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CITIZENS COINAGE ADVISORY COMMITTEE (CCAC)

Wednesday, July 17, 2019

9:47 a.m.

Department of the Treasury

US Mint

8th Floor Boardroom

801 9th Street, NW

Washington, D.C. 20220

Reported By: Natalia Thomas, Notary

JOB No.: 3428253

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## A P P E A R A N C E S

THOMAS J. URAM, CHAIR CCAC

MARY LANNIN, MEMBER

ERIK JANSEN, MEMBER

ROBERT HOGE, MEMBER

MICHAEL MORAN, MEMBER

DR. DEAN KOTLOWSKI, MEMBER

ROBIN SALMON, MEMBER

JEANNE STEVENS-SOLLMAN, MEMBER

DONALD SCARINCI, MEMBER

SAMANTHA GILL, MEMBER

DENNIS TUCKER, MEMBER

APRIL STAFFORD, STAFF

GREG WEINMAN, STAFF

ROGER VASQUEZ, STAFF

PAM BORER, STAFF

RON HARRIGAL, STAFF

BETTY BIRDSONG, STAFF

MEGAN SULLIVAN, STAFF

VANESSA FRANCK, STAFF

MATT HOLBEN, STAFF

APRIL WHITAKER, STAFF

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A P P E A R A N C E S - Continued

JOHN DOLEVA, PROGRAM LIAISON

DON SENEAL, PROGRAM LIAISON

ROBIN VIDITO/NAISMITH MEMORIAL, PROGRAM LIAISON

PAUL GILKES, COIN WORLD, PUBLIC

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

2 Welcome and Call To Order

3 CHAIR URAM: Good morning, everyone. I would  
4 like to call the Citizens Coinage Advisory Committee  
5 to order for this Wednesday, July 17, 2019. Before I  
6 begin, I'd like to introduce the members of the  
7 committee. Please respond present when I call your  
8 name. Sam Gill?

9 MR. GILL: Present.

10 CHAIR URAM: Robert Hoge on the phone?  
11 Robert, are you there? We'll call. We'll circle  
12 around. Erik Jansen?

13 MR. JANSEN: Present.

14 CHAIR URAM: Dr. Dean Kotlowski?

15 DR. KOTLOWSKI: Present.

16 CHAIR URAM: Mary Lannin?

17 MS. LANNIN: Present.

18 CHAIR URAM: Michael Moran on the phone?

19 MR. MORAN: Present.

20 CHAIR URAM: Robin Salmon?

21 MS. SALMON: Present.

22 CHAIR URAM: Donald Scarinci?

1 MR. SCARINCI: Present.

2 CHAIR URAM: Jeanne Stevens-Sollman?

3 MS. STEVENS-SOLLMAN: Present.

4 CHAIR URAM: Dennis Tucker on the phone?

5 MR. TUCKER: Present.

6 CHAIR URAM: Thank you, Dennis. I am Tom  
7 Uram, the chairman of the CCAC, and I welcome  
8 everyone. We'll review today's agenda first.

9 First we'll have the discussion of the  
10 letters and the minutes from the June 18, 2019 meeting  
11 and from our telephone meeting. We'll move on and  
12 review discussions of the obverse candidate designs  
13 for the Basketball Hall of Fame Commemorative Coin  
14 Program and the design competition. A review and  
15 discussion of the reverse candidate designs for the  
16 Basketball Hall of Fame Commemorative Coin Program  
17 will follow that.

18 Before we begin our proceedings, are there  
19 members of the press in attendance and on the phone,  
20 or on the phone? Anyone in attendance from the press?

21 MR. GILKES: Paul Gilkes, Coin World.

22 CHAIR URAM: On the phone. Thank you, Paul.

1 Any journalists in the room or any journalists other  
2 than Paul? Thank you. I'd finally also like to  
3 record and acknowledge the following Mint staff that  
4 are participating in today's meeting. First of all,  
5 April Stafford, the Chief Office of Design Management.  
6 And Program Managers from that office are Vanessa  
7 Franck, Megan Sullivan, Pam Borer, Roger Vasquez.  
8 Where is Roger? There you guys are. Okay. All  
9 right. Ron Harrigal, manager of Design and Engraving  
10 is with us. Betty Birdsong, our liaison to --

11 MS. BIRDSONG: Yeah.

12 CHAIR URAM: -- Citizens Advisory Committee.  
13 Our counsel, Mr. Greg Weinman. So I'd like to begin  
14 with the Mint -- or are there any other issues that  
15 need to be addressed before we begin? Okay.

16 Acceptance of Minutes and Letters from Previous  
17 Meeting

18 CHAIR URAM: Then first is the approval of  
19 the minutes, Secretary, and from our last meeting.  
20 Have any comments on the documents you all received?  
21 Hearing none, is there a motion to approve the minutes  
22 and letters?

1 MS. STEVENS-SOLLMAN: So moved.

2 CHAIR URAM: Second?

3 MR. JANSEN: Second.

4 CHAIR URAM: Second by Erik. All those in  
5 favor say aye.

6 GROUP: Aye.

7 CHAIR URAM: Opposed? Thank you. We now  
8 turn to April. And April is our, as mentioned, Chief  
9 Mint Design and Management to present the designs and  
10 portfolio for the Basketball Hall of Fame  
11 Commemorative Coin Program Design Competition. April?

12 MR. WEINMAN: Beginning with the obverse.

13 CHAIR URAM: Beginning with the obverse.

14 Review and Discussion of Candidate Designs for the  
15 2020 Basketball Hall of Fame Commemorative Coins

16 MS. STAFFORD: Thank you so much. We are  
17 very fortunate to have with us today representatives  
18 of the Naismith Basketball Hall of Fame who we will  
19 introduce in a moment. And, yes, we are pleased to  
20 provide the following background on this commemorative  
21 coin program.

