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CCAC Meeting

Day 1

Tuesday, February 28, 2023

9:00 a.m. - Noon (ET)

HQ Washington DC (8th Floor)

Reported by: Matthew Yancey

JOB NO.: 5694542

A P P E A R A N C E S

List of Committee Attendees:

Dr. Lawrence Brown, Chairperson of the CCAC

Arthur Bernstein, Representing the General Public

Dr. Harcourt Fuller, Recommended by the Speaker of the House

Sam Gill, Representing the General Public

Dr. Dean Kotlowski, Qualified in American History

John Saunders, Recommended by the House Minority Leader

Mike Moran, Recommended by the Senate Majority Leader

Robin Salmon, Qualified in Medallion Arts or Sculpture

Dennis Tucker, Qualified in Numismatics

Dr. Peter van Alfen, Qualified as a Numismatic Curator

List of Mint Staff Attendees:

Greg Weinman, Senior Legal Counsel & Counsel to CCAC

Gwen Mattleman, Senior Legal Counsel and project

counsel for the Willie O'Ree Congressional Gold Medal

Elizabeth Young, Legal Counsel and project counsel for the American Innovation Dollar Coin Program

Brendan Tate, Senior Government Affairs Specialist, Office of Legislative and Intergovernmental Affairs

Mike White, Office of Corporate Communication

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Gold Medal

1 P R O C E E D I N G S

2 MS. WARREN: Good morning. For all
3 those who are on the call, reminder that the public
4 line, this is recorded. And also there is no
5 questions or comments from the public on this.

6 And on this, I will hand it over to Dr.
7 Brown to start the meeting at 9:01.

8 DR. BROWN: Good morning. I call to
9 order this meeting of the Citizens Coinage Advisory
10 Committee for Tuesday, February 28, 2023. It is now
11 9:01.

12 This is the first day of a two-day
13 meeting. Today's session is scheduled to run until
14 about noon, at which point the CCAC will recess until
15 tomorrow's session that is scheduled to begin promptly
16 at 9 a.m.

17 I would like to remind the public that
18 this is a listening-only hearing, and we ask that you
19 please mute your microphones.

20 Before we begin, I want to introduce
21 the members of the Committee. Please respond
22 "present" when I call your name.

23 Arthur Bernstein, representing the
24 general public?

25 MR. BERNSTEIN: Present.

1 DR. BROWN: Dr. Harcourt Fuller,
2 recommended by the speaker of the House?

3 DR. FULLER: Present.

4 DR. BROWN: Sam Gill, representing the
5 general public?

6 MR. GILL: Present.

7 DR. BROWN: Dr. Dean Kotlowski,
8 specifically qualified in American history?

9 DR. KOTLOWSKI: Present.

10 DR. BROWN: Mike Moran, recommended by
11 the Senate Majority Leader?

12 MR. MORAN: Present.

13 DR. BROWN: John Saunders, recommended
14 by the House Minority Leader?

15 MR. SAUNDERS: Present.

16 DR. BROWN: Robin Salmon, specifically
17 qualified in medallic arts or sculpture?

18 MS. SALMON: Present.

19 DR. BROWN: Dennis Tucker, specifically
20 qualified in numismatics?

21 MR. TUCKER: Present.

22 DR. BROWN: Dr. Peter van Alfen,
23 specifically qualified as a numismatic curator?

24 DR. VAN ALFEN: Present.

25 DR. BROWN: And I am Dr. Lawrence

1 Brown, representing the general public and Chair of
2 the CCAC.

3 I believe we have a quorum.

4 The agenda for today's session includes
5 the following. Approval of the minutes and the letter
6 to the Secretary from the January 24, 2023, meeting.

7 Review and discussion of the candidate
8 designs of the Willie O'Ree Congressional Gold Medal.

9 Review and discussion of the candidate
10 designs for the 2024 American Innovation dollar for
11 the good State of Missouri.

12 And finally, review and discussion of
13 the candidate designs for the Liberty and Britannia
14 Gold medals and silver medal.

15 Before we begin our proceedings, I
16 would like to ask the Mint liaison to the CCAC, Ms.
17 Jennifer Warren, if there are any members of the press
18 who have remotely signed in for this meeting?

19 MS. WARREN: This is Jennifer Warren.
20 And also a reminder, people, to say your name before
21 you speak.

22 Brandon Hall, senior editor of social
23 media for Whitman Publishing, LLC will be on the call.
24 And Mike Unser, founder and editor of Coin News Media
25 Group, LLC.

1 DR. BROWN: For the record, I would
2 also like to confirm the following Mint staff are in
3 attendance for this meeting today. Please also
4 indicate "present" after I have called your name
5 today.

6 April Stafford, chief, Office of Design
7 Management?

8 MS. STAFFORD: Present.

9 DR. BROWN: Megan Sullivan, senior
10 design specialist?

11 MS. SULLIVAN: Present.

12 DR. BROWN: Pam Borer, design manager?

13 MS. BORER: Present.

14 DR. BROWN: Russell Evans, design
15 manager?

16 MR. EVANS: Present.

17 DR. BROWN: Boneza Hanchock, design
18 manager?

19 MS. HANCHOCK: Present.

20 DR. BROWN: Joseph Menna, chief
21 engraver?

22 MR. MENNA: Present.

23 DR. BROWN: Michael Costello, manager
24 of design and engraving?

25 MR. COSTELLO: Present.

1 DR. BROWN: Jennifer Warren, director
2 of legislative and intergovernmental affairs and
3 liaison to the CCAC?

4 MS. WARREN: Present.

5 DR. BROWN: Greg Weinman, senior legal
6 counsel and counsel to the CCAC?

7 MR. WEINMAN: Present.

8 DR. BROWN: Gwen Mattleman, senior
9 legal counsel and project counsel for the Willie O'Ree
10 Congressional gold medal?

11 MS. MATTLEMAN: Present.

12 DR. BROWN: Elizabeth Young, legal
13 counsel and project counsel for the American
14 Innovation Dollar Coin Program?

15 MS. YOUNG: Present.

16 DR. BROWN: Brendan Tate, senior
17 government affairs specialist and Office of the
18 legislative and intergovernmental affairs?

19 MR. TATE: Present.

20 DR. BROWN: Mike White, office of
21 corporate communication?

22 MR. WHITE: Present.

23 DR. BROWN: Is there anyone who I have
24 not called their name?

25 And finally --

1 MS. BAILEY: Ann Bailey. I'm the
2 project manager for the Liberty/Britannia project.

3 DR. BROWN: Thank you.

4 And finally, I just want to note for
5 the record that we'll be joined later on this call by
6 the liaisons for Willie O'Ree. That includes Chandra
7 O'Ree, the daughter of Mr. O'Ree; and Rob Wooley, the
8 senior director of legislative affairs, Public Policy
9 & Partnership Development of the National Hockey
10 League. Also, for the Missouri 2024 American
11 Innovation \$1 coin, we will be joined by Tyler Hobbs,
12 senior policy advisor of the Office of the Governor of
13 Missouri.

14 I'd like to begin with the Mint, to
15 find out if there are any issues that need to be
16 addressed before we start.

17 Hearing none, seeing none, the first
18 order of business for this committee is to review and
19 approval the CCAC minutes and letter to the secretary
20 from our public meeting on January 24, 2023.

21 Are there any comments on the
22 documents?

23 MR. BERNSTEIN: Art Bernstein moves
24 approval.

25 DR. VAN ALFEN: Second.

1 DR. BROWN: Approval by Art. Second by
2 Peter.

3 MS. WARREN: Remember -- I'm sorry.
4 This is Jennifer Warren. Remember to speak up and
5 also say your name before you start, and speak toward
6 the camera. Thank you.

7 DR. BROWN: Is there any discussion?
8 Hearing none, all those in favor signify by saying
9 "aye."

10 MULTIPLE SPEAKERS: Aye.

11 DR. BROWN: Those opposed, nay.

12 Any abstentions?

13 Are there any objections to the motion?

14 It is passed without any objections,
15 and the letters and the minutes are approved.

16 Using the very limited prerogative of
17 the Chair, I will briefly share with all those in
18 attendance the significance of this first in-person
19 meeting of the CCAC in 2023. I want to personally and
20 humbly thank all former and present CCAC members and
21 the phenomenal US Mint leadership and staff, without
22 whom we would not be here today.

23 Similar to the beginning of my first
24 term as CCAC Chair, this second term also begins as
25 this nation is celebrating Black History month. And

1 while serving as the first African American to Chair
2 the CCAC is of significance to me and my family, this
3 is not the reason why I am taking these few moments at
4 the present time.

5 More importantly, is the recognition
6 that within a month, the CCAC has participated in the
7 recognition of four, underscore four,
8 under-appreciated chapters of Black history.

9 At the last public meeting of the CCAC,
10 we reviewed the designs for the Harlem Hellfighters
11 Congressional Gold medal, commemorating African
12 American soldiers, recognized for their heroism during
13 World War 1.

14 Today, as a part of the 2024 American
15 Innovation Dollar from the good State of Missouri,
16 otherwise called the "Show-Me" state, I don't know if
17 that's really true. I mean, us from New York, we may
18 say that, but. The CCAC will be reviewing reverse
19 designs recognizing the inventions of George
20 Washington Carver, an African American agricultural
21 scientist.

22 Also today, we will be reviewing
23 designs of Willie O'Ree Congressional Gold medal,
24 celebrating his feats both on the ice as the first
25 African Canadian to play in the National Hockey

1 League, and his contributions while off the ice.

2 Tomorrow, we will be reviewing designs
3 recognizing some phenomenal women, one of whom is
4 Reverend Dr. Pauli Murray, an African American civil
5 rights activist, attorney, and Episcopal priest, and
6 author.

7 These four events underscore an
8 increasing appreciation that Black history is American
9 history, a phrase I saw repeatedly displayed in New
10 York City's Kennedy Airport when I was last coming
11 from the Superbowl.

12 In summary, I am here today based upon
13 the phenomenal support I've received from colleagues
14 and many friends I have developed in this continuously
15 fulfilling hobby while serving our nation by reviewing
16 miniature canvases filled with unforgettable art,
17 representing phenomenal chapters of American history.

18 Last year, I ended my comments with a
19 quote from the first woman commemorated on the 2022
20 American Women Quarters, Maya Angelo. I quote, and
21 I'll repeat, "I've learned that people will forget
22 what you say, people will forget what you did, but
23 people will never forget how you made them feel."

24 This year, I will end my comments with
25 a quote from another famous African American, former

1 First Lady Michelle Obama. "Success is not about how
2 much money you make; it's about the difference you
3 make in the lives of people you are in touch with."

4 You have all played an important role
5 in making a difference in my life and making me feel
6 valued. I pray that I can return the favor to you as
7 well, over the course of this year. Thank you.

8 Thank you so much. I think my mom
9 would be proud. She used to tell me that you need to
10 speak up. I'm prone to be a very polite and well-
11 mannered student.

12 The next item on our agenda is review
13 of candidate designs for the 2024 American Innovation
14 \$1 coin for the good State of Missouri. April
15 Stafford, Chief of the Mint's Office of Design
16 Management will introduce the program and present the
17 obverse and reverse candidate designs for the 2024
18 American Innovation \$1 coin for the State of Missouri.

19 MS. STAFFORD: Thank you. It is Public
20 Law 115-197, the American Innovation \$1 Coin Act, that
21 requires the Secretary of the Treasury to mint and
22 issue \$1 coins with the reverse design honoring
23 innovation or innovators from each of the 50 states,
24 the territories, and the District of Columbia. In
25 accordance with the Act, the United States Mint worked

1 with the Governors of the states being honored in 2024
2 to develop coin design concepts that were subsequently
3 approved by the Secretary of the Treasury.

4 Candidate designs for Missouri were
5 initially presented to the CCAC and U.S. Commission of
6 Fine Arts, or CFA, in September of 2022. The Mint, in
7 consultation with historical experts from Missouri,
8 has reworked the portfolio based on the important
9 feedback the Federal advisory committees provided at
10 that time. Both committees strongly urged the Mint to
11 develop further designs that feature George Washington
12 Carver himself, the scientist at work. The portfolio
13 you will review today has expanded to include such
14 designs.

15 So a little background on George
16 Washington Carver. He was one of the most revered
17 figures in early 20th century American history. His
18 work at the Tuskegee Institute in Alabama is
19 considered instrumental in changing approaches to
20 agriculture.

21 Born into slavery in Diamond Grove,
22 Missouri, Carver received his early education in
23 Missouri and Kansas. He later studied in Iowa, and in
24 1897, Booker T. Washington, founder of the Tuskegee
25 Institute, convinced Carver to serve as the school's

1 director of agriculture. At Tuskegee, Carver
2 developed his crop rotation method, which alternated
3 nitrate-producing legumes, such as peanuts and peas,
4 with cotton, which depletes soil of its nutrients.
5 Carver's methods restored nitrogen to the soil,
6 improved crop yields, and was more cost-effective than
7 using commercial fertilizer.

