your scores and present the results to us hopefully within ten minutes or less.

Ladies and gentlemen, we are in recess for a maximum of ten minutes.

(Break)

REPORTER: We are back on the record at 2:32 p.m.

CHAIRMAN BROWN: I think we may be a little bit early. So we can wait a moment.

Court reporter, are you there?

REPORTER: I do apologize. We have been on the record since 2:32. I didn't realize I was on mute. Please continue, Dr. Brown.

CHAIRMAN BROWN: Thank you. This is Lawrence Brown. We are back. And I recognize Greg Weinman, counselor to the CCAC, to present the results from the scoring sheets.

MR. WEINMAN: Good afternoon, Dr. Brown. Once again, with all members scoring, the highest score is 33 points, the potential high score.

That said, Reverse 1 received a score of eight points, 1A received seven points, Reverse 2 received five. Reverse 3 received 19 points. 3A received three points. Reverse 4 received 30 points, making that the high scoring design. And Reverse 5 received four points. So once again, with 30 points, the Committee scored highest Reverse 4.

CHAIRMAN BROWN: Thank you, Greg. This is Lawrence Brown. Are there any motions?

Hearing none, seeing none, then I will entertain a motion to accept the vote of the highest scoring based on what we have heard. Can we have that motion?

MR. VAN ALFEN: This is Peter van Alfen. So moved.

MS. SALMON: So moved.

CHAIRMAN BROWN: So I'll take that Peter is making the motion and take Robin as the second.

Any further debate? Hearing none, I will call the question. All those in favor, say aye.

(Participants respond.)

CHAIRMAN BROWN: Any opposed? It appears that the motion has passed. Are there any other further motions on this design?

Hearing and seeing none, thank you, Ms. Paschen, for joining us today, at least this first part of your day with us. And thank you for sharing your time and efforts and advancing, clearly, the legacy of a talented and phenomenal American, and for advancing the knowledge of all of us Americans about your mother. And I believe you will be remaining with us for the next design.

On that note, I will turn back to April.

MS. STAFFORD: Thank you. Thank you, Dr. Brown. This is April Stafford for the record.

The Native American Dollar Coin Act, Public Law 110-82, requires the Secretary of the Treasury to annually mint and issue new dollar coins with reverse designs celebrating the important contributions made by Indian tribes and individual Native Americans to the development of the United States and the history of the United States. The 2023

theme is Maria Tallchief, American Indians in Ballet. And I will give you some background.

A spectacular performance in Igor Stravinsky's Firebird in 1949 made a superstar of prima ballerina Maria Tallchief. Tallchief and her husband, George Balanchine, transformed American classical ballet into an international leader in the art form.

In addition to Maria Tallchief, four other Native American ballerinas from Oklahoma achieved international recognition in the 20th century, including Tallchief's younger sister, Marjorie Tallchief Skibine, Myra Yvonne Chouteau, Rosella Hightower, Moscelyne Larkin. Together, they have been celebrated as the Five Moons in mural, dance, and sculpture. And together, they inspire generations of American Indian dancers and helped break barriers in the dance world for other people of color.

All of the candidate designs that you will be seeing today feature a depiction of a ballerina dancing and the inscriptions American

Indians in Ballet, United States of America, and One Dollar.

Candidate designs were reviewed by the following. Again, Elise Paschen, daughter of Maria Tallchief, two representatives of the National Museum of the American Indian, including James Adams, a senior historian, and Jackie Swift, who is repatriation manager. Nancy Reynolds, who is director of research for the Balanchine Foundation, Chad Renfro, Cultural Ambassador for the Osage Nation, and Angela Pratt, Speaker of the Osage Nation Congress.

I will share preferences of stakeholders after moving through the candidate designs.

So we will start with Design 1 and 1A. These designs prominently feature a ballerina and include the addition of five pointed stars, a reference to Maria Tallchief and her Native American ballet contemporaries. The constellation of stars you see here in 1A is a reference to Osage creation stories and stage backdrops used in some of Tallchief's performances. So again, you have Design 1

and 1A.

Designs 2 and 2A feature Maria Tallchief and have the additional inscription, Maria Tallchief. This is Reverse 2 and 2A.