22 As Public Law 115-343, the Naismith Memorial

1 Basketball Hall of Fame Commemorative Coin Act that  
2 requires the Secretary of the Treasury to mint and  
3 issue five dollar gold coins, one dollar silver coins,  
4 and half-dollar clad coins in recognition of the 60th  
5 Anniversary of the Naismith Memorial Basketball Hall  
6 of Fame.

7           Some background about this sport. It was on  
8 December 21, 1891 when a young physical education  
9 instructor named Dr. James Naismith introduced the  
10 game of basketball to his physical education class at  
11 Springfield College, formally the YMCA International  
12 Training School in Springfield, Massachusetts.

13           In the next two years the YMCA missionaries  
14 who were trained at Springfield College were  
15 dispatched on their missions around the world with a  
16 peach basket and a soccer ball, giving rise early on  
17 to the global reach of the game and explaining the  
18 roots of the game's worldwide participation.

19           Dr. Naismith's vision was to have basketball  
20 be a very inclusive game. We know exactly who, when,  
21 and where this game was invented unlike American  
22 football and baseball where the origins are a bit more

1 nebulas. Basketball has a clear inventor and purpose  
2 for the game. Dr. Naismith's purposes for inventing  
3 it were to engender team work, sportsmanship, fitness,  
4 leadership, integrity, respect, and preservation.  
5 These seven values he wanted the game to reenforce are  
6 known as the Naismith values.

7 In 1959 the Naismith Memorial Basketball Hall  
8 of Fame was founded and dedicated to the game's  
9 creator in Springfield, Massachusetts known as the  
10 birthplace of basketball and became the first and only  
11 museum to honor the game at all levels around the  
12 world. The Hall's recognized throughout the world as  
13 the premier institution entrusted with recording and  
14 disseminating the history of the game of basketball  
15 and recognizing and honoring the achievements of its  
16 greatest players, coaches, and contributors.

17 The fact, the Naismith Memorial Basketball  
18 Hall of Fame Commemorative Coin Act requires that all  
19 three coins be curved similar to the 2019 Apollo 11  
20 50th anniversary commemorative coins. Additionally  
21 the act requires the convex side of the coins, the  
22 reverse, depict a basketball as a common design across

1 all three.

2 In accordance with the act, candidate designs  
3 for the obverse or the concave side of, of these  
4 coins, were solicited from artists through a national  
5 public design competition. Twenty artists' designs  
6 are being presented today. These designs are required  
7 by the act to be emblematic of the game of basketball.  
8 Required inscriptions include liberty, in God we  
9 trust, and 2020.

10 I should note that some artists additionally  
11 opted to submit designs with other inscriptions such  
12 as Naismith Memorial Basketball Hall of Fame,  
13 Basketball Hall of Fame, and Naismith core values, or  
14 the Hall of Fame's core values, which are  
15 preservation, inspiration, and celebration. Some  
16 artists also reference, as I mentioned, the Naismith  
17 values with, with inscriptions themselves or other  
18 devices.

19 In order to preserve the artistic vision of  
20 the competition submitted designs, but still ensure  
21 that the designs are fundamentally coinable, the Mint  
22 conducted one round of modifications for coinability

1 concerns. As the designs are presented, we will note  
2 necessary modifications to address technical and/or  
3 historical accuracy issues.

4 Representatives for this program are with us  
5 today and I'd like to invite the president and CEO of  
6 the Naismith Memorial Basketball Hall of Fame, John  
7 Doleva, to make some comments to our committee and  
8 also introduce his team.

9 MR. DOLEVA: Sure. Thank you very much. I  
10 appreciate it. I'd like to thank the Committee first  
11 of all for your time, but also your expertise. We're  
12 very excited about this coin. It does commemorate the  
13 founding of basketball in Springfield, Massachusetts,  
14 and as was said, this is a sport, a major sport around  
15 the world. Sometimes we think soccer is first;  
16 sometimes we think basketball is first. We think  
17 basketball is first around the world and growing.

18 But this was a game invented in Springfield  
19 that was meant to be very much inclusionary by Dr.  
20 Naismith. He invented this game in December of 1891  
21 in Springfield College and just 30 days later he was  
22 at Smith College teaching women how to play

1 basketball, introducing the game to women. He thought  
2 that women were very well suited for this game. He  
3 thought this game matched them.

4 He worked with a gentleman called EB  
5 Henderson down here in Washington, DC in the early  
6 1900s. EB Henderson learned about the game when he  
7 was at Harvard from Dr. Naismith being at Springfield  
8 College. And EB Henderson is called the father of  
9 black basketball and working with Dr. Naismith,  
10 introduced the game to young African-American men.

11 And I think EB Henderson probably has the,  
12 the most understated view of basketball or, or kind of  
13 the most obvious thing he said at that point, that I  
14 think this game is well suited for African-American  
15 men. And I think as we look at, back on the history  
16 of the game, he was incredibly correct.

17 So Dr. Naismith wanted this game to be very  
18 much an inclusive game everyone could play. UC  
19 basketball, boys, girls, men, women, college, pro,  
20 collegiate, the high school game, the international  
21 game, all around the world this game really has become  
22 a language, kind of a universal language, and we

1 celebrate that at the Naismith Memorial Basketball  
2 Hall of Fame.

3 I'm joined here by Don Senecal, our CFO, for  
4 the Hall of Fame. Don was the one who shepherded this  
5 through congress for the past two-and-a-half years.  
6 So he might look a little tired today, but relieved.  
7 And also Robin Vidito, development director, and kind  
8 of a one-on-point really of the communication from day  
9 to day for us and has done a great job.