8 Despite difficult growing conditions,
9 cotton was firmly positioned as the primary cash crop
10 in the South. Carver's interest in chemurgy, a branch
11 of applied chemistry that involves finding industrial
12 uses for agricultural raw materials, was driven by his
13 desire to identify new uses for non-cotton Southern
14 crops. As both an agricultural scientist and an
15 inventor, George Washington Carver is famous for
16 developing hundreds of different products using sweet
17 potatoes, peanuts, and soybeans. And in 2000, Carver
18 was a charter inductee in the USDA Hall of Heroes as
19 the father of Chemurgy.

20 Required inscriptions are "United
21 States of America" and "Missouri."

22 As noted, the Mint worked closely with
23 Tyler Hobbs from the Office of the Governor of
24 Missouri, in development of this revised portfolio.
25 We have Mr. Hobbs with us.

1 Mr. Hobbs, would you like to say a few
2 words to the committee?

3 MR. HOBBS: Yes. Thank you. This is
4 Tyler Hobbs with the Missouri Governor's Office.

5 I first would like to thank the
6 committees for their feedback in this process. We
7 looked over everything, and we do have our preference
8 there. We like the showing George Washington Carver
9 on the coin with his likeness. And specifically, that
10 he was more than just peanuts. We're proud to have
11 him as a Missourian and the son of our state. And we
12 just appreciate all your guys' work and look forward
13 to this coming up.

14 MS. STAFFORD: Thank you so much.
15 Okay. We'll move right into the portfolio. We will
16 show you design 10 first. This is the Governor's
17 Office's preferred design, and it was the recommended
18 design by the CFA. The CFA did ask that the
19 inscription "Missouri" be made slightly less
20 prominent, suggesting a treatment similar to that that
21 can be seen in reverse 8. So I'll note that when we
22 get there.

23 All right. Moving through the
24 candidate designs. We have design 1 that features
25 imagery commemorating the lively, fertile mind of

1 George Washington Carver. The design combines a
2 profile of the scientist with a microscope, and peanut
3 and sweet potato plants to represent the diligence in
4 scientific inquiry he displayed throughout his
5 remarkable life.

6 Design 3 features a beaker holding a
7 germinating plant. The outer border is inspired by
8 old produce crates of slatted wood and contains the
9 additional -- sorry, is inscribed by old produce
10 crates of slatted wood and contains the additional
11 inscription "George Washington Carver."

12 Design 4 represents George Washington
13 Carver's use of the Jesup Wagon to educate farmers
14 about beneficial agricultural practices. Carver would
15 travel the countryside, sharing an innovative series
16 of free brochures that included information on crops,
17 cultivation techniques, and recipes for nutritious
18 meals. The inscription "George Washington Carver"
19 appears above the wagon.

20 Design 5 centers "George Washington
21 Carver" on a banner overlapping two fields of produce.
22 The top half of the composition is filled with peanuts
23 and peanut plants; the bottom, with soy beans, sweet
24 potato vines, and sweet potato flowers. A test tube
25 fostering a small plant symbolizes George Washington

1 Carver's work in science and agriculture.

2 Design 6 highlights George Washington
3 Carver's promotion of crop rotation as a way of
4 preserving soil and diversifying the types of crops
5 grown in the rural Southern United States. Cotton
6 blossoms above and peanuts below are within the
7 circular arrows labeled with the words "crop
8 rotation."

9 Design 7 features a design with incused
10 and raised graphic peanuts, including the inscription
11 "George Washington Carver," to suggest the idea of
12 crop rotation. The three organic peanuts at the lower
13 right represent the development of the peanut in new
14 recipes and industrial production, a process
15 attributed largely to George Washington Carver's
16 innovation.

17 Designs 8 and 8A present George
18 Washington Carver in profile, studying a peanut, with
19 peanut, iris, and sweet potato plants combined and
20 rooted in the border. 8A includes a microscope,
21 representing Carver's scientific achievements. The
22 additional inscription "George Washington Carver" is
23 incused on the border.

24 Design 9 depicts George Washington
25 Carver at work in his laboratory. A combination of

1 raised and incused inscriptions completes the design,
2 including "George Washington Carver."

3 Design 10 features a portrait of George
4 Washington Carver gently smiling while examining a
5 sample of his work in his laboratory. The incused
6 inscription is "George Washington Carver," as well as
7 "Missouri." Again, this design is the governor's
8 preferred design, as well as the recommended design by
9 the CFA. Again, the CFA asked that the treatment of
10 Missouri be reconsidered, suggesting a treatment
11 similar to that you see in reverse 8. If we could go
12 back to 8 to see that it's arced at the top. Thank
13 you.

14 And moving on to the final candidate
15 design. Design 11 depicts George Washington Carver at
16 work pursuing his passion and exercising his
17 prodigious gifts. This design portrays Carver in his
18 lab, or perhaps the classroom teaching, and he's
19 inspecting a peanut plant. The inscription "George
20 Washington Carver" is presented below the composition.

21 That concludes the candidate designs.

22 DR. BROWN: Thank you so much. Are
23 there any technical or legal questions from the
24 committee about this program or the designs of the
25 2024 American Innovation \$1 coin for the good State of

1 Missouri? Please.

2 DR. VAN ALFEN: This is Peter Van
3 Alfen. I do have a question about the CFA's
4 recommendation on reverse 10 of moving the inscription
5 into the arc below. Joe, would that require lowering
6 the design? Or how would you go about doing that?

7 MR. MENNA: I would hate to say
8 anything contrary to the CFA, but -- this is Joe
9 Menna. I would not want to contradict -- no. I would
10 honor the CFA's request in a different way than they
11 suggested. I feel, due to the profound -- due to the
12 bulk of the United States of America, which I think is
13 appropriate, we could instead of fully incusing
14 Missouri to the field, incuse it halfway so it's
15 deboss into the surface of the beaker. Still reads.
16 Won't be as distracting.

17 You know, it -- there's a unique
18 situation. When we're looking at these graphic
19 images, the black reads stronger than it would on a
20 coin. But it would be polished. But if we don't
21 deboss it all the way to the field, just enough that
22 it reads but it doesn't read as polished, I think
23 we'll answer their concerns without altering the
24 artist's intent. Thank you.

25 DR. VAN ALFEN: Would that require a

1 motion on our part to --

2 MR. WEINMAN: Yes. It would.

3 DR. VAN ALFEN: -- I'm sorry?

4 MR. WEINMAN: It would.

5 DR. VAN ALFEN: It would?

6 MR. WEINMAN: If that's the design you
7 would --

8 DR. VAN ALFEN: To emboss. All right.

9 MR. MENNA: I mean, like, emboss.

10 Emboss, actually. It means raise, I think. Deboss
11 means -- just we would incuse it slightly, but not to
12 the point of the field. That would be my -- that's
13 how I would remedy that, if it was -- in order to
14 preserve the artist's intent.

15 And as my boss, Mike, suggested, we
16 could scale it down a little bit too so it reads --
17 you know, you don't want it to read like a rocket
18 silo, right? Like a missile silo or something.

19 DR. VAN ALFEN: Thank you.

20 DR. BROWN: Thank you so much. Are
21 there any other questions, technical or legal, from
22 any other members of the committee?

23 Then if that's the case, this is
24 Lawrence Brown again, let us begin our consideration.
25 I would like to remind our members, as much as

1 possible, if you can limit your comments to five
2 minutes or less.

3 Additionally, if there are any members
4 who have questions or comments about any other aspect
5 of the program, I ask that you hold those until later
6 on in the discussion. And I promise you that I will
7 come back to you so that you can pose those questions.

8 For the benefit of the court reporter,
9 again, and those calling in, please, I ask that you
10 state your name when you begin speaking. So let us
11 begin.

12 Dr. Harcourt Fuller?

13 DR. FULLER: Thank you, Mr. Chairman.
14 I'm very pleased with these designs. They look
15 absolutely fabulous. I'd like to congratulate all the
16 stakeholders, the Governor's Office, the artist,
17 everyone involved.

18 I will go along with the preference
19 from the Governor's Office. If we can pull that up,
20 please? You know, I really like seeing him, again, as
21 a scientist, you know, with his lab apparatus, the
22 crops. I think it's a very dignified coin. I think
23 it will be well received.

24 I would also like to say some good
25 things about 1 as well. I also really, really like

1 that one. Again, it's showing everything that is
2 important. Him as a scientist, and the crops that he
3 worked on. So again, I'm very pleased with these
4 designs. Thank you.

5 DR. BROWN: Thank you so much.

6 Let's turn now to Dr. Peter Van Alfen.

7 DR. VAN ALFEN: Thank you, Mr. Chair.

8 I am very pleased with the additions to the portfolio.
9 I find the obverse 10, the recommendation of the CFA
10 as well as the Governor's Office, to be my preferred
11 choice as well. I think the profile portrait of Dr.
12 Carver is really quick exceptional. I think that this
13 works artistically and obviously represents the
14 scientist very well.

15 I do have some concerns about the
16 inscription "Missouri," which we've already discussed
17 and we can talk about that some more once everybody
18 has made their comments.

19 Apart from my preferred selection here,
20 I also do think that there are some other really
21 rather nice designs, such as 3 and 4. But again,
22 since I don't represent the scientist himself, I think
23 that I'd just note that these are nice designs but
24 would not be appropriate in this case. So thank you.

25 DR. BROWN: Thank you so much.

1 Let's turn now to Dr. Dean Kotlowski.

2 DR. KOTLOWSKI: Thank you, Mr.

3 Chairman. And also, thank you so much for your
4 opening comments and putting African American History
5 Month at the forefront of what we're doing. And it's
6 so appropriate that the first portfolio that we're
7 examining today and contemplating is of a very
8 prominent African American.

9 I almost believe that this is a model
10 of how we should proceed when we need to do some sort
11 of redo of a portfolio, because the designs, as Dr.
12 Fuller was saying, are really, really, really good and
13 they're very, very strong.

14 I don't have any problem at all with
15 number 10. And I actually don't have a problem with
16 having Missouri on there. Okay, maybe if we made it a
17 little bit less prominent, a little more elegant. But
18 I think where it is, it's fine with me. I'm happy to
19 listen to any modifications.

20 There are some other designs that I
21 just want to point out. I liked number 8 and number
22 8A because it's a profile portrait, and the way he's
23 looking at what is a peanut, he looks very
24 contemplative and I like that element. I like that
25 dimension of the portraiture.

1 And I also liked number 11, because
2 yesterday I happened to visit the Smithsonian Museum
3 of American Art, and there they have this portrait by
4 Betsy Graves Reyneau. I did not know very much about
5 Betsy Graves Reyneau. But this really calls to mind
6 that portrait, which is a -- which is a real treasure
7 in that museum. And I just -- I think this is a very
8 warm and very human and very humane portrait of George
9 Washington Carver.

10 So those would be my favorites. I
11 don't know where I'm going to land with this. I like
12 number 10 well enough. I tend to be very differential
13 to what, you know, the stakeholders want and I do
14 think this is a good portrait. But I'm hopeful that
15 the others will get at least some consideration and
16 applause for the artist. Thank you very much.

17 DR. BROWN: Thank you.

18 Let's turn now to Robin Salmon.

19 MS. SALMON: Thank you, Mr. Chair.

20 This is Robin Salmon. I also like 10 and think that
21 that will make a very fine design for the coin. I
22 don't have any problem with Missouri as it is, all
23 though Joe Menna's suggestion about incusing halfway,
24 I think is a good suggestion to solve some of that
25 issue.

1 I would also like to talk a little bit
2 about 05 and 06. Even though they don't include
3 portraits of George Washington Carver, I think that
4 they're both beautifully rendered. They're well
5 balanced. It's good artistic design, in my belief,
6 and I give a shoutout to the artist or artists for
7 that.

8 And 11 also is a beautiful portrait,
9 and I like it because it shows the man as much as the
10 scientist. And as the description said, he could be
11 lecturing, he could be working in the lab, he could be
12 working onsite somewhere. And the lettering is very
13 nicely balanced, too.

14 So I would still say that 10 is a good
15 choice for this particular purpose, and I'm very
16 pleased with how all of these changes came about.
17 Thank you so much.

18 DR. BROWN: Thank you so much for your
19 thoughtful comments.

20 Let's turn now to Art Bernstein.

21 MR. BERNSTEIN: This is Arthur
22 Bernstein. I, too, support number 10. I did want to
23 point out -- make some comments about 9 and 7. Design
24 9 I found to be very busy, but busy, I thought, in a
25 positive way. It showed Mr. Carver engaged in serious

1 work. It looked like he was doing a lot of stuff, and
2 I was impressed with that feel.

3 Design 7, again, it doesn't feature Mr.
4 Carver himself, but those of us who remember the Mary
5 Lannin test, a coin that you might pick up off the
6 coffee table, this is one you would pick up off the
7 coffee table. And I found it very attractive. Thank
8 you, Mr. Chairman.

9 DR. BROWN: Thank you.

10 Let's turn now to Mike Moran.

11 MR. MORAN: This is Mike Moran. I'm
12 going to concur with the State's choice of obverse 10.
13 I would strongly recommend not moving Missouri into
14 any of the field there. I think the space is fine
15 just like it is. And I'm not really concerned, when
16 you consider that's incused with boldness that appears
17 on the sketch. I'll leave that up to the engraving
18 department to deal with.