Reverses 3 -- sorry, Reverse 3 features five figures representing Native American ballerinas.

Reverse 4 features Maria Tallchief in the foreground with additional ballerinas in the background. Reverse 4 also includes the additional inscription Maria Tallchief.

And Reverse 5 features a close-up depiction of Maria Tallchief and a pair of ballet shoes, both framed by the ballet shoe ribbons. The inscription Maria Tallchief is also included.

And to share with the Committee for your consideration, we have a number of stakeholders for our Native American Dollar Coin series, including the National Congress of the American Indian, the Congressional Native American Caucus of the House of Representatives, and the Senate Committee on Indian affairs. And of course we also should take into consideration the family's input on this.

I will share that both the Congressional Native American Caucus of the House of Representatives and our family representative Elise Paschen, prefer Reverse 4. The National Congress of the American Indian cited Design 1A. And no preference was identified by the Senate Committee on Indian Affairs.

Ms. Paschen, would you care to say a few words to the Committee about the design you have identified or any further commentary on this portfolio?

MS. PASCHEN: Do you mind just putting them all up at once? Thank you.

So again, I commend the designers. I mean, these are -- each one is so gorgeous. And my initial response was I was drawn toward 2 and 2A. But after April and Roger and I spoke several days ago, I am of the mind that it's important to identify and to celebrate, you know, five Native American dancers. And so that's how my choice -- so I just want to first say that I thought these designs were so beautiful. I also thought that the last design, I think it's Number

5, was gorgeous. So, beautiful depictions of my mother. I love the architecture of the Number 2 and 2A.

But I am going to vote for -- is that Number 4, April? That was my first choice. I'm going to vote for Number 4 because, as I said, it was incredible my mother is being honored with the quarter. And I think it's good to spread the wealth and to bring in to celebrate the achievement of these five Native American dancers. I mean, it's really phenomenal what happened, that they all came from Oklahoma, the Five Moons.

And I prefer this one to the other one representing the dancers. If you don't mind switching, April. Because here I had trouble -- I can sort of see that that's supposed to be my mother in the foreground left. I can't really identify my Aunt Margie, Marjorie Tallchief Skibine. But Robert and April were saying that I guess it wasn't an exact depiction.

Anyway, this is why I vote for Number 4. My first choice is Number 4. This one I think is

gorgeous, again.

MS. STAFFORD: Thank you. And just for the record, the conversation I think will be interesting because as the Committee knows, this is an opportunity. We will have two coins in the same year across two very different programs. One is circulating coin program, one a collectible, this Native American dollar coin, that will feature similarly-themed subjects. So that should be considered as well as the conversation unfolds.

Thank you, Dr. Brown.

CHAIRMAN BROWN: Thank you so much, April. And thank you, Ms. Paschen, for sharing with us your thoughts. Joe and Mike, do you have anything you want to share with the Committee regarding the designs for this coin?

MR. COSTELLO: I think they all look great. And, you know, I don't have any further comments on these.

REPORTER: That was Mike Costello?

MR. COSTELLO: Yes.

MR. MENNA: This is Joe Menna. I'm

sorry, yes, that was Mike Costello.

Dr. Brown, thank you. This is Joe Menna. Roger or Russ, can you zoom in on the -- yeah, that. Again, just to manage expectations. There is some challenging stuff here. Similarly to the Maria Tallchief AWQ coin, this grey field will not be textured. This grey field will be polished. And the lunar and circular -- the semi-lunar and circular objects in the background, they will be raised. And also the figures in the background will be sculpted with an appropriate level of a relief, perhaps partially inset into the background objects, just as we have done with Egyptian-style relief, which has been discussed before, in order to give prominence to the figure in the front because her left arm is the biggest challenge here from a sculptor's perspective. Shortening of that nature is very difficult to pull off. We'll be able to do it just fine. But you want to have an ample amount of relief space to do the overlaps and stuff like that. And same thing with her torso being foreshortened. So in order to maximize the visual effect that this illustration provides,

we'll have to do some things -- we'll have to -- you know, we have a hat full of relief tricks that we can pull out from. So I just want to make sure that the Committee understands that the gray area will not be textured, and any relief challenges -- and I only bring them up because there are former Committee members that used to address them, and I'm sure they are present. And a lot of veterans on the Committee know those issues well, and I just want to make sure that everybody understands that we can definitely sculpt this coin and make it look beautiful. Thank you.