10 And I'd be remiss if I didn't mention the  
11 Mint staff and what a joy it has been to work with the  
12 Mint staff. We have, I think, but I know a very, you  
13 know, great relationship. We go back and forth. We,  
14 we're invited to stretch the boundaries a little bit.  
15 But with all due respect, they have a wonderful velvet  
16 hammer to keep us inside the box of the, of the  
17 various rules we have here.

18 But our goal is, as I sat with the, in our  
19 first meeting with the Mint director, was I'd like  
20 this to be, unless I'm, I'm incorrect on this, I'd  
21 like this to be the first coin that sells out. This  
22 is a coin -- so, so think about it. I mean we have

1 all around the world, at any age, this coin is an  
2 opportunity to touch people.

3 So we're all looking for to engage young  
4 people about coin collecting. Through basketball you  
5 can do that. If you're looking at engaging  
6 international people about collecting coins, US minted  
7 coins, basketball can do that. So we see the bigger  
8 picture. It's not just a, a core market that we have.  
9 I think that this allows us both to stretch ourselves  
10 a little bit.

11 And then finally I'll say that I know at 1:45  
12 today we have a marketing meeting. The Hall of Fame  
13 has many platforms, constituencies where the coin, the  
14 message of the coin can be shared. We are actually  
15 building a brand with the approval, of course, of the,  
16 of the Mint folks. We are building a brand that is  
17 going to be utilized. We run collegiate games, a  
18 national high school event, golf tournaments. We're  
19 at the NBA All Star game. We're at the NCAA Final  
20 Four.

21 We are building a brand for this over, you  
22 know, the 16, 17 months that it will be running once

1 it's introduced at our enshrinement ceremony, by the  
2 way, on September 6th in Springfield on stage at an  
3 enshrinement. We're building a brand to support that  
4 with all the elements of communication that we have.

5 So we feel very confident that this coin will  
6 be very, very successful. I take the challenge of  
7 being the first sellout very seriously and I  
8 appreciate the team that the Mint has provided to us.  
9 I appreciate the internal team, and Donald, the hard  
10 work that you did. We're very excited about this  
11 opportunity today. So thank you.

12 MS. STAFFORD: Thank you. We've worked hand-  
13 and-glove with John and his team and they have offered  
14 up five obverse designs that are their preferences.  
15 One of them is their first preference. I will note  
16 that as we move through the portfolio. On all of the  
17 designs our liaisons with the Hall have offered  
18 commentary, as well as Ron's team from Philadelphia on  
19 coinability.

20 So each design may have minor modifications  
21 that are needed for coinability or historical and  
22 technical accuracy purposes. As we move through the

1 portfolio, I will only note those for the top five  
2 preferences from the Hall, but should any committee  
3 member wish to know that information about any of the  
4 designs that are otherwise discussed, I'd be happy to  
5 provide that as well.

6 I should note that John and his team gave  
7 some very important feedback about the designs. These  
8 are to be emblematic of the sport, and among some of  
9 the feedback was the importance of communicating the  
10 global reach of the sport, the inclusivity, and also  
11 noting that it is a modern, dynamic, energetic game.  
12 Those were among them.

13 So while it has a rich history that dates  
14 back pretty far, that was not necessarily the upmost  
15 priority for the Hall at that time for us to  
16 communicate in the designs. But I'd like to ask John  
17 if you'd like to add to that list of things that the  
18 Committee should be considering as we move through the  
19 designs?

20 MR. DOLEVA: No, I think that's absolutely  
21 right. We had a discussion early on about whether  
22 we're celebrating the invention of the game in 1891

1 basketball or are we celebrating today's basketball.  
2 And I think from our standpoint we certainly are  
3 respective of the history of the game, the inventor,  
4 our institution and 70,000 square feet is dedicated to  
5 Dr. Naismith and his invention, but that we want to  
6 celebrate where that invention has gone today.

7 So it's a much more modern design. We want  
8 to obviously appeal as we had discussions about target  
9 markets and constituencies and other elements that we  
10 want to reach out to. So we've determined that it was  
11 more appropriate to have a more modernistic  
12 celebration of basketball and that's where we kind of  
13 hoped the designs would go and I think we've got some  
14 wonderful designs here.

15 MS. STAFFORD: Wonderful. Thank you. Should  
16 we take any questions or go ahead and go through the  
17 portfolio?

18 CHAIR URAM: Let's do the portfolio and then  
19 we'll --

20 MS. STAFFORD: Okay. So we'll start with  
21 obverse -- sorry. The liaison preferences and we will  
22 call these out as we move through the designs. Among

1 the five are Obverse 1, 2, 9, 10, and 19, with Obverse  
2 19 being the Hall's first preference. And again, I  
3 will stop as we move through the entire portfolio and  
4 note the Hall's preferences as we move through. But  
5 again, the Hall provided five preferences, among them  
6 Obverse 1, 2, 9, 10, and 19, with Obverse 19 being  
7 their first preference.

8 This is a starting point from our discussion  
9 and I know the Hall and the representatives are very  
10 eager to hear the Committee's feedback about the  
11 entire portfolio. So we'll start with discussion of  
12 Obverse 1, which again has been identified as one of  
13 the five top preferences by the Hall of Fame.

14 Obverse 1 shows two women and two men playing  
15 basketball with a globe in the background representing  
16 the sport's worldwide appeal. Below, three spectators  
17 animatedly react to a tense moment. These seven  
18 figures are a reference to the seven Naismith values,  
19 which include teamwork, fitness, leadership, and  
20 perseverance.

21 The positioning of the spectators makes it  
22 clear that they're close to the action, a unique

1 characteristic of this sport. And the artist chose to  
2 represent both players and spectators in the  
3 composition so that everyone can see themselves in the  
4 design.

5 The Hall of Fame likes the inclusivity, the  
6 inclusion of players and fans and representation of  
7 both male and, and female members and figures. They  
8 also like the representation of the globe as a  
9 reference to the reach of the sport. They noted that  
10 the ball might have to be made a tad larger to be  
11 accurate.