19 I will point out one thing in there
20 that I think makes this design really work, and that
21 is he's holding up the beaker in profile so that on
22 the coin you can actually see that and that conveys
23 action, motion, and thought. And that's what really
24 sets this design out and makes it better than the
25 others, in my opinion. Thank you.

1 DR. BROWN: Thank you so much.

2 Let's turn now to Sam Gill.

3 MR. GILL: Thank you, Mr. Chairman.

4 Well, George Washington Carver was not just important
5 to Missouri and Alabama, but he was important to
6 Virginia. And when I was in the fourth grade, growing
7 up in Bedford, Virginia, that's Virginia history year.
8 And for most of you, you probably had your own state
9 histories around that time. And George Washington
10 Carver was a notable that we spent a lot of time
11 learning about, because there's so much peanuts --
12 there's so many peanuts grown in Virginia. It's a
13 big, big crop. And he was the real deal in farming.
14 And to this day, his principles are followed
15 religiously, and I can attest to that.

16 I liked three of these coins very much.
17 I liked number 1, I liked number 9, and I liked number
18 10. Number 9 looks like you could almost have a
19 conversation with him. It's just a really, really
20 beautiful coin and a beautiful design. The art in
21 this whole series is just fabulous. Just to echo what
22 everybody else has said.

23 But I netted out on number 10. I agree
24 with the final choice. I think it's the right one.
25 It captures everything that we would be looking for,

1 and it features Dr. Carver in a very, very dignified,
2 interesting way. On Missouri, I'm happy to support
3 Joe's adjustments. And with that, I would go with
4 number 10, Mr. Chairman. Thank you.

5 DR. BROWN: Thank you.

6 Let's turn now to Dennis Tucker.

7 MR. TUCKER: Thank you, Mr. Chair.

8 This is Dennis Tucker. I want to thank the Mint for
9 persevering through the redesign process with this
10 portfolio. Representation is very important, and it's
11 crucial that we see George Washington Carver on the
12 coin. So I'm very happy with this new portfolio.

13 Coincidentally, my daughter Ava happens
14 to be giving a presentation on George Washington
15 Carver as we speak, in her first-grade class back in
16 Georgia. And I look forward to, now that this
17 portfolio is public, sharing it with Emma Fulbright's
18 first grade class at Fulton Science Academy and seeing
19 what the kids think of these designs.

20 I think that number 10 is a fine
21 choice. I appreciate Mr. Hobbs' comment that George
22 Washington Carver was more than just peanuts. I think
23 this is a good portrait of the man as a scientist in
24 action, and I like the balance and style of the
25 typography. And I know that the engravers will do a

1 great job tinkering with any typographical questions.

2 So thank you, Mr. Chair.

3 DR. BROWN: Thank you.

4 Turning to John Saunders.

5 MR. SAUNDERS: Thank you, Mr. Chairman.

6 John Saunders here. I kind of like what's been said
7 before, so I'm not going to repeat it. I like 9 very
8 much, and I liked 10 as well. And I hate to say it,
9 it's not making any choice at all, but 1, 8, and 11
10 look pretty good too. So I was pretty happy.

11 I like the design of 4, but I don't
12 think anybody in the public would know what that wagon
13 is for. So I think if we put a symbol on something,
14 it should be something that most people should be able
15 to recognize.

16 In terms of this commemorative, it
17 brings me back to when I was 10 or 11 years old and a
18 new coin collector. The second U.S. commemorative
19 coin I ever had was a George Washington Carver half
20 dollar. And I think I had to pay 75 cents for it, and
21 it was one of my prized possessions at the time.

22 And I'd never heard of George
23 Washington Carver before, being a fairly ignorant
24 10-year-old or 11-year-old, and so I read a biography
25 of it. And liking peanut butter among other things, I

1 was very impressed by the man. In fact, it's not that
2 often that a coin inspires me to read a book, but this
3 one did.

4 And the other thing I like about number
5 10 is the side portrait is kind of reminiscent of the
6 George Washington Carver half dollar that was issued,
7 I think starting in 1951 or thereabouts, '51 or 2.

8 So I would go with 10, but it's a very
9 narrow choice above 9 for me.

10 DR. BROWN: Thank you so much.

11 I must confess that this was also an
12 enjoyable opportunity for me to revisit this design.
13 I would also commend the Mint for its fantastic
14 efforts in that regard.

15 And I would also like to suggest to you
16 that while I support the suggestion by the liaison, by
17 the governor, as a scientist, remembering those days
18 in basic science when you have to be in the laboratory
19 with the microscope and the beakers, that I have some
20 feeling also towards design number 1, as well as
21 design number 9. Those, in fact, remind me of my days
22 on the route to becoming a physician. But I agree
23 with my colleagues that the support of the --
24 suggestion by the liaison does make sense.

25 Based on that, are there any additional

1 comments or motions? Well, before we do that, let's
2 turn to Mike or Joe, to see if they have anything
3 they'd like to share.

4 MR. COSTELLO: Hello, Mr. Chairman.
5 This is Mike Costello. I just want to say what a
6 great job Joe and his team have done here, making the
7 prescribed revisions and to improve this portfolio.
8 Big difference from what we had a few months ago.
9 It's a good job.

10 UNIDENTIFIED SPEAKER: You're welcome.

11 MR. MENNA: If I may, this is Joe
12 Menna. April, stop me if I'm out of my lane.

13 I want to thank Dr. Fuller for
14 introducing a conversation that helped us really
15 rethink how we think and approach representation in
16 coins. Your comment came before a similar comment
17 offered by the CCAC. In my time as chief engraver,
18 you've really helped us grow and I thank you.

19 DR. FULLER: Thank you. I'm humbled by
20 that, and I thank you as well.

21 DR. BROWN: Are there any additional
22 comments from any of the members regarding this
23 program?

24 MR. MENNA: Oh. I had the reverse
25 order. Never mind.

1 DR. BROWN: We know where your heart
2 was. If there are not -- are there any -- okay. I
3 just said that. Please give me a few seconds.

4 At this point then --

5 MR. WEINMAN: The score.

6 DR. BROWN: The score. Let's take
7 about five minutes or less.

8 MR. WEINMAN: Let's make it 10, just to
9 be --

10 DR. BROWN: We're going to revise that
11 to ten minutes. Ten minutes.

12 MS. WARREN: This is Jennifer. Please
13 send your score to Greg Weinman when you're done, and
14 I'm going to put the meeting mic on hold.

15 (Off the record.)

16 DR. BROWN: We are back. I recognize
17 Greg Weinman, counsel to the CCAC, to present the
18 results of the scoring sheets.

19 MR. WEINMAN: The scoring is out of a
20 possible 30 points. In order, reverse number 1
21 received 11. Reverse number 3 received 3 points.
22 Reverse number 4 received 2 points. Number 5 received
23 4 points. Number 6 received 5 points. Number 7
24 received 9 points. Number 8 received 7 points.
25 Number 8A received 9 points. Number 9 received 12

1 points. Number 10 received 29, which is the highest
2 scoring design, 29 out of a possible 30. And reverse
3 number 11 received 12 points.

4 So once again, the high-scoring design
5 is number 10.

6 DR. BROWN: Are there any motions? I
7 recognize Mr. Saunders.

8 MR. SAUNDERS: I move that we adopt
9 number 10 that we voted for. Just make sure I got the
10 right number. And that we trust Joe to make any
11 modifications he feels appropriate to the word
12 "Missouri."

13 DR. BROWN: Is there a second to that
14 motion?

15 MR. GILL: I'll second that.

16 MS. SALMON: Robin Salmon.

17 DR. BROWN: So the second is from Sam
18 Gill.

19 MS. SALMON: Second.

20 DR. BROWN: I'll pause in the future.
21 Apologies.

22 MS. WARREN: Sorry. This is Jennifer.
23 Who did the second, please, that you're going to
24 acknowledge?

25 DR. BROWN: Sam Gill.

1 MS. WARREN: Okay. Thank you.

2 DR. BROWN: So are there any
3 discussions about the motion?

4 Hearing none, all those in favor,
5 signify by "aye."

6 MULTIPLE SPEAKERS: Aye.

7 DR. BROWN: All opposed, nay.

8 MS. SALMON: Aye.

9 DR. BROWN: Opposed, nay.

10 Any abstentions?

11 Hearing none, the motion passes. Are
12 there any further motions?

13 If all the discussion has concluded,
14 then I would like to say thank you. I'd like to take
15 a moment to thank Mr. Tyler Hobbs for attending the
16 meeting, and please pass our grateful thanks to the
17 governor, for his role with respect to presenting this
18 wonderful design.

19 The next item on the agenda is the
20 review of candidate designs for the Liberty and
21 Britannia gold coin and silver medal. I would like to
22 acknowledge the roles of Dr. Peter Van Alfen and Robin
23 Salmon, who along with myself, collaborated with the
24 Office of Design Management and the U.S. Commission on
25 Fine Arts on this program.

1 Ms. April Stafford, chief of the Mint's
2 Office of Design Management will introduce the program
3 and present the obverse and reverse candidate designs
4 for the Liberty and Britannia gold coin and silver
5 medal.

6 MS. STAFFORD: Thank you. Some
7 background information for you. The 2024 Liberty and
8 Britannia 24-karat gold coin and silver medal program
9 marks the first original design collaboration between
10 two of the largest Mints in the world. The program
11 will feature a design jointly created by the chief
12 engraver of the United States Mint, Joseph Menna, and
13 the chief engraver of the British Royal Mint, Gordon
14 Summers. The joint design features allegorical
15 Liberty and Britannia, both iconic emblems of their
16 respective nations.

17 On January 25, 2023, representatives of
18 the Citizens Coinage Advisory Committee and the U.S.
19 Commission of Fine Arts joined the Royal Mint Advisory
20 Committee to review candidate options for the joint
21 design. The results of that review will be shared at
22 today's meeting for discussion and ratification of a
23 recommendation.

24 Each Mint will produce coins and/or
25 medals using the joint design and incorporating its

1 own required inscriptions. The joint design will be
2 used by the Royal Mint as a reverse, with its obverse
3 bearing the portrait of the King.

4 The United States will use the joint
5 design as obverse. Joseph Menna also created the
6 reverse candidate designs submitted here for your
7 review, to complement the exploration of the
8 connection between our two countries, while further
9 reflecting on the American ideal of liberty.

10 The Secretary of the Treasury will
11 consider the recommendations and comments from both
12 the CCAC and the CFA and make the final selections for
13 the United States coin and medal.

14 Beginning with the obverse designs.
15 Inscriptions for the gold coin and silver medal
16 obverse designs are "Liberty" and "2024." Designs
17 will be produced in both their one-ounce gold coin and
18 one-ounce silver medal versions. And the designs are
19 presented in both the coin format and medal format for
20 your consideration.

21 There were two candidate designs for
22 obverses. We'll start with obverse 1. Obverse 1
23 invites both comparison and contrast by featuring
24 profile portraits of allegorical Liberty and Britannia
25 presented as complementary and balancing elements

1 suggestive of the faces on a playing card. Each
2 figure holds their respective symbols: Britannia, her
3 trident; and Liberty, her torch. This was the
4 recommendation in the joint review of representatives
5 by the CCAC and the CFA, in consultation with the
6 Royal Mint Advisory Committee, and it was recently
7 ratified as the obverse recommendation by the U.S.
8 Commission of Fine Arts in its meeting about a week
9 and a half ago.

10 The second candidate design for the
11 obverse is, you see here, obverse 2. It depicts
12 Liberty and Britannia standing side by side, Britannia
13 with her trident and Liberty with her torch. Each
14 allegorical figure leans against a pedestal.

15 Moving onto the reverse candidate
16 designs. Inscriptions for the gold coin are "United
17 States of America," "E Pluribus Unum," "AU 24K 1 oz.,
18 and the denomination, "\$100." "Liberty and Britannia"
19 is an inscription that appears on most candidate
20 designs. The corresponding silver medal designs
21 include the inscription "United States of America" and
22 optionally "Liberty and Britannia." Designs are
23 again presented in both their gold coin and silver
24 medal versions for your consideration.

25 Reverse 1 references the United States'

1 2023 American Liberty 24-karat gold coin and silver
2 medal by pairing the American bristlecone pine on the
3 left, with an English yew tree on the right. They are
4 separated by the Atlantic Ocean with a sun rising
5 above it, heralding new possibilities for both
6 nations. This is the design that the CFA recommended.

7 Reverse 2 presents the allegorical
8 Liberty from the obverse design in full figure, her
9 flowing hair referencing past United States coins
10 portraying Liberty. The design stands in contrast to
11 the monarch featured on British coins, presenting a
12 reverse that is distinctly American.

13 And finally, reverses 3 and 3A also
14 feature allegorical Liberty from the obverse design.
15 Liberty occupies the center of the composition, while
16 the drapery of her dress and flowing hair emulate the
17 branches of a tree, moving past the border of the
18 design. Design 3A includes the optional inscription
19 "Liberty and Britannia."