CHAIRMAN BROWN: Thank you so much, Joe. Now to the committee members. Do you have any technical or legal questions about the designs for this quarter? I see Art.

MR. BERNSTEIN: Hi. This is Art Bernstein. And I am quickly become the literal person on this committee. But I have what I think may be a rookie question. And that is it's the Native American one dollar coin, and yet the phrasing on the coin is American Indians in Ballet. And I was just trying to

understand why that phrase is used rather than Native Americans in Ballet.

MS. STAFFORD: Sure. And I'll ask Roger, who oversees the Native American Dollar Coin Program, to add in if I don't do a proper job.

So we've had discussions, again, with a myriad of stakeholders involved in this program to understand exactly what is appropriate. And we do have input, particularly from our representatives, a deep bunch of representatives at the National Museum of the American Indian, that in essence communicates they are both acceptable, but American Indian from their position is more broadly-used across our country by tribes and nations. And so when able, certainly it is welcome from their vantagepoint.

Roger, I hope I did at least a decent job of explaining that. If you could add to that, I would appreciate it.

MR. VASQUEZ: That was April Stafford. And this is Roger Vasquez.

Our folks at the National Museum of the American Indian recommend using the term American

Indian where possible. While both terms, American Indian and Native American are acceptable, American Indian is often preferred. Thank you.

CHAIRMAN BROWN: Thank you so much.

And I see a hand up of Dean.

MR. KOTLOWSKI: Yeah. I am very happy to know this, Art. I am currently working on a book on American Indian policy. And the proposal went through peer review and I have a contract. And I used American Indians throughout, and there were no issues. So I think that that's where things are at this point.

Maybe a few decades ago, Native Americans seemed to be the academic term of choice. And again, as has been said, a lot of American Indian tribal leaders have still been attracted to the idea of using American Indians. Sometimes you use Indians in short form. And when you're making a contrast, it's nice to use Indians with, again, the counterpoint being non-Indians, meaning everyone else.

MR. VASQUEZ: I appreciate the explanation.

CHAIRMAN BROWN: Very good. So if

there's no other questions from members of the Committee, let us begin our consideration for this last design for this day. So you guys are all in fact experts about this guidance. So let us begin. I would like to remind us all to remember to try to keep your comments to five minutes or less. And ladies and gentlemen, let us in fact go for the home run and make sure we identify ourselves before we begin speaking. And please refrain from asking or discussing anything until after you are recognized or at the end of discussion of this program, when I will certainly ask if there are additional questions.

With that guidance, again, please remember to identify yourself before you begin speaking. Let us begin with Sam.

MR. GILL: Thank you, Dr. Brown. This is Sam Gill. Once again, just beautiful, beautiful designs. All would make fine, fine coins. Beautiful coins, elegant coins. Starting with Number 4, that's my first choice. I can see all the elements that need to be there. It's going to really draw your eye in. And I think it's going to be a grand coin.

Number 3 is exceptionally beautiful, but I also see that Maria Tallchief -- it would be nice to be able to point her out with the others since she led the way.

And then I would like to give a special mention to Number 5, because I love the way the artist took the ribbon from the shoes and draped it all the way around. And United States of America is written there. So I think that's -- and also the depiction of the face of Maria Tallchief is just really beautiful.

So Number 4 is my choice. Thank you, Mr. Chairman.

CHAIRMAN BROWN: Thank you so much. Next up is Mary.

MS. LANNIN: Okay. This is Mary Lannin. I think you know what I'm going to say. I love Number 4. I found it -- if you kind of look at it and then just let your eyes go softly out of focus for a little bit -- you know, depending on your age, that might be easier for some of us than others -- Maria Tallchief's leg could be the stem of a flower. And all the rest of the ballerinas in the background

are the petals. And she comprises part of the flower itself. And I know this is to be the Five Moons, but I also thought it looked like a flower. So I really liked that.