12 As far as coinability and anesthetic notes  
13 from our team in Philadelphia, they would have to  
14 adjust the net because it will not be able to touch  
15 the outer rim of the coin. We'll have to add a little  
16 more space between the characters of the inscription  
17 Naismith Memorial Basketball Hall of Fame, and it  
18 would require a consistent inner border around the  
19 frame so that it's not broken up as you see here at  
20 the bottom of the composition.

21 Moving on -- and if I could ask for  
22 participants who are joining us by teleconference to

1 mute your phones, please. If you could mute your  
2 phones, we would appreciate it.

3 Moving on to Obverse 2, this also is a top  
4 preference of the five of the Hall of Fame. This  
5 design depicts a slam-dunk, one of the most exciting  
6 plays in the game. The perspective of the design  
7 accentuates the concavity of the athlete's body as his  
8 legs come forward through the momentum of the dunk.

9 The 60th anniversary of the Naismith Memorial  
10 Basketball Hall of Fame is referenced with the number  
11 on the player's jersey. The American roots of the  
12 game are indicated by the 13 strips on the soles of  
13 each of the shoes.

14 The Hall of Fame commented that they really  
15 appreciate the artistic style of this design and the  
16 reference to the 60th anniversary and the way that the  
17 year 2020 is stacked. They might suggest that the  
18 underline in the letter O in the inscription in God we  
19 trust be removed, and that the basketball text be  
20 moved to the side with the Hall of Fame text.

21 Commentary from our coinability team, as well  
22 as aesthetic notes from the Mint staff in

1 Philadelphia, include that we'd have to have some  
2 adjustments in the word Naismith. The A and the I are  
3 a bit too close together. And would have to add space  
4 on some of the other inscriptions. They would like to  
5 look at the stacking and the placement of the year  
6 2020 and make sure that that's optimally supporting  
7 the design.

8           They agree that we might have to revisit the  
9 underline under the letter O, and a note to the  
10 Committee, we might need to fade the rim near the  
11 border a bit more.

12           Again, I'll move on to Obverse 3. I will not  
13 again be reading the Hall of Fame's feedback or the  
14 Mint staff's feedback on any design that at present  
15 isn't identified as a top preference, but can offer  
16 those at the Committee's request.

17           Obverse 3 shows a basketball hoop with the  
18 word liberty incorporated in the netting, a way to  
19 reference that basketball was invented in the United  
20 States. The artist selected this primary device  
21 element to complement the curvature of the coin, as  
22 well as the reverse, which must depict a basketball.

1 In the background is a regulation basketball court.

2 Obverse 4 depicts an aerial view of a rim and  
3 net utilizing the concave shape of the coin. The  
4 design is offered as a complement to the reverse,  
5 which will feature the other iconic element of the  
6 sport, the basketball itself.

7 Obverse 5 depicts two outstretched hands  
8 close to a basketball. Whether the moment is a last  
9 second shot, a jump ball, or a blocked shot, the image  
10 captures the energy and excitement inherent in the  
11 game. Depicting only the hands underscores the  
12 inclusivity of the sport and recognizes all levels of  
13 the game, professional, collegiate, high school,  
14 recreational, and international.

15 Obverse 6 focuses on the net and the intense  
16 action that takes place near it. This could be a  
17 rebound shot or a shot in progress. The depiction of  
18 hands reflects the universality of the game. Just  
19 behind the hands, a semicircle, an arc present on many  
20 basketball courts under the net is shown. The  
21 artist's placement of these elements was driven by the  
22 concave shape of the coin which reflects the shape of

1 the net when viewed from above.

2 Obverse 7 depicts a jump ball capturing a  
3 powerful image of action with two arms extended to  
4 their upmost dynamically reaching for the basketball.  
5 The inscription for the design is the universal draw  
6 of basketball that brings people together through the  
7 love of the sport.

8 Obverse 8 features a stylized basketball hoop  
9 and a basketball. Inscriptions encircle the design  
10 around the border including basketball Hall of Fame  
11 delineated by two basketballs on either side.

12 Obverse 9 portrays a stylized compilation of  
13 arms shooting different shoots, a dunk, a layup, a  
14 hook, and a jump shot to convey the feel of a fast-  
15 paced, fun game. The artist elected to show a variety  
16 of shots to highlight the fundamental essence of the  
17 game - putting the ball in the basket.

18 This again is one of the Hall's five top  
19 preferences. They noted the design and applauded the  
20 modern and artistic elements. They appreciated the  
21 inclusion of the inscription 1959 for when the Hall  
22 was founded.

1           And some coinability and aesthetic notes. We  
2 have to look at the space between the characters and  
3 in the inscription in God we trust. The RT in the  
4 inscription liberty should not intersect the lines of  
5 the arms. Some of the border text is a tad too small  
6 and would need to be upsized, the inscription in God  
7 we trust by as much as 200% perhaps, and the  
8 inscription Naismith Memorial Basketball Hall of Fame  
9 both width and height by as much as 25%.

10           The interior pattern you see here would not  
11 be rendered as such. In sculpt we would have to drop  
12 the dots. If you have questions about that, Ron  
13 Harrigal can further explain. And there would not be  
14 proof polish immediately behind the nets.

15           Moving on to Obverse 10, which is another of  
16 the top five preferences of the Hall, this design  
17 centrally depicts two figures near a basket. The six  
18 stars arcing across the bottom of the design represent  
19 the six decades of the Naismith Memorial Basketball  
20 Hall of Fame's existence. The Hall of Fame likes the  
21 classic look of this design, the inclusion of the  
22 backboard, and the treatment of the 2020 inscription.

1     However, they feel that the depiction of only men  
2     playing is a bit limiting and would request that a  
3     female player be featured as well. Or in, in  
4     replacement of one of the male players.