20 That concludes the candidate designs.

21 DR. BROWN: Thank you so much.

22 Are there any technical or legal
23 questions from the Committee about this program or the
24 designs?

25 Hearing none, then let us begin our

1 consideration. I would like to remind members to
2 please, as much as possible, to keep your comments to
3 five minutes. And additionally, if you have questions
4 about the program, please hold those and I promise you
5 that I will give you an opportunity to raise those
6 questions a little time shortly.

7 For the benefit of the court reporter,
8 for those calling in, I ask that you state your name
9 when you begin speaking. If there are any -- then let
10 us begin.

11 Begin with Dr. Peter Van Alfen.

12 DR. VAN ALFEN: Thank you, Doctor
13 Chairman. This is Peter Van Alfen. I certainly
14 concur with our previous discussions on the
15 subcommittee as well -- or the working group, as well
16 as with the joint meetings with the CFA and our
17 colleagues from the U.K. side of this project, in
18 recommending obverse 1 as the obverse selection.

19 I think that this is a very dynamic,
20 balanced, and frankly fun representation of Liberty
21 and Britannia.

22 Moving on to the reverses, I have to
23 say that I am absolutely thrilled with reverse designs
24 1 and 2, particularly. I think that these are very
25 beautiful, balanced designs. As somebody who is very

1 much engaged in various ways with art nouveau aspects
2 of portraiture Vedic Art production and so forth, I
3 really do like the art nouveau feel of reverse 2. But
4 I do think that reverse 1 would work better overall in
5 this project. I think that the balance of this, the
6 representation of the Atlantic, the trees on both
7 sides, is really quite exquisite. And so this would
8 be my preference for the reverse. Thank you.

9 DR. BROWN: Thank you so much.

10 Robin Salmon?

11 MS. SALMON: This is Robin Salmon.

12 Thank you, Dr. Brown. It's been a pleasure to work
13 with this particular project. Not only its special
14 nature, but the fact that these designs are absolutely
15 spectacular.

16 My preference is obverse 1. I think
17 that the unique display underscores the fact that this
18 is something that's never been done before, and it
19 shows in the design.

20 And then reverse 1 -- excuse me.
21 Reverse 2 also gets my vote because it represents both
22 nations. I'm sorry. It's 1. Reverse 1. Yes.
23 Represents both nations with the native trees. And
24 there is enough art nouveau design in there to satisfy
25 me, although I do have to say reverse 2 is just

1 beautiful. And I would go with that, except I don't
2 feel that it shows both nations adequately -- or both
3 countries.

4 So obverse 1 and reverse 1 are my two
5 choices. Thank you.

6 DR. BROWN: Thank you so much.

7 Let's turn to Mr. Dennis Tucker.

8 MR. TUCKER: Thank you, Mr. Chair.

9 This is Dennis Tucker.

10 I think obverse 1 is beautiful and
11 unique. I am very happy to see this and the rest of
12 the portfolio. Great designs. So kudos to the Mint
13 on that.

14 For the reverse, I prefer reverse 1.
15 And the thing that struck me about this in particular
16 is with the gold coin, I looked at it as a writer and
17 I see Liberty and Britannia E Pluribus Unum, saying
18 one out of many. And on the other designs, you don't
19 quite get that flow of the text. So it's just a small
20 thing, but that's what -- a small thing on a beautiful
21 design, I might add, but that struck me as being a
22 nice touch. So that's why I prefer reverse 1.

23 Thank you, Mr. Chair.

24 DR. BROWN: Thank you.

25 Turn now to Dr. Dean Kotlowski.

1 DR. KOTLOWSKI: This is Dean Kotlowski.
2 Thank you, Mr. Chairman. I am perfectly happy --
3 first of all, I want to thank you, Mr. Chairman, and
4 Peter and Robin for participating in this program, and
5 the artists for rendering this special relationship so
6 effectively, artistically, numismatically.

7 Number 1 passes the tabletop test. I
8 still like the tabletop test. I'm going to keep
9 bringing it up. This is the coin that's on the table,
10 a bunch of coins, and which one would you pick up,
11 which one catches your attention. It's this one. And
12 you want to pick it up, you want to look at, and then
13 you want to look at it, and then you want to keep
14 looking at it. So I think it's enormously effective
15 and it's very inspirational.

16 With respect to number 2, I just want
17 to say a little bit about it. This is not bad either.
18 The one thing about design number 2 of the obverse is
19 having Liberty and Britannia with their arms, sort of
20 each arm draped over those, kind of a monument here.
21 It gives it an element of informality and casualness
22 that I just don't think is appropriate here. But
23 there is something about this coin that is very
24 interesting. But believe me, all of my support is
25 going for number 1.

1 And then, you know, with the obverse,
2 it would be perfectly appropriate, since King Charles
3 III will be featured on the other side of the British
4 coin, to do something U.S. only. This is reverse. So
5 the U.S. could do reverse 2 here. And I do appreciate
6 Peter's bringing in of the art nouveaux. I was trying
7 to go into my art history background and figure out
8 what I liked about this and what was so nice and
9 swirly about it and captured my attention.

10 So the U.S. could go with this, but I
11 still think I'd favor number 1. Robin, I think, said
12 it well. There's some art nouveaux elements here. I
13 think the two trees work. And I think this idea of
14 the rising sun, you think of Benjamin Franklin with
15 the chair during the Constitutional Convention. Is it
16 a rising sun or is it a setting sun? There's
17 something quintessentially American about that,
18 although not exclusively American.

19 So those are my comments, Mr. Chairman.
20 Thank you.

21 DR. BROWN: Thank you.

22 MS. STAFFORD: Mr. Chairman? Sorry.
23 May I just share something? This is April Stafford.

24 DR. BROWN: Please.

25 MS. STAFFORD: A couple of members have

1 noted the beautiful work by the artist. And while of
2 course the Mint always endeavors to create a broad
3 portfolio from our wide group of artists with whom we
4 work, I need to just underscore that the amazing
5 designs you see in front of you have been developed by
6 our chief engraver, solely. So that's a wonderful
7 aspect of this program as well.

8 DR. BROWN: Thank you.

9 Let's turn now to Art.

10 MR. BERNSTEIN: This is Arthur
11 Bernstein. I'm going to buck the trend a little bit
12 on the obverse. I like design 2. For me, it recalls
13 the architecture of the standing Liberty quarter. The
14 monument itself in which the two figures are leaning.
15 And I found it just classical and preferred that
16 design over 1.

17 Design 1 is also beautiful, but I found
18 the helmet on Britannia to be distracting. It's so
19 large and so prominent, that I didn't really see
20 Britannia. What I saw was a piece of equipment. But
21 both of the designs are beautiful.

22 And on the reverse, I support 01 for
23 all the reasons previously stated. Thank you.

24 DR. BROWN: Thank you.

25 We'll go next to Mike Moran.

1 MR. MORAN: Thank you, Dr. Brown. This
2 is Mike Moran.

3 I'm clearly out of step with the rest
4 of the Committee here today. I'm not happy with
5 obverse designs. I would call number 1 my upside-down
6 design. You have to think about how it's going to
7 appear on the two coins from the different countries.
8 It will be the obverse of our coin. Therefore,
9 Liberty would be on top and Britannia would be on the
10 bottom and will be on coin turn. On the other hand,
11 the British will be on metal turn, and Britannia will
12 be forever on top of Liberty on that side.

13 It just -- it causes me problems, and I
14 wish we could come up with a different scheme to
15 adequately portray the two images on an equal basis as
16 opposed to this.

17 I also object somewhat to the stars in
18 the hair of Liberty, because that -- while it won't be
19 recognized as something -- a copy of anything over
20 here, it'd be recognized as unique, but it certainly
21 will be recognized over in Europe as a copy of what
22 was done in the painting of Empress Elisabeth of
23 Austria. She was the reigning beauty of the second
24 half of the 19th Century, and the iconic portrait of
25 her is with stars in her hair. And that's how she's

1 recognized.

2 So I'm not in love with this, and I
3 wish we had a different choice. Particularly when
4 you're only looking at two images on this portfolio, I
5 know there's problems dealing with two basic different
6 design entities and coming up with unified designs, so
7 I wish I had a better portfolio, in my opinion, to
8 deal with.

9 As to the reverse, I'm happy with
10 reverse 1. But I would suggest that the negative
11 space between the two trees and above the rising sun
12 is unduly cluttered. And there's a simple fix to
13 that. Nobody gives a damn other than the bullion
14 dealers about that 24 karat, 1 oz, or the \$100. That
15 could very easily be buried and incused in the waves
16 down below. Then you have "In God we trust"
17 beautifully balanced between the British and the
18 American trees. And it doesn't really ruin the
19 negative space. I like the -- under Liberty and
20 Britannia. It has meaning. So that would be my
21 choice for the reverse.

22 But as I said, this is not a -- this is
23 not a portfolio I'm in love with. Thank you, Dr.
24 Brown.

25 DR. BROWN: Thank you, sir.

1 Let's turn it now to John Saunders.

2 MR. SAUNDERS: I could have -- I like
3 obverse 1, with a little exception. I thought Ms.
4 Liberty wasn't looking nearly as serious as Ms.
5 Britannia here and went kind of -- went back and
6 looked at some of my 1794 large pennies and kind of
7 looked at the original Liberty face that we put on
8 coins. If there's a way of making Ms. Liberty a
9 little bit more serious, I'd like to see it. But I'm
10 coming into this late, so it may be too late for
11 something like that.

12 I'm with Mike. I'm not sure I'm in
13 love with the stars in her hair. I'm not sure I hate
14 them either. Kind of ambivalent about that. But, you
15 know, overall it's a nice design.

16 I liked design 2 a little bit, too.
17 Besides remembering of the Liberty standing quarter,
18 it also is very much like that Pallas Athena that
19 appears on a lot of the classic Dutch coins with
20 resting on a pedestal beside her and kind of a symbol
21 of Liberty. But I'm okay with number 1 with, again,
22 I'd like to see her a little bit more serious looking
23 if it's possible.

24 In terms of reverse, I liked -- I liked
25 all three of them, quite honestly. I liked number 1

1 best. I do have a suggestion. We have Liberty
2 already on the front of the coin, and it's kind of
3 busy with all the writing that's there. I would like
4 to see Liberty and Britannia removed from the reverse
5 so that we have less writing there. And again, the
6 \$100 and the gold is important. If there's another
7 way of doing it, I'd be open to it. But it's okay the
8 way it is.

9 I would also like -- and I don't know
10 if it's possible. This is kind of up to Joe. But if
11 there's any way of putting even very, very subtly
12 incuse the name of the trees on the trees so that we
13 can see that it's an English yew tree. I wouldn't
14 have recognized it as such if it wasn't there. It
15 could be something that doesn't jump that you, you'd
16 have to look for it to see it, but it would be there
17 if you looked. So that would be the possibility.

18 I liked number 2. I'm not sure how all
19 the flowing lines were kind of hair intermingled with
20 gown and tree, perhaps, would look engraved as opposed
21 to in a picture. I wish we could see something where
22 that sort of treatment had been done on a coin. But
23 as I say, I like the design, again with a comment of
24 Liberty and Britannia. We have Liberty on the front
25 already, so I don't know that that's at all necessary.

1 I don't know that I like the word "Britannia" going on
2 one of our coins either. Nothing anti-English, but
3 it's an American coin. And as I say, we have Liberty
4 on the front. So I would consider putting something
5 else there for the design.

6 I like design 3, too. Basically, I
7 think I like 2 better than 3. But they're all three
8 nice.

9 DR. BROWN: Thank you so much, John.
10 Let's turn now to Sam Gill.

11 MR. GILL: Thank you, Dr. Brown. Well,
12 I'm just going to say that the obverse designs are
13 both beautiful, pure and simple. But I love number 1.
14 I love the way it flows. I think it's unique. It's
15 beautiful. And I really think that could be a coin of
16 the year. Just really do. It's just going to be
17 spectacular.

18 And I love reverse 01. I love the
19 trees. I love our trees that we did before on our
20 gold coin. And I don't know if many of you have seen
21 any kind of yew wood tables and things like that, but
22 they are hard as a brick and they are just, just
23 beautiful, beautiful pieces of wood. And to -- and so
24 to me it just symbolizes just the endurance of the two
25 countries, because these are enduring trees. I love

1 it.

2 Thank you, Mr. Chairman.

3 DR. BROWN: Thank you.

4 Let's turn now to Harcourt Fuller.

5 DR. FULLER: Thank you, Mr. Chairman.

6 This is Harcourt Fuller. I'll make some comments, and
7 Mr. Chairman, if you would permit me, I'd like to ask
8 a question of John and Mike. Is that permissible?

9 DR. BROWN: Yes.

10 DR. FULLER: Thank you. Joe, I'd like
11 to congratulate you on a wonderful portfolio. I
12 really love the coins. And both the obverse and
13 reverse, when I look at them, I see symmetry. Can we
14 go to the obverse, please?