We talked about having -- a long time ago, having sort of a bridge between the American Women Quarters with Maria Tallchief and this particular American Indian coin. And I think that we have it in the feather that's on Maria Tallchief's head. It's the same as on the other coin that we picked, and I believe obviously that it's probably the same artist. So I'm going to give all my votes to Number 4. I think it's an extremely beautiful coin. I would like to say that I like Number 3. But again, it becomes -- I can see which one Maria Tallchief is. But it's sort of like a generic scene of ballerinas, and I don't know that's doing the other women any favors by having them sort of unidentified, at least cleanly unidentified.

But Number 4 has it all for me. I think it's a beautiful design, and that's where I'm going to put my votes. Thank you so very much, Mr.

Chair.

CHAIRMAN BROWN: Thank you so much, Mary. Let's move on to Donald.

MR. SCARINCI: So I want to say something a little -- first of all, yes, Mary, that's exactly the point of Number 4. In the size of a quarter when you pick up Number 4, in the first quick look, it's going to look like a flower. It's a flower. Right? And what's cool about the coin and what's cool about the design is it will inspire a second, more closer look. And that's what we've been -- and that's been our theme today it seems, that what's going to capture people's attention. And, you know, we're living in in everybody -- everything is capturing people's attention. So how do you get a coin to capture their attention? Well, this coin will capture attention because on first blush, it's going to look like a flower. And then when you look more closely, oh, wow, it unfolds like a flower. I mean, that's the artistic expression of the design.

And forgive me, Joe, if I got that wrong, have the artists forgive me. But it's an

artistically wonderful expression, and a nice tribute. It's going to make a fine coin. I support it.

Now let me tell you something interesting. I was really looking at this portfolio - - and again, we've got some great designs here. My original impression of Number 3 was it was going to be too cluttered and crowded and, you know, everybody is going to be too small and you're not going to be able to make sense of it in the palette of a coin. But the way the artist deals with this is fascinating. The artist -- you know, the lettering is -- it almost fades into the back. It's not in your face. And I'm sure the way Joe would have this sculpted is -- it highlights just the figures and it uses the negative space. And so I thought that was really an interesting design. The artists should be commended for that. and I'm also happy that nobody is talking about Number 5. That's the traditional coin, ho hum. You know, it's nice. It's pretty. It's a good -- it's a pretty, traditional coin. But it's a more traditional coin with the focus being on the face of the subject and the shoes. You can get away with two

elements without being collage-ish. You know? But this kind of doesn't quite get to collage, but it's fascinating for what it is. But it's the more -- it appeals to the more -- it will appeal to the more traditional coin.

And the others I just want to point out -- I don't want to go out of time. I can say a lot about this portfolio. It's a very cool portfolio in a lot of ways. But I like the angles. You know? And that's what you're going for. That's what the artist was clearly going for in 2 and 3. You've got these beautiful right angles. You know, very symmetrical design, a pretty design. But all that being said, the flower is the thing. I support Number 4.

CHAIRMAN BROWN: You can give us your name again.

MR. SCARINCI: Oh, I'm sorry. Donald Scarinci.

CHAIRMAN BROWN: Outstanding. Thank you so much.

Let's move forward to Mike.

MR. MORAN: Thank you, Dr. Brown. This

is Mike Moran. I'm probably going to be saying nothing new. I did like the traditional design, Number 5. But it's the -- around design in this case, it's about all of them. And I also like Number 2 in the way the inscriptions were done at the right angles. Two and 2A, excellent there. But when you get right down to it, after Joe told me that four coins up, that's where my votes are going to be. I hadn't seen it as a flower. Thank you, Mary. Because it is. A beautiful one at that. And I won't run off any more. That's good. Thank you.

CHAIRMAN BROWN: Thank you, Mike. Next up is Robin.

MS. SALMON: Thank you, Dr. Brown. This is Robin Salmon. And I was also drawn toward Number 4, both for the floral and the lunar references with the stages of the moon there in the background. Joe Menna answered some questions that I had in my mind about some of the sculpting challenges, so I am satisfied there. And I think it's just a lovely design, as were all of these.

My second choice is Number 2. And I

liked its really bold sort of in-your-face beauty. But the bold American Indians inscription and -- it's almost American Indians United. I liked that message. It's still a pretty design, an elegant design. But Number 4 gets my vote. Thank you.