5             Coinability and aesthetic notes from our team  
6     in Philadelphia. The spacing in the, on the  
7     inscriptions, the text, is a bit too tight. We'd need  
8     more space between the characters. It would include  
9     upsizing in God we trust and very minorly the splayed  
10    fingers in one of the player's hands would have to be  
11    closed up.

12            Obverse 22 showcases a spontaneous game of  
13    hoops perhaps during recess. No special gear needed,  
14    just the ball and a few kids, and a game can begin  
15    immediately. The artist intended for this design to  
16    show how one can develop a love of basketball at a  
17    young age.

18            Obverse 12 displays a hand that launches a  
19    basketball out of this world into deep space, a cosmic  
20    ring replaces the traditional basket to create its own  
21    planet of basketball. The design features the outline  
22    of the city of Springfield, Massachusetts where the

1 game was invented and where the Naismith Memorial Hall  
2 of Fame is located, and include the words Springfield  
3 and 1891, the year Dr. Naismith invented the game.

4 Obverse 13 features three basketball players  
5 in action, a physical representation of Dr. Naismith's  
6 inspiration values. Four of the seven Naismith values  
7 are listed around the design, teamwork, respect,  
8 fitness, and integrity. His creation of a game that  
9 all can play joyously at any skill level, age, or  
10 gender is represented in the different figures.

11 Obverse 14 features a rim and net with a  
12 court in the background with the additional  
13 inscriptions Basketball Hall of Fame and preservation,  
14 inspiration, celebration.

15 Obverse 15 leverages the concavity of the  
16 obverse by featuring a net which in combination with  
17 the basketball required on the reverse makes a  
18 powerful portrait of the game. The net's opening  
19 provides a central location for the required  
20 inscriptions.

21 Obverse 16 features major elements of the  
22 Naismith Memorial Basketball Hall of Fame building

1 including a large sphere that symbolizes the global  
2 reach of the game. Accenting the sphere is an arrow-  
3 like vector which depicts the momentum of the ball.  
4 In the foreground is a basketball player on a fence,  
5 offense moving so fast his individual features are  
6 blurred. The ball flowing from his hand is about to  
7 go through the hoop in the foreground.

8 Obverse 18 heralds the energy and excitement  
9 of basketball by depicting the high energy and up-  
10 close action of the game. The star represents a  
11 basketball team. Five points for five players. The  
12 star also signifies the stars of the sport  
13 acknowledged by the Naismith Memorial Basketball Hall  
14 of Fame.

15 Obverse 19 portrays the intense, hands-on  
16 action of the game of basketball, the constant  
17 struggle for possession of the ball, and the skill  
18 required to overcome the opponent and put the ball  
19 through the hoop. The design features three different  
20 figures all reaching for the ball in unison,  
21 suggesting how the sport has brought together millions  
22 of diverse people from around the world through a

1 simple universal and unifying athletic experience.

2 Their arms are intentionally elongated just  
3 slightly to emphasize the full exertion of physical  
4 and mental effort required to excel in the game. The  
5 rim and net are presented as subtle background  
6 elements to compliment the primary figures.

7 As noted, this is the first preferred design  
8 from the Hall of Fame of their five that they have  
9 identified. They noted they appreciated this design  
10 very much for the inclusive nature including genders  
11 and abilities. They also appreciated the use of the  
12 rim as the edge of the coin and felt that the net did  
13 not get lost in the design.

14 Worth noting, the uniforms are depicted  
15 accurately. They would like to hear about potentially  
16 applying a different treatment for the inscription  
17 2020 and incorporating Basketball Hall of Fame as an  
18 inscription perhaps.

19 Feedback from our Mint team in Philadelphia  
20 regarding coinability and aesthetic comments. The  
21 basketball cannot intersect with the outer rim. Legs  
22 running over the border, may need to shift them to

1 make the border cleaner due to the concave shape of  
2 the, the coin. Border elements cannot extend out to  
3 the border in the same way that we do with other  
4 coins. And the black channels, the black in the  
5 channels of the basketball would need to be lighter,  
6 more within a tonal range.

7           And finally, Obverse 20 centrally features a  
8 basketball. I apologize. There are two more.  
9 Obverse 20 centrally features a ball with an image of  
10 a globe to symbolize the global outreach of the sport.  
11 The ball has passed through the hoop and net  
12 representing the path from the past to the present to  
13 the future of the sport. The netting is detached and  
14 broken in particular areas.

15           Following clockwise along the circular shape  
16 of the net on the outer most layer the word Naismith  
17 can be seen. Memorial is depicted in the second layer  
18 and basketball in the inner most layer. Hall of Fame  
19 is inscribed between the central basketball and the  
20 net using a similar pattern inspired by the net.

21           And finally, Obverse 21 depicts an aerial  
22 view of a basketball hoop. Looking down, the viewer

1 sees the rim of the hoop through the inside of the  
2 net. This design in conjunction with the concave  
3 shape of the obverse is meant to convey a feeling of  
4 depth.

5 And that concludes the obverse designs. Mr.  
6 Chairman?

7 CHAIR URAM: Thank you very much, April. And  
8 before we move on just for attendance purposes, Robert  
9 Hoge, are you on the phone?

10 MR. HOGE: Yes.

11 CHAIR URAM: Okay. Thank you.

12 MR. HOGE: Yes.

13 CHAIR URAM: Okay. Are there any technical  
14 questions from the committee before we move on to  
15 designs and discussion? Seeing none, Ron Harrigal,  
16 are there any technical questions on your side that we  
17 should be aware of?

18 MR. HARRIGAL: None at this point. I mean  
19 these designs are from external artists and we have  
20 addressed coinability to them. Not all the revisions  
21 have been incorporated in this design. It is their  
22 concepts. And so there will be slight changes of, of

1 the design based on what the Committee preferences  
2 are.