15 When I look at this coin, I'm thinking
16 about, you know, flipping it upside down, you know, as
17 Mike used the term. So I like the symmetry, and I can
18 see people, you know, looking at the coin, you know,
19 sort of both ways. I think it flows as well, and it
20 looks like a fun coin.

21 And I'll ask my question -- I'll ask
22 Mike after I talk about the reverse. Can we go to the
23 reverse, please? Reverse 1, please?

24 Yes. Again, I like the symmetry. When
25 I look at it, I'm looking at, you know, the sunrays

1 right smack in the middle, and I see that these two
2 enduring trees, and they speak of strength. And yes.
3 So I think it's very beautiful. So I'm going to with
4 obverse 1 and reverse 1.

5 My question for Mike -- I'm sorry, for
6 John, if I may. And this is a question. Why does
7 Liberty have to be serious?

8 MR. SAUNDERS: I don't know that she
9 has to be. It's just kind of traditional. I've been
10 looking at coins for Liberty -- matter of fact, I just
11 bought a really nice French medal that was reminiscent
12 of during the First Revolution. And I think Liberty
13 is an important thing, so that's, I guess, why I think
14 it should be a little bit more serious.

15 DR. FULLER: Okay. And for Mike, if I
16 may. Can we go back to obverse one, please? Yes.
17 Okay. Great. Yes. Would you be satisfied, because I
18 know if you flip it on the Britannia side, I guess the
19 number 2024 is reversed. And forgive me. I'm not
20 trying to design by Committee. I'm just making a
21 comment.

22 If we had 2024 on the other side so
23 that when you flip it to the British side, so to
24 speak, with the British side being up, that it
25 wouldn't look upside-down, if you understand what I'm

1 saying. Would that make a difference or no?

2 MR. MORAN: Probably not. It's obvious
3 that -- this is Mike Moran. I'm the only one that
4 doesn't particularly like this design on the
5 Committee, so you know, I'm not going to belabor the
6 point. To me, if I were to do it, is I would rather
7 have the eyes of Liberty looking toward Liberty rather
8 than the date.

9 DR. BROWN: Thank you so much.

10 DR. FULLER: Thank you, Mr. Chairman.

11 DR. BROWN: Thank you.

12 MS. STAFFORD: Yes. So I was going to
13 say, it's our understanding, and correct me if I'm
14 wrong, Joe, that the British Royal Mint are going to
15 have their own inscriptions on their version of this
16 coin. But if you can react to that suggestion?

17 MR. MENNA: If I may. So understand,
18 because of the profundity, because of the large amount
19 of inscriptions that the Royal Mint required, our
20 collaborative answer to that was a border. Their
21 border is thicker. There's a lot more words. We
22 wanted, in our collaborative efforts, wanted to stress
23 the portraits, to allow more freedom of artwork on our
24 obverse version. Dr. Harcourt's suggestion of simply
25 reversing Liberty and 2024, I have a job for you if

1 you want it, Doc, on my art staff. That's a great
2 idea.

3 Because then Liberty is -- understand
4 as well, we have a certain chief of the Office of
5 Design Management who came up with this brilliant idea
6 of actually -- see, originally -- I don't want to deep
7 dive too much, so let's just say there's a reason why
8 Liberty is on top of ours and Britannia will be on top
9 of the British version. They're not identical. And
10 by virtue of our natural coin flip, it will be
11 anchored on the top, understandably, to people who are
12 not -- just who are familiar with the traditional coin
13 flip.

14 The silver medal, yes, I can understand
15 that. But I won't editorialize this to what you folks
16 should advise or not advise, but this is the best
17 balance we could find between servant -- it has to be
18 a -- it's a joint venture, it's a collaboration, so
19 how do we make the same design for two different
20 countries with two different inscription requirements?
21 We felt this was -- this is the best solution that we
22 could come up with. But I'm not telling you it's the
23 best possible solution in the world, if that makes
24 sense. That was Joe Menna.

25 DR. BROWN: Thank you, Joe. And as the

1 chair, I'd like to underscore the collaboration here.
2 The collaboration was not only the engravers from the
3 U.S. and from Britain. There's also the CFA, as well
4 as the CCAC. The work groups that -- so that we did
5 have a pretty extensive conversation with our
6 colleagues at the CFA to understand their perspectives
7 with respect to design. And what you have in front of
8 you is actually a result of that collaboration.

9 Now, I would agree that there was
10 always, as Joe made, room for improvement. At the
11 same time, there's also an understanding that we also
12 need to recognize that sometimes beauty can take place
13 without having to actually feature some of the things
14 that some of us would like to have featured.

15 So I would -- I too am going to endorse
16 obverse 1 and reverse 1, partly because of the fact of
17 the conversation I've heard here today, but also
18 partly because of the conversation we have had with
19 our colleagues in the CFA. Because that was, in fact,
20 robust and helped to convince me that this made the
21 best sense for this collaboration.

22 Are there any other questions or
23 comments with respect to this program before we begin
24 to vote?

25 John?

1 MR. SAUNDERS: I would like to ask Joe
2 if the idea I had is workable, even whether we would
3 like it or not, of putting English yew here and
4 American oak or -- there.

5 MR. MENNA: [Unintelligible response.]

6 DR. BROWN: You certainly may.

7 MR. MENNA: Mr. Saunders, honestly --
8 this is Joe Menna. Mr. Saunders, with all due
9 respect, I would not recommend that due to the trees
10 being so close to the edge of the coin. To incuse
11 them so close to the border would -- I would defer to
12 my boss, Mike. You don't -- there would be a
13 coinability risk and also a legibility risk due to
14 the -- this looks like a very graphic design.
15 Understand, if you've seen -- I think images have been
16 released of the 2023 Liberty coin. Look at the ups
17 and downs of how that tree, you know, even though it's
18 going to be close to the edge, the frequency of the
19 heights -- the frequency, meaning it literally,
20 frequency of the relief -- amplitude, rather, the
21 amplitude changes in the relief would prohibit
22 incusing anything near the border there, unless we
23 made it flat.

24 DR. BROWN: Peter?

25 DR. VAN ALFEN: This is Peter Van

1 Alfen. Following up on both Mr. Saunders' comments as
2 well as Mike Moran's comments about maybe shifting
3 some of the inscription on the gold version from
4 between the trees to some other portion. What you
5 were just saying about incusing close to the border
6 would apply to that as well then. Is that correct?

7 MR. MENNA: Yes. This is Joe Menna.
8 None of the inscriptions could be -- the way this is
9 going to be sculpted, looking at a graphic image, this
10 is basically the same planchet as our Liberty coin.
11 Even on a reverse, this is high relief. Any
12 inscriptions -- I mean, if you look at the complexity,
13 and I don't mean that in a pretentious way, if you
14 look at the activity of the graphic elements there,
15 imagine it equally being active in relief and ask --
16 you can't incuse anything.

17 The only place I thought about incusing
18 something was \$100 in the sun. I thought that would
19 be really cheesy. But that's the only place you can
20 incuse something is in the sun. Everything else is so
21 active, it won't be legible, it's not going to look
22 polished, and then the draft angles going to it, it's
23 going to just disappear. I think you have to form a
24 balance between how's it going to look on the gold and
25 be happier with the silver medal, if that makes sense.

1 DR. VAN ALFEN: And this is Peter Van
2 Alfen, just with a follow up. Is there any
3 possibility of moving any of that to the edge?

4 MR. MENNA: No. This is Joseph Menna.
5 No. Not on this reverse. No.

6 DR. VAN ALFEN: Okay.

7 DR. BROWN: Any other additional
8 comments? Joe?

9 MR. MENNA: You know, me -- this is Joe
10 Menna. I just want to say -- I don't want to get
11 emotional, but this -- the gift of being able to have
12 this job made it so I get to, by default, be the
13 person that does this. And it's the greatest
14 opportunity I've had in my life, and the greatest
15 opportunity I've received at Mint. And I'm honored
16 that you're all looking at it now. Thank you.

17 DR. VAN ALFEN: Yes. Bravo.

18 UNIDENTIFIED SPEAKER: Thank you, Joe.

19 DR. BROWN: On that note, let's score.

20 MS. WARREN: Can we recess for 10
21 minutes?

22 DR. BROWN: Let's recess for 10
23 minutes.

24 (Recess.)

25 DR. BROWN: We are back. Turn now to

1 Greg. He's going to provide us the results of the
2 score.

3 MR. WEINMAN: Once again, this is out
4 of a possible 30 points. Obverse number 1 received 23
5 out of 30 points, making it the high-scoring design.
6 Obverse number 2 received 9 out of 30.

7 When it comes to the reverses, reverse
8 number 1 received 27 out of a possible 30, making it
9 the high-scoring design for the reverses. Reverse
10 number 2 received 14 points. Reverse number 3
11 received 6 points. And reverse 3A received 7 points.
12 So once again, following the CFA, obverse number 1 and
13 reverse number 1 were the high-scoring designs.

14 DR. BROWN: Thank you, Greg.

15 Are there any motions?

16 MR. MORAN: I have a question --

17 DR. BROWN: Question.

18 MR. MORAN: -- Dr. Brown. And this is
19 for Joe Menna.

20 DR. BROWN: This is a question from
21 Mike Moran.

22 MR. MORAN: Yes. Mike Moran.

23 Joe, could we -- I get the idea that it
24 doesn't work on the edge for the inscriptions on the
25 reverse. Is there a possibility of changing the

1 treatment of the weight and the denomination so that
2 it doesn't stand out as boldly as the other
3 inscriptions to finesse that a bit so that it doesn't
4 appear such a forced stack as it does now?

5 MR. MENNA: Mike, you mean on reverse
6 number 1?

7 MR. MORAN: Yes.

8 MR. MENNA: No.

9 MR. MORAN: No?

10 MR. MENNA: With respect. And
11 additionally, I would like to add -- this is an
12 editorial comment. I greatly appreciate and respect
13 all your comments, and I'm grateful for your input on
14 the designs. Thank you.

15 DR. BROWN: Are there any motions?

16 Hearing no further motions, then the
17 score stands for themselves, and we are in recess.
18 Until?

19 MS. WARREN: 11:10.

20 DR. BROWN: Until 11:10.

21 (Recess.)

22 DR. BROWN: Good morning, once again.
23 Turn back in session, and we will now move to review
24 the candidate designs for the Willie O'Ree
25 Congressional Gold Medal.

1 April Stafford, chief of the Mint's
2 Office of Design Management will introduce the program
3 and present the obverse and reverse candidate designs
4 for the Willie O'Ree Congressional Gold Medal.

5 Again, my name is Lawrence Brown. I
6 have the honor and privilege to be the chair of the
7 CCAC.

8 MS. STAFFORD: Thank you. This is
9 April Stafford.

10 Some background information on this
11 program. Born on October 15, 1935, in New Brunswick,
12 Canada, Willie O'Ree is a member of the Hockey Hall of
13 Fame who played more than 20 seasons of professional
14 hockey, including 45 games in the National Hockey
15 League as the League's first Black player.

16 In the 1955-'56 season, O'Ree was a
17 prolific junior scorer with the Kitchener Canucks of
18 the Ontario Hockey Association. It was during this
19 season that an on-ice accident caused a puck to
20 shatter his right retina, leaving him blind in his
21 right eye. Doctors told O'Ree that he would never
22 play hockey again. However, he kept his blindness a
23 secret and returned to skating within five weeks. No
24 one would discover his vision disability until many
25 years later.

1 The following season, O'Ree joined the
2 Quebec Aces, a senior team affiliated with the NHL's
3 Boston Bruins. O'Ree scored 22 times, helping the
4 Aces win the Edinburgh Trophy, awarded to the winners
5 of the series between the senior champions of the
6 Western Hockey League and the Quebec Hockey League.

7 The Boston Bruins summoned Willie O'Ree
8 to the old Montreal Forum on January 18, 1958, to
9 replace an injured player in that night's contest
10 against the Canadiens, making him the first Black
11 player to compete in the NHL. It was a trailblazing
12 moment in the game's history.

13 That stint lasted two games before
14 O'Ree was returned to the Aces. However, on November
15 18, 1960, O'Ree was recalled to the Bruins. He ended
16 up playing 43 games on left wing for Boston that
17 season, tallying 4 goals and 10 assists.

18 O'Ree had endured racial taunts
19 throughout his hockey career, and visiting NHL arenas
20 was no different, where he was subjected to slurs and
21 discrimination from fans and opposing players.
22 Following that season, O'Ree was traded to the
23 Montreal Canadiens. Though he never again played in
24 the NHL, his playing career continued until 1979,
25 where he won two scoring titles.

1 The magnitude and singularity of Willie
2 O'Ree's hockey career as a Black player cannot be
3 overstated. O'Ree played at a time when there were
4 only six NHL franchises. The second Black player to
5 join an NHL team, Mike Marson, did not join until the
6 1974-'75 season. O'Ree's NHL career, albeit brief,
7 opened the door for other players of color to dream
8 about an NHL career. To date, more than 100 Black
9 players have worn an NHL uniform.