CHAIRMAN BROWN: Thank you so much. Let's turn now to Dennis.

MR. TUCKER: Thank you, Mr. Chair. This is Dennis Tucker. And this was a challenging portfolio for me. My strong preference was for Design 2. And I knew that this was the family's early preference. I liked the fact that it has Maria Tallchief's name in it. Not all of the designs do. And it's a very strong, bold depiction. Very visually arresting.

Having listened to Ms. Paschen's commentary at the start though, I understand and agree with the idea of depicting the Five Moons.

So that said, now my challenge is between 3 and 4. I too was -- when I first looked at 4, I saw a flower. I do like that sentiment. But I find the design busy in a way that is not as visually-

satisfying as Number 3. Number 3 really is very bold in its own way. It's collaborative, this dance that they're in. There's motion, there's action. There's emotion, even. And it's beautiful. I think it's more beautiful than Number 4. And I think it would probably be easier to sculpt. I know that I'm speaking out of my wheelhouse with that comment. And Joe might disagree. But I just think that Number 3 is much more visually interesting and a much more dramatic depiction of dance. And part of ballet is drama. So I like Number 3 the best.

All are very nice designs. It is a strong portfolio. I like the use of Dollar One in designs 1 and 1A, that kind of script, cursive look that we saw in one of the American Women quarters that Dr. Fuller commented on earlier.

But anyway, for this particular portfolio, I loved Number 3, and that will get my strongest endorsement. Thank you.

CHAIRMAN BROWN: Thank you so much. Let's turn now to Dean.

MR. KOTLOWSKI: Thank you so much, Mr.

Chairman. I too found this a very stimulating and challenging portfolio. Maybe I should start out -- I am agreeing and maybe just slightly disagreeing with everyone. My comments probably align most closely with Mary's, although I did not see the flower in Number 4. When I looked at Number 4, I was a little worried that it was too complicated and that there was just too much going on. But then again, it's a dollar. There is tremendous engraving and sculpting skill at the Mint that can make this work.

You have five ballerinas -- another way of looking at this, it's perhaps not literally depicted, but it recalls a single ballerina rehearsing in a studio, surrounded by mirrors. And I like that effect and I wonder if that would generate some discussion. So I am very much drawn to Number 4.

Initially I liked Number 2 a lot for the angles and the boldness. That's 2A I think. Yeah, 2. You know, for the horizontal and the vertical angles and the lettering. And I thought that that was a very dramatic design.

I wanted to like Number 3, but I just

couldn't. There was just a sense of sameness to the ballerinas. And they're all just sort of jumbled and put there. And it did not move me.

And the one that I didn't like is Number 5. I thought that the expression on Maria Tallchief's face was a little too dour. I thought the shoes were a little bit -- but there is one thing I liked about this. A little bit of kudos to the artist. The way in which the ribbon is done with United States of America and then winding back to the shoes. I thought that that was a really good job on all of the designs for this. Very hard to make a decision. But I kept -- I tried to keep my mind open on Number 4. I had a sense that the Committee members would like Number 4, and Number 4 is good for me as well. Thank you, Mr. Chair.

CHAIRMAN BROWN: Thank you. Turning now to Peter.

MR. VAN ALFEN: Thank you, Dr. Brown. This is Peter van Alfen.

I have to say that my preference was and remains Number 2. I really liked the elegance,

the simplicity, the symmetry, the balance. And also the fact that the American Indians and United portions of the inscriptions would be incuse, which I think would really work well on this coin.

The problem that I have with Number 4 is that it is really rather cluttered. But it seems to me rather muddled at the same time. It does require a great deal of attention and trying to pick apart the pieces to see what is actually going on there. And even in a larger, blown-up version of this on the page or on the screen and so forth, it still does not immediately hit you what is going on. And the sort of awkward foreshortening of Maria Tallchief in the center of that, too, I worry a bit. Even though, you know, Joe seems to believe that they can sculpt this in a satisfactory way, I really do worry about how that would look on the coin.

So, you know, again, I can appreciate everything that's going on with Number 4, but it just doesn't really grasp me. It doesn't really work for me. And so I am going to continue to support Number 2. So thank you.