3 CHAIR URAM: Perfect. Thank you. When I  
4 introduced myself to John Robin and, and Robin, Robin,  
5 John, Don. There you go. I mentioned that I had gone  
6 to a small basketball school, the University of  
7 Kentucky, and I think they understood that. And so  
8 I'm going to start out with, I think with a  
9 boilermaker and why don't we start out with Mr. Mike  
10 Moran on the phone. And Mike, do you want to pick up  
11 on that or dribble, whatever you want to do?

12 MR. MORAN: Yeah.

13 CHAIR URAM: Take the shot.

14 MR. MORAN: I've got season tickets.

15 CHAIR URAM: I know. I traded him some  
16 points for basketball tickets.

17 MR. MORAN: Yeah, (inaudible - off phone  
18 mic). Okay. I'm just going to talk about the ones  
19 that (inaudible) and the one of my favorite is No. 2.  
20 I think it's dynamic in nature. While basketball is  
21 certainly a team sport, when you look at the  
22 basketball players today, it's made up of a lot of

1 individuals. They play together. But you think of  
2 people like Anthony Davis, (inaudible) player, but  
3 there are others that are really good. You go back  
4 and we had one on our committee, Kareem Abdul-Jabbar.  
5 I saw him play. Saw him beat the tar out of Perdue.  
6 Michael Jordan.

7 To me this image is good. I think it is  
8 reasonably coinable. I think the idea of the feet  
9 coming at you. I've seen these kinds of dunks all the  
10 time, every game I go to watch. And I think the way  
11 it will show up on a concave surface will be  
12 excellent. I'm not a fan of No. 9. I, I get it.  
13 It's nice. It's modern, but that's not me. You can  
14 take me to water, but I'm not going to drink it.

15 Let's talk about 19, the Hall of Fame  
16 favorite. It's also one of mine. (Inaudible) talk  
17 about is bleeding into edges and I get that. They're  
18 asking the Mint to do something that the technology is  
19 not there to support with this design.

20 The other thing is when you look at the  
21 reverses, and I know that we need to choose these  
22 things individually, I'm guessing the need for the

1 Naismith Hall of Fame to be in there in the  
2 inscriptions, and I can't get it there as I look at  
3 this obverse without cluttering it and losing some of  
4 the design, design. I'll be voting for it, but I  
5 really have some issues and I think that it won't look  
6 as good as it is rendered here on the page.

7 No. 18, I'll vote for it simply because that  
8 guy's about to get called for palming the ball and  
9 he's going to turn it over. That's it, Tom.

10 CHAIR URAM: Thank you very much, Mr. Mike.  
11 Thank you. Move along. Dr. Dean Kotlowski?

12 DR. KOTLOWSKI: Okay. I am going to -- I  
13 applaud the artists for what they have, what they've  
14 done in giving us a real diversity here of designs to  
15 look at. As I looked through these the first time, I  
16 was drawn to -- I really do like the classic design of  
17 No. 10. I know that, that is one of the favorites, so  
18 it's not the identified favorite. I, I do like in No.  
19 1 the inclusion of the spectators. And I, I think No.  
20 19 is, is, is very striking as well. And I think I  
21 have -- I know we're not supposed to talk about the  
22 reverses yet, but I did have stronger preferences with

1 the, with the reverses than the obverses.

2 So I just want to raise one issue about No.  
3 19 and I don't want to, you know, invite any  
4 controversy here, but we were looking at a coin during  
5 my first meeting and we were talking a little bit  
6 about how you picked, depict people of different  
7 abilities in a way that's respectful. And I don't  
8 have any issue here, but I'm, I'm just wondering if,  
9 if that's a concern.

10 It's not really a concern of mine, but I'm  
11 just kind of interested in if anybody has any insights  
12 'cause I think it is very striking that you have three  
13 very different people, you know, with these elongated  
14 arms stretching and striving. And the symbolism is  
15 very powerful.

16 CHAIR URAM: Thank you, Dean. Erik?

17 MR. JANSEN: Is this mic on? Is this mic on?

18 CHAIR URAM: Are the members still on the  
19 phone?

20 MR. WEINMAN: I think we lost Paul.

21 MS. STAFFORD: Anyone on the call. Okay. We  
22 can pause, Mr. Chairman, if you like.

1 CHAIR URAM: Sure.

2 MS. STAFFORD: Okay. This is United States  
3 Mint. Do we still have folks on the line? Maybe we  
4 want to start with the CACC members to ensure that  
5 they're there?

6 CHAIR URAM: Yeah, and they said 17 are on  
7 the line. That's what we started with. Just to  
8 verify, Robert Hoge present? Robert? Dennis Tucker?

9 MR. TUCKER: Present. Dennis Tucker.

10 CHAIR URAM: Thank you. Michael Moran?

11 MR. MORAN: Present.

12 CHAIR URAM: Thank you. We'll follow back  
13 up. Robert probably takes a little bit longer to  
14 catch on, you know, to connect. Okay. We were moving  
15 to Erik. Erik, thank you. Sorry for the  
16 interruption.

17 MR. JANSEN: With all due respect to our  
18 Chair and the prior speaker from Kentucky, I'm 6'6"  
19 and I came from the real place of basketball, and that  
20 would be Indiana. That's right cross the river from  
21 Kentucky (crosstalk).

22 CHAIR URAM: He'd love to be --

1 MR. MORAN: He'd be throwing a chair.

2 MR. JANSEN: They throw things over the river  
3 at us all the time. All right. On to the task at  
4 hand here.

5 I have two comments directed to the Mint and  
6 this is real requests and recommendations. We  
7 obviously are charged to follow the mission as defined  
8 by Congress and the Hill on programs like this.  
9 However, to the extent that we have input back to  
10 them, I have two messages that I'd ask the Mint to  
11 consider carrying back up to the Hill.