10 In 1998, the NHL hired O'Ree as the
11 League's Diversity Ambassador. In this role, he has
12 built and supported the Hockey is for Everyone
13 grassroots youth hockey network, which is focused on
14 giving underrepresented boys and girls the opportunity
15 to play hockey.

16 The network includes more than 26 non-
17 profit youth hockey programs across 40 locations in
18 North America, and it has served more than 130,000
19 children. The results have been substantial. O'Ree
20 has made more than 500 visits to schools, community
21 centers, and rinks, over nearly 2,500 travel days, and
22 has been the subject of more than 13,000 books,
23 articles, and shows. In 2018, O'Ree was inducted into
24 the Hockey Hall of Fame.

25 In developing this portfolio, the Mint

1 worked with the designated congressional liaison, Rob
2 Wooley, a senior director at the NHL, as well as
3 family representative Chandra O'Ree, daughter of
4 Honoree Willie O'Ree.

5 Mr. Wooley and Ms. O'Ree, would you
6 like to say a few words to the Committee?

7 MR. WOOLEY: Sure. I'll yield to
8 Chandra to start, and then I'm happy to follow her.

9 MS. O'REE: Thanks, Rob. Thank you for
10 allowing me to even participate in this process. It
11 has been extraordinary to really watch the creation or
12 what might become the creation of a gold medal for my
13 father, which is something I don't think I would have
14 ever thought would happen.

15 To be able to be a part of this has
16 been really, really special, not only for myself but
17 being able to share this process with my dad has been
18 really, really special as well. So I just want to
19 thank you all for allowing me to be here and be a part
20 of it and to listen to our feedback, and we're really
21 excited to see what turns out of the medal.

22 MR. WOOLEY: Good morning, everyone.
23 Rob Wooley with the National Hockey League. Thank you
24 so much for inviting me to join your discussion this
25 morning.

1 I've known Willie for the better part
2 of 15 years. I staffed him for a number of those
3 years, traveled all across North America with Willie
4 O'Ree, as he has embarked upon his work with children
5 in particular, and introducing them to a sport that
6 otherwise may not have been available to them.

7 And you know, I think, you know,
8 certainly listening to -- every time I listen to
9 Willie's bio and hear the number of achievements that
10 he's accomplished over the course of his lifetime, I'm
11 always reminded that perhaps his most profound impact
12 has come in the years after he retired from hockey in
13 1979. And he's done so much for children across the
14 United States, not only teaching them the game of
15 hockey, but the important lessons that they will take
16 with them throughout their entire lives.

17 And we're so thrilled to see, in
18 reviewing some of the design concepts, representation
19 of that work, which is just incredibly meaningful to
20 his legacy. And I think that we're certainly on the
21 right track.

22 You know, his work at the grassroots
23 level is really just a phenomenal story, you know,
24 beyond his accomplishments with the Boston Bruins and
25 all of the things that he had to do to persevere.

1 So we're just so incredibly honored to
2 be part of this process. I'm so honored to have known
3 Willie and to be friends with Willie and the O'Ree
4 family, and really look forward to continuing to be
5 part of this process which has been going on for a
6 long time. But we're very excited and thrilled to be
7 part of this. Thank you. Thank you for having us.

8 MS. STAFFORD: Thank you both so much
9 for being with us here today. And we'll go on to show
10 the design preferences that our liaisons and the other
11 federal advisory committee, the Commission of Fine
12 Arts, identify.

13 So we have first obverse 4 as a
14 preference of the NHL, as well as obverse -- sorry.
15 Okay. Let me try this again. Obverse 4, which is the
16 preference of the NHL, one of the two preferred
17 obverses, if paired with reverse 5. Thank you. I
18 appreciate that. And then the NHL also identified
19 obverse 2, which also happens to be the family
20 representative's preferred design. Obverse 2 is also
21 the recommendation of the CFA.

22 For a preferred reverse of the family
23 we have reverse 1, which also happens to be the
24 recommendation of the CFA, although there are some
25 suggested changes to this composition to increase the

1 focus of this composition on his work with youth
2 hockey, which I'll describe when we get to that
3 design.

4 So moving through the entire portfolio
5 of candidate designs, we'll start back at obverse 1.
6 This design shows a portrait of a young Willie O'Ree
7 next to raised and incused lines reminiscent of a
8 hockey uniform. O'Ree's name and Boston Bruins number
9 appear in a distinctive font, suggesting the dynamism
10 that defined Willie O'Ree's playing style.

11 Obverse 2 depicts an older Willie
12 O'Ree, wearing his trademark fedora hat. The
13 inscription, "Forget about what you can't see and
14 focus on what you can see," not only refers to his
15 blindness in one eye, but also to his drive and focus
16 in overcoming obstacles to become the first Black
17 hockey player in NHL history.

18 Again, obverse 2 is one of two
19 preferred preferences of our liaison. The O'Ree
20 family representative also favors obverse 2. Obverse
21 2 also is the recommendation of the Commission of Fine
22 Arts.

23 Obverse 2A depicts a younger Willie
24 O'Ree and includes the inscription, "hockey is for
25 everyone." Both designs features the Boston Bruins

1 logo in the background.

2 Moving onto obverse 3, features Willie
3 O'Ree's words, "True strength comes from diversity and
4 inclusion," from his Hall of Fame induction speech.
5 Below is the inscription, "hockey is for everyone," in
6 perspective to represent the floor of a hockey rink.
7 The main portrait is of an older O'Ree, wearing a
8 fedora hat, holding a hockey stick with a modern
9 hockey glove.

10 Obverse 4 shows Willie O'Ree holding a
11 hockey stick and wearing his Boston Bruins uniform.
12 O'Ree's ubiquitous smile shines, and his number 22
13 rounds out the design. Again, obverse 4 is one of two
14 obverse preferences of the liaison, in particular if
15 paired with reverse 5.

16 Moving onto the reverse designs.
17 Reverse 1 depicts a goal being scored by Willie O'Ree
18 while playing for the Boston Bruins. Teammates
19 rejoice behind him as he scores. The O'Ree family
20 representative favors this design, if revised so that
21 it substitutes young people in place of Bruins players
22 in the background, as well as a change to the upper
23 inscription to "hockey is for everyone," in order to
24 emphasize Willie O'Ree's work to build access to
25 hockey through the NHL's Hockey is for Everyone

1 Program.

2 Should this go to the Secretary as a
3 recommendation and the Secretary approved the change,
4 the design description would also be updated to
5 reflect the revision. This design is also the
6 recommendation by the CFA, who agreed with the
7 suggested edits by the family.

8 Reverse 2 shows two hockey players,
9 both young women, facing off on the ice. They form a
10 textured border surrounding Willie O'Ree's famous
11 quote "Forget about what you can't see and focus on
12 what you can see."

13 Design 3, reverse 3, shows two young
14 women vying for the puck. Willie O'Ree's number, 22
15 appears to the left, with "hockey is for everyone"
16 below. The NHL initiative for which O'Ree serves as
17 diversity ambassador is about expanding hockey and
18 inclusivity in underrepresented American communities.
19 The additional inscription "Act of Congress 2022"
20 rounds out the design.

21 Reverse 4 presents Willie O'Ree in
22 action on the ice. The inscription "Forget about what
23 you can't see and focus on what you can see" reminds
24 the viewer that overcoming obstacles depends on focus
25 and determination. The additional inscription "Act of

1 Congress 2022" appears below the composition.

2 And finally, reverse 5 shows Willie
3 O'Ree in his characteristic fedora hat. He holds a
4 hockey stick and stands with two young hockey players.
5 As O'Ree's playing career ended, he shifted to
6 supporting grassroots hockey programs through the
7 NHL's Hockey is for Everyone initiative. O'Ree's
8 famous quote "Forget about what you can't see and
9 focus on what you can see" speaks to his drive to
10 overcome obstacles on and off the ice. The additional
11 inscription "Act of Congress 2022" appears below the
12 quote. Reverse 5 is the preference of the liaison, if
13 paired with obverse 4.

14 And I would note, several of these
15 designs have the inscription "Forget about what you
16 can't see and focus on what you see." Should any of
17 those go to the Secretary for consideration, the Mint,
18 in consultation with the family, would recommend
19 removing the comma before "and." And some of these
20 images show hockey sticks. Any going forward, we
21 would have to work with the artist to put tape on them
22 to be accurate.

23 And that concludes the candidate
24 designs.

25 DR. BROWN: Thank you so much. This is

1 Lawrence Brown. And I want to say first and foremost
2 to thank Ms. O'Ree and Mr. Wooley for allowing us the
3 opportunity to be part of the retelling of the story
4 of Mr. O'Ree on the ice, as well as off the ice. This
5 is -- on the CCAC, do not get as many opportunities as
6 we would like to continue to tell stories that have
7 not been told as adequately, and allow the American
8 public to really appreciate them.

9 First, are there any technical or legal
10 questions from the Committee about this program or
11 these designs for the Willie O'Ree Congressional Gold
12 Medal before we begin our general discussion?

13 Hearing none, let us begin our general
14 consideration. I would like to remind members of the
15 CCAC to please, as much as possible, to keep comments
16 to five minutes or less. Additionally, if any members
17 have questions beyond matters that have been brought
18 up thus far, please refrain and I promise we will get
19 back to you to allow you to pose those questions.

20 As a reminder, for the benefit of the
21 court reporter, remember to please state your name
22 before you begin speaking. Let us begin.

23 Dr. Dean Kotlowski?

24 DR. KOTLOWSKI: Thank you, Mr.
25 Chairman. This is Dr. Dean Kotlowski. I actually

1 remembered this time to say my name. I sometimes
2 forget to do that. And I sometimes forget to thank
3 the wonderful artistic team that put in so much effort
4 to the designs that we have the privilege of
5 reviewing. And I do so now. I think this is a great
6 portfolio. They all have been for this session. I
7 want to especially welcome Ms. Chandra O'Ree and Mr.
8 Rob Wooley, and offer congratulations to both of you
9 on this tremendous honor.

10 And Mr. Chairman, just to follow up on
11 what you were saying, maybe moving back and forth here
12 as I speak, this is an important story about racial
13 justice and inclusion in America. And I think to a
14 lot of us, if not all of us, you can see the very
15 clear parallels with the stories of Jackie Robinson
16 and Larry Doby in baseball.

17 It's an overlooked story, Mr. Chairman,
18 as you were indicating. Much like, I would say, or
19 parallel to the ways in which the National Hockey
20 League is overlooked. Because I'm not sure that the
21 National Hockey League has the same kind of popularity
22 and publicity and coverage in American culture that
23 baseball, football, and basketball -- professional
24 baseball, football, and basketball have.

25 So in my remarks, I just want to say

1 that the NHL has been around for a long time. It's
2 older than the NBA. It's older than the NFL. It is
3 older than any professional league that is at least
4 partially based in the United States than the American
5 League or the National League. So baseball are the
6 only ones that beat it.

7 It has a rich history. And as we
8 learned today and as people will learn in the future,
9 Willie O'Ree is a part of that rich history. And it
10 has a strong tradition of internationalism, and in a
11 way, Willie O'Ree fits into that story as well,
12 because the first U.S.-based franchise in the National
13 Hockey League was the Boston Bruins. Which I have to
14 tell you are the archrival of my Buffalo Sabres.

15 Now, the story of this medal is in so
16 many ways a story about many things, including the
17 unexpected and learning a story that you didn't know
18 before. I'm just going to take one or two minutes
19 here and say something, again, unexpected about the
20 Buffalo Sabres, and I'm going to come back to Willie
21 O'Ree. I promise.

22 But, you know, Buffalo is a blue-collar
23 town, and that's its image. And the Buffalo Bills
24 sort of feed into that image, if you look at the
25 coverage of them. The Buffalo Sabres are a little

1 different. They have an aristocratic dimension to
2 them. So most people, I think, don't know very much
3 about the Buffalo Sabres. But the team's original
4 owners were the Knox brothers, Seymour H. Knox III and
5 Northrup Knox. They were Buffalo patricians. Their
6 family name is on the art gallery in Buffalo, the
7 Albright-Knox. And the team colors, according to
8 urban legend, the blue and gold, were the colors of
9 Northrup Knox's polo team.

10 Buffalo Sabres' theme song or music is
11 Aram Khachaturian's Sabre Dance. And I would wonder,
12 you know, how many sports teams have instrumental
13 classical music as their music? As their team song,
14 if you will.

15 So this is the unexpected. This is far
16 away from the old Rodney Dangerfield joke. Have you
17 heard this one? That last night I went to the
18 fistfights and a hockey game broke out. The NHL is
19 more than that, and this story is more than that.

20 And when I first started watching the
21 Buffalo Sabres and following them in earnest in the
22 1980s, early 1980s, there were three African American
23 players. Three Black players in the National Hockey
24 League. There was Grant Fuhr, who was a goaltender
25 for the Edmonton Oilers. Great goaltender. Stanley

1 Cup winner. There was Ray Neufeld, who played for the
2 Hartford Whalers, and closed his career with the
3 Boston Bruins. And then there was Tony McKegey of
4 the Buffalo Sabres. And I was oh so proud that -- he
5 was one of my favorite players.