CHAIRMAN BROWN: Thank you so much.
Let's turn now to Art.

MR. BERNSTEIN: This is Art Bernstein.
I find myself agreeing with what Dennis Tucker had to say with regard to design 3. When I first looked at that design, I thought, oh, too busy. And then the more I focused on it, I actually was attracted to the business. It caught my eye.

And, Dean, I disagree with your comment about the sameness. To me as I look carefully, they are all individuals. And they are wearing different costumes and different headdresses, different hairstyles. And I just enjoy the variety in the coin. To me there was a lot of action going on, there's a circular movement. It seems to go in a clockwise fashion. And I just felt like I was getting a lot of value out of that particular design. So I am attracted to Design 3.

CHAIRMAN BROWN: Thank you so much.
Dr. Fuller.

DR. FULLER: Thank you, Dr. Brown.
This portfolio is excellent, but it was also -- it's a

difficult choice for me. So I'll just go through a few of them that I feel strongly about.

I really like Design 2, for many of the reasons that my colleagues have already stated, particularly the symmetry, the symmetry between the sort of the gray area and the lighter area. I do like American Indians with United sort of shaded in dark, more dark, excuse me. I think that the ballerina is - - her pose is elegant. And so I like that a lot.

I do like 3 and 4. My preference I think would be for 4. And the reason is because since Maria Tallchief would be represented on two different coins -- so on the one hand, the American Women's Quarters coin, she would already be represented on that coin. And if we are trying to represent the other American Indian women in ballet, I think that 3 does the best job of that, because Tallchief's name is not on this coin, and so everyone gets highlighted whereas on 4, her name is on that coin. And so she gets highlighted more so than the other women. And again, she is already on the previous coin that we looked at. And so in the interest of representation,

although I appreciate and I respect the family's choice of 4, I think I would go with 3. Thank you.

CHAIRMAN BROWN: Thank you so much.

I must confess, this is another example why it's such a pleasure to be a member of the CCAC. As a physician, I am mostly affected by looking at science and concrete stuff. But when I get to be in this setting, I get to see more about the artistic and the symbolism. I must confess, it is indeed rewarding.

But that also makes it more challenging. And I must confess, Mary's comments, I didn't really have that sense about Design 4, but it is indeed to me striking from the standpoint of that symbolism. And that's symbolism that has in fact to me benefit in the sense that we are talking about ballet, something that we've already talked about, daughters in fact being involved in ballet. Nothing is any more symbolic than having a daughter and having a symbol of a flower. Of a flower, in fact, blooming. To me, that is a fantastic type of symbolism.

So in that respect, while I do

understand comments from Dr. Fuller with respect to the Maria Tallchief on both the quarter and on the dollar, I think that sort of connects the two, quite frankly. And I do understand that this is more going to be a numismatic product as opposed to in fact something that's circulating. But I think it might very well do a lot to actually expand the market if in fact this citizens of the United States saw them packaged together. I think that would do a lot to expand the conversation, but also to in fact recognize the history.

Those are my comments. And I will turn to in fact members of the Committee to find out if any of you have any additional comments or motions at this time.

Joe, I'm going to reach out to you anyways in the next step, so that's fantastic.

MR. MENNA: Dr. Brown, does that mean I can say something now?

CHAIRMAN BROWN: Yes, please.

MR. MENNA: Yeah. Just as the Committee may further its discussions, just some

additional artistic guidance, not to preempt anybody's opinions or change anybody's minds. But a lot of points came up that stood out to me first -- in the order that they arose.

All respect to Peter. When I described the foreshortening issue as challenging, I also described it as eminently doable. And frankly, no matter how hard the artist tried in Design 2, our artist will have a much easier time sculpting the foreshortening in the arm on Design 4 than trying to reconcile the profound as-of-yet unresolved anatomical troubles that the artist in Number 2 had. We worked very carefully together. We felt that overall as a design it works well. But in terms of internal structure, that would take more changing -- and if it's a little imperfect, it will be fine. But Number 4 is def the -- if Peter is concerned about difficulty, my point is 4 is easier than 2 to fix. Two is also eminently doable, if that makes sense.