12 One, programs where we have one design for  
13 all three sized coins create a real missed  
14 opportunity. What we can do on a large silver pallet,  
15 inch-and-a-half approximately in diameter, versus what  
16 we can do on a gold pallet are approximately the size  
17 of a nickel for totally different missions.

18 So to have one piece of art we necessarily  
19 fail on the silver and we have to accommodate the gold  
20 because it's such a small pallet. So I think the, I  
21 can't speak for the Committee, but in the experience  
22 of history here, to the extent we can recommend

1 Congress not pick one design fits all, we'll be able  
2 to do a better job.

3           The second point I'd like to make is I think  
4 we've missed the boat here on this legislation just  
5 like we did on the prior athletic concave, convex  
6 coin. And that is there's not a product for general  
7 circulation here. Let me paint a picture for you. If  
8 someone goes to a basketball game and they buy a drink  
9 or a slice of pizza or something that's concession, if  
10 there was a circulating version of this, let's just  
11 say a flat, non-concave, minimize costs, get a product  
12 out that could be given in change at the concession  
13 stand, we would go ten times further, faster, better  
14 towards attracting new collectors, and quite honestly,  
15 painting a picture that this program offers coinage  
16 for the general population.

17           We always struggle with price points to cover  
18 costs and surcharges, but if such a coin could have  
19 been put out there through the Fed at circulating face  
20 value, this program would have sold itself. As it is,  
21 and I'm going to recommend strongly to the Naismith  
22 executives here, you're going to have to market this

1 hard. It will not sell itself. Your primary money  
2 maker will probably be the silver dollar because of  
3 price point and popularity. The gold will not sell a  
4 lot. You'll be lucky if you sell 2 or 3,000 of these.  
5 It's the silver dollar that's your moneymaker here.  
6 Market it aggressively and you'll do much, much  
7 better. So thank you for indulging my comments there.

8 As I went through this portfolio, first of  
9 all, a couple of comments. I found there were many  
10 many cases, and I think a public submission process is  
11 a wonderful way of injecting new spirit and ideas;  
12 however, I would encourage the artists to pay close  
13 attention to the ergonomics.

14 I am a ballplayer. I was played to dribble  
15 with my eyes closed through my legs and make a shot  
16 without even knowing where the basket is. The hands,  
17 the gestures in so many of these drawings are not,  
18 they're just not right. And so they're very, very  
19 distracting to me.

20 Second of all, I found there were a number of  
21 trite symbols. It was very easy to accommodate a net,  
22 but this coin is not about a net. This coin needs to

1 be about energy. To that end I very quickly winnowed  
2 this down to a few designs that in many cases were  
3 overlapping the preferences of the Naismith people.  
4 So I'll address the ones that I think deserve  
5 consideration and let the others go.

6 A thinking man's coin here or a thinking  
7 woman's coin, a thinking player's coin, would be  
8 Design 1, Design 19, potentially Design 10. However,  
9 thinking designs will not sell this coin. Action  
10 designs will sell this coin and there's only one coin  
11 that truly, only one design that truly carries that  
12 forward here.

13 I was extremely pleased that Design No. 2 was  
14 a preference because to me this is no-brainer design  
15 for this coin. It, a coin has to convey feeling and  
16 it will be a sculpture's challenge to convey the  
17 feeling on the player's face. Mouth open with teeth,  
18 Heidi Wastweet, an ex-member of this committee, would  
19 have said to us be careful. It's going to look like a  
20 rabbit. We saw that in the Ronald Reagan dollar.  
21 We've seen that in many coins where it's an open mouth  
22 with teeth. This is a sculptor's challenge.

1           The second challenge will be the eyes are  
2 closed. That's a very, very small feature on, with  
3 the gold, an extremely small coin. With the silver  
4 dollar it'll be a little bit easier to see. But this  
5 is a coin of energy. To me it's the only coin that,  
6 that, that, that answers the charge to make this a  
7 coin which will satisfy the buyer that wants to  
8 replicate the feeling, the energy, the spark, the  
9 moment of scoring which is what basketball is about.  
10 Thank you very much.

11           CHAIR URAM: Thank you, Erik. And I agree,  
12 we had the similar issue with six coins with the  
13 Apollo not having different designs --

14           MS. STAFFORD: Yes.

15           CHAIR URAM: -- when --

16           MR. JANSEN: It's been a lesson that we seem  
17 to fail to learn. I mean lawyers that want to be  
18 artists, how about artists that want to be lawyers?

19           CHAIR URAM: Okay.

20           MR. MORAN: It's an either or.

21           CHAIR URAM: Okay. Ron, do you have any  
22 comments on the (inaudible) sizes as it relates to any

1 of these designs that you'd like to get out before we  
2 continue on with our discussion?

3 MR. HARRIGAL: I think Erik hit it on the  
4 head when he said that, you know, the designs have to  
5 accommodate both, the silver dollar size as well as  
6 the gold, which is a .850, size of a nickel. So,  
7 yeah, we have to -- a lot of these comments are more  
8 geared towards on the smallest size when we talk about  
9 having to respace text and upsize the text.

10 CHAIR URAM: So you'll focus on what --

11 MR. HARRIGAL: Yeah, and we do, we do have,  
12 you know, successful programs that have the same  
13 designs, but we also have unsuccessful. We have the,  
14 you know, the gold bullion and, and the, and the  
15 buffalo, American Buffalo series and that. But again,  
16 those are collected for different reasons.

17 You know, we had breast cancer; it had the  
18 same designs. And we have had the Apollo and that.  
19 But, yes, there are pros and cons definitely there.  
20 But yeah, accommodating the smallest size is really  
21 what we look at when we talk about spacing of text and  
22 the size of the text and what we can actually do from

1 an engraving standpoint.