6 So just to think that it all started
7 with Willie O'Ree, it's really an inspiring story, and
8 I'm so, so glad that it can be told and so that he and
9 the National Hockey League are getting this kind of
10 recognition.

11 Moving onto the designs, which is the
12 main work of today, I have to say that I tended to
13 favor a younger portrait for the obverse of Willie
14 O'Ree. So I was very much drawn to number 4, obverse
15 4, paired with reverse 5. I thought that was a good
16 pairing. I can see the value, though, in having
17 obverse 2 paired with a reverse.

18 If we -- again, jumping back and forth
19 with the reverses, I didn't like all of the
20 prescriptive talk about changing reverse 1. It was
21 getting hard for me to visualize. I kind of liked
22 just having the Bruins there. I also liked the
23 reverse design, which I think the NHL identified. I'm
24 having trouble getting it. Oh, here. If we can move
25 forward. I think it's reverse -- it's not that one.

1 It's this one that I really like. Go back one.

2 Reverse 4.

3 Again, back and forth, back and forth
4 here today. If we go back to obverse 1, I want to say
5 something about obverse 1. I think that this is a
6 very artistically sophisticated design. Very moving.
7 I love the lettering, the number, and the stick. The
8 way that all comes together, it looks like a hockey
9 card that I would have collected about 40 or so years
10 ago.

11 So I think that there are a lot of
12 great designs here. I'm not really strongly in favor
13 of one or the other. I'm the first one to go here.
14 I'm just sort of setting the table in terms of what
15 caught my eye. I'll be very happy to hear what the
16 rest of my colleagues on the Committee think and vote
17 accordingly. Thank you, Mr. Chairman.

18 DR. BROWN: Dean, thank you for your
19 thoughtful comments.

20 Let's turn now to Harcourt.

21 DR. FULLER: Thank you, Mr. Chairman.
22 Welcome, Chandra O'Ree, and Rob Wooley.

23 You know, I think it's always a
24 pleasure to -- it's always a pleasure to review
25 portfolios that really -- where you learn something.

1 Right? And I think that, you know, for so many of us
2 there are sports -- so many people in my community, if
3 I may speak frankly, where there are sports where we
4 don't traditionally feel that we belong. Tennis was
5 one of those sports, and you know, that has changed
6 for the better, I think. So many young people, you
7 know, people of color now want to play the sport,
8 because when you get representation you get inclusion.
9 You know? A rising tide lifts all boats, and I think
10 it's great for America, it's great for everyone,
11 everyone in the world.

12 And I'll say a little bit at the end of
13 my comments about how hockey, for example, is
14 spreading to other parts of the world.

15 So can we go to the obverses, please?
16 I also prefer a younger version of Willie O'Ree,
17 because I'm always thinking about how do we inspire
18 non-traditional groups of people to participate, and I
19 think that with all due respect to the stakeholders, I
20 believe that, you know, showing a younger person
21 makes, you know, young folks believe that they
22 themselves can do it as well.

23 This is just a classic portrait. I
24 love the lettering. I just feel it's warm. You know,
25 you feel like he's approachable. So I like that one.

1 And then if we can go to obverse 4,
2 please. I really love obverse 4. I mean, when I see,
3 you know, the Boston Bruins -- full disclosure, I
4 lived in Boston for many years. My daughter was born
5 in Boston. And so, you know, I -- and I remember, you
6 know, watching, of course, Boston Bruins games on TV
7 and things. So this just looks very inspirational and
8 aspirational, and so I'll be giving that high marks.

9 If we could go to the reverses, please.
10 That's 1, right? Yes. So I really liked reverse 1.
11 I liked just seeing them play. And I guess I'd agree
12 with Dean. I like it as it is. I didn't fully
13 understand the notion that we would replace the
14 players in the background with children. I like
15 seeing them play -- I like the image as is, if I may.

16 Can we go to reverse 4, please? Yes.
17 I really like that as well. The detail, showing
18 another aspect of Willie as a player.

19 I want to close my comments by going
20 into my email box, if I will, and I just want to read
21 you a headline that I just got in my email box.

22 "Canadian businessman plans multipurpose ice rink for
23 Jamaica." And so I think this will be an inspiration
24 to so many people as, you know, the sport gets spread
25 globally to non-traditional and unexpected places. I

1 don't know if the bobsledders in Jamaica will be happy
2 because now, you know -- but again, I want to thank
3 you for this privilege of reviewing this portfolio.
4 Thank you.

5 DR. BROWN: Thank you so much,
6 Harcourt, for your thoughtful comments.

7 Let's turn now to Dennis Tucker.

8 MR. TUCKER: Thank you, Mr. Chair.
9 This is Dennis Tucker.

10 I think our liaisons have selected a
11 very good combination of designs with obverse 1 and
12 reverse 1. We have a strong portrait, we have an
13 inspiring quote, and we have action. So those are all
14 good things to see in a Congressional gold medal.

15 I want to point something out about the
16 wording of "Act of Congress." This is something that
17 we've talked about before. This is not required on a
18 Congressional gold medal, but recently it's become
19 traditional to include that wording. If you look at
20 some older Congressional gold medals, they use wording
21 such as "Award of Congress." And to me, that wording
22 is celebratory rather than legislative. And this
23 might not be a discussion for this particular medal,
24 but something to think about in the future, if our
25 artists might consider using different language such

1 as "Award of Congress."

2 But back to this particular medal
3 portfolio, I agree with the liaison's preferences, and
4 I think it will be a very nice medal.

5 MS. STAFFORD: This is April. Just in
6 the event I misspoke, obverse 1 was not an identified
7 preference of the liaisons. It was --

8 MR. TUCKER: Oh, I'm sorry. Thank you.

9 MS. STAFFORD: It was obverse 4 and
10 obverse 2 were identified.

11 MR. TUCKER: This is Dennis Tucker. I
12 meant to say obverse 2.

13 MS. STAFFORD: Oh, okay.

14 MR. TUCKER: Thank you for that
15 correction. Yes. Okay. And of course with the
16 reverse 1 having the change in the inscription,
17 otherwise it would be repetitive. It would be
18 duplicated on front and back. Those are my comments.
19 Thank you, Dr. Brown.

20 DR. BROWN: Thank you so much.

21 Let's turn now to Robin.

22 MS. SALMON: This is Robin Salmon. I
23 was particularly pleased to review these designs, and
24 also to learn about Mr. O'Ree. The community where I
25 live is made up of two counties. One is Georgetown

1 County; the other is Horry County. It's spelled
2 H-O-R-R-Y. Old French Huguenot name. And it just
3 made me wonder.

4 So the designs that the family and the
5 CFA and the National Hockey League have listed as
6 their preferred are perfectly fine. I think that
7 obverse 02 and reverse 01 complement one another well,
8 in terms of design. And of course changing the
9 lettering, having the different slogan on reverse 1
10 makes perfect sense.

11 I can go either way with leaving the
12 players as they are or making them children. The
13 message is still important, that hockey is for
14 everyone.

15 I do also want to say something about
16 obverse 01 and obverse 04. I think that this design
17 is just lovely. And the straightforward portrait, the
18 lettering, the hint of the uniform, the speed of the
19 lettering, all of that goes together to make a really
20 lovely design. And then in 4, obverse 4, that also
21 seems to evoke the man. I, of course, don't know Mr.
22 O'Ree, but from what I've read, this seems like a very
23 good image to represent him. And I commend the two
24 artists who designed those two obverse designs.
25 They're really quite good.

1 I will concede to the family's wishes
2 and go with obverse 2 and reverse 1. Thank you.

3 DR. BROWN: Thank you so much.

4 Let's turn now to Art.

5 MR. BERNSTEIN: This is Art Bernstein.
6 In contrary to the two professors who spoke first, I
7 want to speak in favor of obverse 2, which shows Mr.
8 O'Ree as an older gentleman. As I listen to the story
9 of Mr. O'Ree, we're honoring his entire lifetime. And
10 I like the idea of showing him later in life on the
11 obverse, and then earlier in life on the reverse.

12 So I lean towards obverse 2, and on the
13 reverse I support reverse 1, and I would leave it as
14 it's designed. Thank you.

15 DR. BROWN: Thank you.

16 Turn to Mike.

17 MR. MORAN: Thank you, Dr. Brown. This
18 is Mike Moran.

19 As I think back over my time on the
20 committee, when we'd get these portfolios for
21 Congressional gold medals, sometimes they work,
22 sometimes they don't work, depending upon the subject
23 matter. Sometimes they need reworking. Sometimes
24 it's just a difficult subject to put on a gold medal.

25 We're fortunate here in that, first, we

1 have a very good portfolio in which to choose. But
2 secondly, I'm grateful to the O'Ree family for sharing
3 their perception, as well as to Mr. O'Ree himself.
4 Their perception of him. And they very much show that
5 with their selections here of number 2 on the obverse
6 and number 1 on the reverse. This is what they want
7 to see. That's what they value the most in terms of
8 his career with the NHL, with his association with
9 hockey over his lifetime, and we should give it to
10 them. And I will.

11 DR. BROWN: Thank you, Mike.

12 Let's turn to Sam Gill.

13 MR. GILL: Thank you, Mr. Chairman.

14 Well, I broke this down into two
15 groups. Mr. O'Ree as he is today or he has been in
16 later in life, and then as a young man. So I -- my
17 first -- I do like him -- I echo Art's feelings on
18 this. I do like the portrayal of him as an older man,
19 because that's how a lot of people know this man.
20 He's been working later in life as this ambassador to
21 bring hockey to everyone. And I think that's a very,
22 very fitting image for him.

23 However, having said that, the younger
24 version for me is number 4. Very approachable. It's
25 got the Bruins there. I love the smile. It looks

1 like, again, you could go talk to him.

2 For the reverse, I would pair the older
3 gentleman, number 2, with number 3. And the reason
4 is because it's got "hockey is for everyone" on number
5 3, and on the obverse it has the original inscription,
6 "Forget about what you can see and focus on what you
7 can do." So it's got both inscriptions. Still has
8 some action there. And I believe these were girls,
9 which is great. You can hardly tell with the masks
10 on, but it just still brings the action and shows that
11 he was a hockey player.

12 So that would be my first choice, 02
13 and 03. And then the second choice, if we went with a
14 younger version, it would be 04 and I went with R1.

15 DR. BROWN: Thank you so much.

16 MR. GILL: Thank you, sir.

17 DR. BROWN: Thank you.

18 Let's turn now to Peter.

19 MR. VAN ALFEN: Thank you, Mr.

20 Chairman. This is Peter Van Alfen.

21 I grew up skating, playing a little bit
22 of hockey, and over the course of my adulthood have
23 been an occasional hockey fan. Probably not more than
24 occasional, as I said, although in the time that I've
25 lived in New York City I have been caught up in the

1 excitement around the New York Rangers, who
2 incidentally are playing the Sabres, I see, on March
3 11th coming up, Dean, so we'll have to talk about that
4 a little bit later on.

5 But there is a lot of -- there's a lot
6 that I've learned in the course of looking through
7 this portfolio. And as both Dean and Harcourt have
8 pointed out, I mean, the significance of this
9 portfolio and honoring Willie O'Ree, and this is an
10 aspect of the NHL, which I frankly just wasn't aware
11 of, and so this really has been -- I've been very
12 grateful for the opportunity to learn about this.

13 In terms of the portfolio itself, I'm
14 not a huge fan of facing portraits. I think that very
15 often on coins, particularly, or medals, facing
16 portraits are -- there's a lot of risk in presenting a
17 facing portrait just simply because of the way that
18 the portrait can be rendered or the light can capture
19 and so forth.

20 And so I think that either profile
21 portraits or three-quarter profile portraits are
22 typically much, much more successful.

23 For that reason, and also just because
24 I think it is a really elegant and dignified portrait
25 of the man, I also favor obverse 2, the older Willie

1 O'Ree. Again, I think that this is a very elegant
2 portrait, and I also like the fact that the lines, as
3 a part of the emblem there, also sort of radiate.
4 There's sort of radiating lines coming from his
5 portrait, which I think also think adds to it.

6 In terms of the reverse, I also really
7 quite like reverse 1, just because it does embody a
8 lot of the excitement and speed of hockey itself. And
9 I think that this perspective, too, from, you know,
10 the goal right there is really quite interesting.

11 I'm not entirely sure how the
12 representation of the hockey players, aside from just
13 removing the emblem on the jersey, how these hockey
14 players could be made to denote younger players. But
15 I, you know, certainly would support that if we go
16 forward with this design, as well as the change in the
17 inscription.

18 So again, my preferences here are
19 obverse 2 and reverse 1. Thank you.

20 DR. BROWN: Thank you so much.

21 Let's turn now to John Saunders.

22 MR. SAUNDERS: Thank you, Mr. Chairman.
23 John Saunders here.

24 I'd like to echo what's been said about
25 the opportunity to educate ourselves and to be part of

1 telling this story. I think it's something that needs
2 to be told, and it's good that we're getting onto it.