Number 3, I appreciate that it's interesting. But visually, none of these are really in any kind of structural alignment and they don't

work as an organic whole. And I don't want to be pejorative. I don't want to diminish the artist's effort, but they're almost like paper dolls all in -- not because they're women. Just because of cutouts. They're almost like paper figures cut out and just placed randomly. Because no two motions are synchronous in any way, no two of the visual linear movements of them are synchronous in any way. There is nothing grounding any of these figures to the format of the coin, to each other. There is no -- ballet is harmonious and organic to my -- I have a 24-year-old law student who was once a four-year-old ballerina. And I used to go to the Pennsylvania Ballet every Christmas to see the Nutcracker until I was in high school from the time I can remember. And as I remember ballet, it's very fluid and -- it's visual music, right? It's performance. It is the performance side of the music. To me, this is more of a cacophony of interaction.

So that brings me -- if the reasoning behind having this is to eliminate focusing on Madam Tallchief, you could -- if that really is that much of

a concern, Maria Tallchief -- I'm not speaking on behalf of the Mint, but just visually, you would just take Maria Tallchief off of Design 4 and you still have -- you have the grouping of various dancers. You have the solution of multiple dancers if the Tallchief name is an issue. But visually I don't think there is a stronger statement visually than Number 4 for a successful coin. There's not a stronger visual solution to the problem of this coin than Design 4. And forgive me for going on so long.

CHAIRMAN BROWN: Thank you so much, Joe. Although I am mindful of the time, I think this is so important that we give the opportunity for any other members of the Committee if they have any additional comments or motions on these designs.

Haring none, I'm going to turn back to Ms. Paschen to see if anything else that you would like to add for consideration by the Committee.

MS. PASCHEN: Could you please go back to Number 4?

So I really -- this is so fascinating to me to listen to all of your comments. And I didn't

see the flower. I love that I see the flower, and I actually -- I love the way you described the phases of the moon.

Again, to repeat what I said at the beginning, I thought all these designs were gorgeous, but again, I would support Number 4.

CHAIRMAN BROWN: Thank you, Ms. Paschen. Thank you so much.

Any further discussion by any of the members of the Committee?

Haring none and seeing none, again, for the last time today, each of you have a score sheet. Please in fact email or text your scores to Greg Weinman, and Greg will then tally the scores and present them in ten minutes or less. So let's take in fact a ten-minute or less recess while we submit our scores and allow Greg to tally them.

MR. WEINMAN: Send them my way.

REPORTER: We are off the record at 3:15 p.m.

(Break)

REPORTER: And we are back on the

record at 3:23 p.m.

CHAIRMAN BROWN: Thank you so much. This is Lawrence Brown. We are back. I recognize Greg Weinman, counsel to the CCAC, to present the results of the scoring sheets.

MR. WEINMAN: Good afternoon, Dr. Brown, for the last time today. Once again, with all members scoring, the top possible score is 33 points.

Design 1 received five points. Design 1A received six. Design 2 received 16 points. Design 2A received five points. Design 3 received 16 points. Design 4 received 25 points, making it the high scoring design. And finally, Design 5 received five points. So once again, Design 4 is the high scoring design by the committee.

CHAIRMAN BROWN: Thank you so much, Greg. Are there any motions by any of the members of the Committee?

Hearing that there are none, can I get a motion to in fact endorse the results from the score sheets?

MR. VAN ALFEN: Peter Van Alfen, so

moved.

CHAIRMAN BROWN: Is there a second?

MS. SALMON: Robin Salmon, second.

CHAIRMAN BROWN: All those in favor,
say aye.

(Participants respond.)

CHAIRMAN BROWN: Any opposed? It
appears that the motion has passed. Are there any
other further motions?

Hearing none, it is clear based on the
beginning of the day, as I mentioned at the top of the
day, that we bear witness to designs that will come
before us that will be dynamic and hopefully destined
to become masterpieces. I think we probably did see a
couple for which we probably say fits that bill.

This concludes the business for today.
I appreciate the attendance from all of you for this
meeting. Let me pause there as I see a hand up.
Dennis?

MR. TUCKER: Yes. Thank you, Mr.
Chair. This is Dennis Tucker. I apologize for
bringing this up so late. But going back to the

Jovita Idar quarter, in the event that the Secretary of the Treasury does not choose our recommendation of Number 8 and if she chooses either 1 or 2, I would like to recommend that we place some space in between E Pluribus Unum and United States of America. At the very least have some space, possibly a dot or some other ornament that separates the two.

MS. PASCHEN: Excuse me, Mr. Tucker.

MR. TUCKER: Yes.

MS. PASCHEN: You won't mind if I say goodbye? I have to go teach a class.

MR. TUCKER: Thank you so much for your time. It was a pleasure speaking with you.

MS. PASCHEN: Thank you so much for including me. It's such an honor to have worked with all of you. And thank you again for honoring and celebrating my mother with these incredible designs. All my gratitude. Thank you so much.

CHAIRMAN BROWN: Thank you. Everyone, in fact, the motion by in fact Dennis, assuming that everyone has --

MR. TUCKER: Mr. Chair --

CHAIRMAN BROWN: -- then all points for application -- Dennis, you have something to follow?

MR. TUCKER: Yes, Mr. Chair. The only reason I mention this is because I personally feel that there may be a strong chance that the Secretary will not take -- will not decide to follow a very innovative recommendation such as Number 8. And traditionally, Number 1 or Number 2 is a much safer design, and I think that's one that -- those are two that got a lot of discussion in our conversations. That's why I bring it up, and not because I'm endorsing 1 or 2. But I do think that there's a good chance that one of those would be chosen by the Secretary. And if that's the case, I would like to see some separation between the two legends mentioned.

CHAIRMAN BROWN: Well, thank you so much. Unless there's any in fact request for clarification of this motion, if there is none, then I have to ask to see if there is a second.

MR. BERNSTEIN: This is Art Bernstein. I'd be happy to second.

CHAIRMAN BROWN: Given that we have a

motion and a second, now we have to ask if there are any further discussions on the motion.

Seeing that there is no further discussion on the motion, then we will need to vote on the motion as it currently has been offered. So should we -- can you repeat the motion one more time for us, in fact, Dennis, so that we can make sure for the record that we have it?

MR. TUCKER: Yes. This is Dennis Tucker. I am moving that in the event that Reverse 1 or Reverse 2 of the Jovita Idar design portfolio is chosen by the Secretary, that we add space or a bullet or some sort of ornamentation to further separate E Pluribus Unum and United States of America.

CHAIRMAN BROWN: Understood. Are there any other questions or any other in fact discussion?

Hearing none, the matter of in fact -- Greg, I'll need some guidance from you and Jennifer how many votes do we need in fact for this motion to pass.

MR. WEINMAN: You need a majority. So in this case, you would need six.

CHAIRMAN BROWN: So for all those in favor of the motion, signify by saying aye.

(Participants respond.)

CHAIRMAN BROWN: That seems to me to be in fact necessary for a majority. So all those opposed, say nay. Hearing none nay, it sounds like this motion passes.

Ladies and gentlemen, are there any further motions for us to consider before we in fact end this (inaudible)?

Hearing none, again, I want to say that I appreciate the attendance of all the CCAC members. And as Joe Menna has often said, that the Mint and its fantastic staff is phenomenal. And if there are no further business to come before this Committee, I will entertain a motion to adjourn.

MR. VAN ALFEN: Peter van Alfen. So moved.

CHAIRMAN BROWN: Is there a second?

MR. KOTLOWSKI: Dean Kotlowski, second.

CHAIRMAN BROWN: Very good. All those in favor for adjourning, say aye.

(Participants respond.)

CHAIRMAN BROWN: It is the opinion of the chair that the ayes have it, and we stand adjourned.

REPORTER: We are off the record at 3:31 p.m.

(Whereupon, at 3:31 p.m., the proceeding was concluded.)

CERTIFICATE OF NOTARY PUBLIC

I, SHONDA DAWSON, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness(es) in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

Shonda Dawson

SHONDA DAWSON

Notary Public in and for the

DISTRICT OF COLUMBIA

CERTIFICATE OF TRANSCRIBER

I, SONYA LEDANSKI HYDE, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



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