3 In terms of the designs themselves,
4 when I first went through it, for obverse I liked
5 number 1 best and number 4 second best. But then
6 again when I read a little further that we're going to
7 try to pair an older obverse or reverse with a younger
8 on the other side, I liked design number 2. I just
9 think as an older Willie O'Ree, it's a better design,
10 a more dignified design than the 05 reverse that would
11 be otherwise paired.

12 So I'm in favor of the 02 obverse
13 design, though I'd almost like to go with 01 as a
14 reverse design. I like that design a lot. I think
15 it's -- you know, as I mentioned before, everybody --
16 as Peter said, everybody's had trouble with obverse
17 facing designs, the Greeks in particular. They
18 really -- it was a big thing they overcame and finally
19 made a coin that was an attractive obverse design
20 coin. But our Mint seems to be able to do it. So I
21 like 01, but I'm going to go with 02 as an obverse.

22 In terms of the reverse, I liked all
23 four of the action ones. I think I liked a little bit
24 04 better than 01, just because its' kind of exciting
25 with the sparks coming out from the -- or the ice

1 coming out from the leg going into the floor. But I
2 like 01, too. So I think I'm probably going to give
3 both of those designs three pointers and the 22 -- not
4 22. It's reverse 3, but it has 22, big letters on it.
5 A close second. I also couldn't tell that they were
6 women on the players here as opposed to men players.
7 There's probably something about the uniform or
8 something, if I knew hockey better I could tell what
9 it was, but I don't. But either way, I think all four
10 designs are good.

11 I think this is an analysis that it's a
12 pretty good portfolio. I mean, all the things would
13 look good and they have been, you know, almost without
14 bad choices. So I'm going with 02 paired with 1 or 4.

15 DR. BROWN: Thank you so much.

16 I, too, am going to go in a direction
17 of our liaisons, which is obverse 2, 02, and reverse
18 01. And I'd like to also say that I am so happy that
19 I believe the Mint has the authority to make bronze
20 replicas, that -- and this is one of those cases that
21 I would like to really strongly encourage that this be
22 a high priority.

23 I also need, in the full transparency,
24 I have an affiliation with the National Football
25 League, and it was through them that I was introduced

1 to the National Hockey League. Where it not for the
2 National Football League, I would not have had my
3 souvenir puck from the all-star game in 1996. So it
4 means a lot to me about the fact that continued to
5 demonstrate that this is something that is achievable
6 for the lesser of us. We need to continue to
7 reinforce that.

8 So Ms. O'Ree, and Mr. Wooley, I know
9 it's been a long journey. We are really and forever
10 indebted for you for having continued this journey.

11 At this point, I'm going to ask are
12 there any additional comments from any of the members?

13 MR. BERNSTEIN: This is Art Bernstein
14 just with a technical question.

15 If we end up going with obverse 2 and
16 reverse 1, those have the same quote. Would we --

17 MS. STAFFORD: The reverse would have
18 "hockey is for everyone."

19 MR. BERNSTEIN: Okay.

20 MS. STAFFORD: Yes.

21 MR. BERNSTEIN: Thank you.

22 DR. BROWN: Thank you. Any additional
23 questions or comments? Joe?

24 MR. MENNA: This is Joe Menna for the
25 United States Mint. I would not want to say anything

1 contrary to the family's interest, but for reverse 1,
2 changing the players as they are, not lobbying for the
3 design as it is, but the way the hockey sticks and the
4 figures all go together, the design intent of the
5 artist is really strongly expressed. But changing the
6 figures in the background to children, the two on the
7 left would be at three inches or almost illegible.
8 And to change the player on the right to a child, I
9 don't -- I just don't know if they would successfully
10 read as children.

11 I'm not trying to change your mind or
12 say it's a bad idea, but it might read better this way
13 visually on a three-inch gold medal.

14 And to address what Peter said, I fully
15 agree. Frontal portraits are tricky on coins. But on
16 Congressional gold medals, if you go all the way back
17 to Don Everhart's Dalai Lama obverse, which is fully
18 frontal, because of the relief -- because of the
19 additional relief height that we have available on
20 Congressional gold medals, frontal portraits are much
21 more doable. But I'm not lobbying for any design.
22 This is just for the future reference of the
23 Committee. Thank you.

24 DR. BROWN: Thank you so much.

25 Any additional comments from any of the

1 members?

2 Hearing none, let's score. We'll take
3 ten minutes. Recess for ten minutes.

4 (Recess.)

5 DR. BROWN: Thank you so much. This is
6 Lawrence Brown. Going to turn now back to Greg
7 Weinman to hear the score.

8 MR. WEINMAN: Once again, out of a
9 possible 30 points, with the obverses first, obverse
10 number 1 received 14. Obverse number 2 received 26,
11 and that is the high-scoring design. Obverse 2A
12 received 6 points. Obverse 3 received 4 points, and
13 obverse 4 received 13 points. So once again, obverse
14 number 2 with 26 points.

15 Moving to the reverses. Reverse number
16 1 received 29 out of 30 points, making it the
17 high-scoring design. Reverse 2 received 4 points.
18 Reverse 3 received 8 points. Reverse 4 received 13,
19 and reverse 5 received 4 points.

20 So once again, the two high candidates
21 were obverse number 2 and reverse number 1.

22 DR. BROWN: Thank you so much, Greg.
23 Are there any motions? Dennis?

24 MR. TUCKER: This is Dennis Tucker. I
25 would make a motion that we recommend to the Secretary

1 obverse 2 paired with reverse 1, with the inscription
2 changed on reverse 1 to "hockey is for everyone." And
3 "Act of Congress 2022" changed to "Award of Congress
4 2022."

5 DR. BROWN: Is there a second for this
6 motion?

7 MR. BERNSTEIN: Art Bernstein seconds.

8 MS. SALMON: Robin Salmon, second.

9 DR. BROWN: We're going to have Robin
10 be the second. I defer to Robin.

11 Any discussion on the motion?

12 DR. KOTLOWSKI: Are we going to then
13 leave the design as it is with the Boston Bruins in
14 the background and not substituting children? I would
15 support that.

16 DR. BROWN: Okay. Any other questions
17 on the motion?

18 MR. MORAN: Let me make one more
19 comment, Dr. Brown.

20 DR. BROWN: Please.

21 MR. MORAN: I would suggest the way to
22 finesse the children is to remove the logo off the
23 shirt and let the rest of it stand.

24 DR. BROWN: Hold on a second. We have
25 a motion on the floor. So is that a friendly

1 amendment that is accepted by the maker of the motion?

2 MR. TUCKER: I accept that amendment.

3 DR. BROWN: Okay. Very good.

4 MR. MENNA: Upon further -- this is Joe
5 Menna. And Ms. O'Ree, I didn't want to seem
6 presumptuous. Upon discussion with my Mint
7 colleagues, removing the logo as Mike suggested and
8 perhaps changing the hair on the larger player on the
9 left, non-gender-specific, but maybe long hair, maybe
10 something to indicate that it could be a female
11 player, keeping it the same size, I think hopefully
12 that would answer your concerns.

13 But the two smaller figures on the
14 left, again, if there's way to modify them we will.

15 DR. BROWN: Now, is this a discretion
16 we want to give to the Mint? Or is the maker of the
17 motion willing to accept it as a friendly amendment?

18 MR. TUCKER: I accept that as a
19 friendly amendment.

20 DR. BROWN: Thank you.

21 MR. MORAN: He put the words in my
22 mouth since Joe can't have a voice on this thing.

23 DR. BROWN: Understood.

24 MS. WARREN: Excuse me. This is
25 Jennifer Warren. Remember, when you're speaking

1 please identify yourself for the record. Thank you.

2 MR. MORAN: Mike Moran.

3 MR. TUCKER: This is Dennis Tucker,
4 accepting that friendly amendment to modify the
5 designs as discussed.

6 MR. SAUNDERS: Just a comment on
7 Dennis' --

8 DR. BROWN: Identify yourself.

9 MR. SAUNDERS: John Saunders here.
10 Comment on Dennis' award of Congress. It sounds
11 better to me to say "An Award of Congress," because
12 it's -- you know, it means the same but it just seems
13 to be better than -- this is a thing that is an
14 object, so it's an award of Congress.

15 DR. BROWN: Okay. We have a question,
16 but there are some clarifications. Jennifer, please.

17 MS. WARREN: This is Jennifer Warren.
18 I just realized there are a number of awards. They
19 don't happen by an act, necessarily, by Congress. So
20 there is a distinction, and it's a significant one
21 with Congress. So that's something to consider by
22 switching it to an award. There's ones from different
23 committees, there's the science one and such, and
24 they're not necessarily by an act of Congress. This
25 is an act of Congress, meaning it being given by the

1 whole Congress rather than just a Congressional award.

2 So I'd just clarify that, but again,
3 it's up to you.

4 DR. BROWN: Greg, if you could --

5 MR. WEINMAN: And signed by the
6 president.

7 MS. WARREN: Correct.

8 MR. WEINMAN: As opposed to a
9 unilateral award.

10 DR. BROWN: So would that mean that you
11 accept that friendly amendment to revise that motion
12 that you have to --

13 MR. TUCKER: Yes. This is Dennis
14 Tucker. I would accept that revision then and remove
15 the portion of the motion regarding the words "Act of
16 Congress."

17 DR. BROWN: Okay. John?

18 MR. SAUNDERS: I think Dennis brought
19 up an --

20 DR. BROWN: Your name?

21 MR. SAUNDERS: -- interesting -- John
22 Saunders again. Brought up an interesting point. I
23 agree for this medal, because we've got a lot more
24 Congressional medals coming in the future, but let's
25 investigate maybe saying "awarded as an act of

1 Congress" so it gets both in there. But this is
2 really for the future, not for this medal.

3 DR. BROWN: Okay. That's for the
4 future. That's not going to affect this motion.

5 Dean?

6 DR. KOTLOWSKI: I just want to be
7 careful that we don't put too much text into these
8 designs so that things are weighed down.

9 And the other thing is I really am very
10 strongly in favor of having this as "Act of Congress."
11 I like that on these Congressional medals. And I am
12 very, very, very concerned that if we make a change
13 for this particular medal, it can send the wrong
14 message.

15 DR. BROWN: So Dennis?

16 MR. TUCKER: I'll restate the motion
17 then.

18 DR. BROWN: Please do.

19 MR. TUCKER: I would move that the
20 Committee recommend to the Secretary of the Treasury,
21 obverse 2 paired with reverse 1, with the inscription
22 on the reverse changed to "hockey is for everyone."
23 Modification of the design to include removal of the
24 sports team logo to make it more generic, and possible
25 modification of the hair, at the discretion of the

1 Mint's chief engraver and his team.

2 DR. BROWN: Do we have a second?

3 MR. MORAN: Second. Mike Moran.

4 DR. BROWN: Mike Moran. Second.

5 Any other comments with respect to the
6 motion on the table?

7 MS. O'REE: Am I allowed to ask a
8 question?

9 DR. BROWN: Yes, ma'am. Certainly.

10 MS. O'REE: Thank you. Sorry. I
11 wasn't sure if I was able to speak or not. I like the
12 changes that you guys have proposed to the reverse 1.
13 In removing the logo from the players behind my
14 father, would the logo on him stay? The Bruins logo
15 on his jersey.

16 MS. STAFFORD: Yes. That would be the
17 intention because it would be juxtaposing Willie O'Ree
18 himself with the youth that he mentors in the
19 background.

20 MS. O'REE: And that was exactly our
21 intent in really liking that reverse design is -- and
22 wanting to make those changes, is that it encompasses
23 the work that he has done after, and really giving
24 opportunity to younger kids, which is why we proposed
25 some of those changes. So totally agree. Thank you

1 guys so much.

2 MS. STAFFORD: Thank you.

3 MR. MENNA: Thank your father for what
4 he did.

5 MS. O'REE: I will let him know.

6 DR. BROWN: Any other final comments or
7 questions regarding the motion?

8 Hearing none, all those in favor,
9 "aye."

10 MULTIPLE SPEAKERS: Aye.

11 DR. BROWN: Opposed, "nay." Any
12 abstentions?

13 It sounds like we have a unanimous
14 agreement. So let the record show that we have a
15 unanimous agreement on the motion by Dennis, and the
16 second by Mike Moran. Okay. Very good.

17 Are there any further motions?

18 Since it seems to me that all
19 discussion has concluded, then I would like to take
20 this moment to thank Ms. O'Ree and Mr. Wooley, because
21 we really appreciate your fortitude, your industry, to
22 bring into use another opportunity to hear the
23 retelling of the story of Mr. O'Ree. So we thank you
24 for attending today.

25 As this is the last order of business

1 for today's session, I would like to thank the CCAC
2 members, the Mint staff, our liaisons, and the
3 participating public for their attendance today. The
4 Committee will now stand in recess until 9:00 am
5 tomorrow morning, when we will reconvene and review
6 the candidate designs for the 2024 American Women
7 Quarters.

8 MS. WARREN: And this is Jennifer
9 Warren. It's 11:59 a.m.

10 (Whereupon, the meeting concluded at
11 11:59.)

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