2 CHAIR URAM: Okay. Perfect. Thank you.

3 Robert, excuse me one second. Don?

4 MR. SCARINCI: I'm sorry. Can I ask a  
5 question to Greg?

6 MS. WEINMAN: Yes.

7 MR. SCARINCI: Are you sure there's no  
8 workarounds? Are we stuck with one design for all  
9 three? There's no --

10 MR. WEINMAN: I'll let my colleague, April  
11 Whitaker, comment, but it's in the legislation.

12 MS. STAFFORD: Right. The legislature  
13 requires one design.

14 MR. WEINMAN: No way to --

15 CHAIR URAM: Those are common, but it  
16 specifically says common obverse, common reverse.

17 MS. STAFFORD: That's too bad.

18 MR. JANSEN: That's a shame. It's a tragedy.

19 CHAIR URAM: And I, and I think that gets  
20 back to the, the education side of on this. Great  
21 ideas, but when it comes down to the specific, and I  
22 think that we're doing a better job getting the

1 message out to congress people that, you know, to, to  
2 be a little bit more, look beyond just the topic and  
3 just beyond what they're trying to accomplish.

4 So I think that Betty's doing, you know,  
5 getting that word out there much more now than it had  
6 been before. So Robert, are you on the phone?

7 MS. STAFFORD: Did we lose everybody again?

8 CHAIR URAM: Hello. Michael?

9 MR. MORAN: I'm, I'm here.

10 CHAIR URAM: Okay. Robert, we'll come back.  
11 I don't think --

12 MR. WEINMAN: I e-mailed Robert.

13 CHAIR URAM: Okay. Mary.

14 MS. LANNIN: These were challenges for me  
15 mostly because I'm like under 5'6". But anyway, I too  
16 liked No. 2. I agree with what Erik said. And I also  
17 did like the favorite, which is No. 19. When we look  
18 at our large scale drawings and see them  
19 representative of the actual size that they'll be, I  
20 think, you know, Ron is this right? I think that 19  
21 will work for coinability.

22 MR. HARRIGAL: Absolutely. I mean we, you

1 have to look at the rim depicted there is going to be  
2 inside the border. So the artwork would have to, you  
3 know. It would, it would be coined as shown there.  
4 As you get close to the border, we just have to fade  
5 the artwork down. So there's not a lot of detail  
6 there. I think, I think we'll be okay.

7           And we also have to keep in mind that this  
8 has to be a proof coin and an uncirculated coin. So  
9 that when we look at the field on here, we have the  
10 net structure that's on the field. Now typically on a  
11 proof coin, that would be polished. We'd have to look  
12 at some way to depict the net maybe with like a laser  
13 texture or something like that that would show the net  
14 on, on the, on the polished field for the proof coin.  
15 And also allow it to be like a burnished finish for,  
16 for the uncirculated.

17           MS. LANNIN: Well, I liked this one very much  
18 be, because of the inclusion. All three people are  
19 equally going for the same basketball. You know, so  
20 there's, there's really not a barrier whether it's  
21 ability, disability, or gender. And so they're all  
22 going for the same thing. So that was what was really

1 important to me in this.

2 In terms of just something that I found was  
3 interesting that we haven't talked about is No. 4. I  
4 just thought that that was a really, it was a  
5 beautiful design. It was simple and I thought that  
6 the shading on it was very interesting and that it  
7 would certainly go along with any reverse that we  
8 would pick.

9 So my choices would be No. 2 possibly with  
10 his eyes open. I don't know why his eyes are closed.

11 MR. JANSEN: That's actually what happens to  
12 the human mind when you --

13 MS. LANNIN: But it's weird to look at, Erik.

14 MR. JANSEN: It's, it's, it's reality.

15 MS. LANNIN: I know. It's just weird to look  
16 at. I'm sorry. So, and No. 19. And that's all.

17 CHAIR URAM: Thank you. 2 and 19?

18 MS. LANNIN: 2 and 19.

19 CHAIR URAM: Mm-hm. Thank you. Robin?

20 MS. SALMON: Well, I, I went kind of in the  
21 opposite direction. I really like the net, and the  
22 thinking of, of that imagery as being more artistic, I

1 guess. And also how some words were woven into the  
2 net. So No. 3, No. 4, No. 15, and No. 20 intrigued  
3 me. No. 20 in particular. I, I couldn't find all the  
4 letters in it, but I would think that that would be  
5 enough of a challenge to people who collect coins such  
6 as this that it would develop more interest in people  
7 wanting to get it so that they could find the letters.

8 I could be totally wrong on that, but I  
9 thought it was very interesting. The idea of this  
10 being a universal symbol of the game along with the  
11 basketball I think was important to me. And just how  
12 it was depicted was, was different than most of the  
13 other designs.

14 I also liked No. 19 if, a design with people  
15 in it for all of the reasons that have been already  
16 addressed. And of course making sure that the design  
17 works with the final coin itself. So those, I like  
18 those five choices, 3, 4, 15, 19, and 20.

19 CHAIR URAM: Thank you. Robert? Not on yet.  
20 I thought I heard him on. Sam. We'll go to Sam.

21 MR. GILL: Well, first I commend the, the  
22 artists. They're all very interesting to me. I'll

1 just go through my top two or three here. I like No.  
2 2. I think to Erik's points, it's certainly  
3 marketable, No. 2 is. And I like No. 19. I like the  
4 inclusiveness about it and I like the competition. I  
5 went with activity. I looked at the coins that had  
6 activity on them.

7 And I focused my preference on No. 10 for  
8 this, for these reasons. It shows a competition,  
9 competition between two players. That's kind of how I  
10 think of basketball. And then I like the fact that it  
11 mentions the Naismith Memorial Basketball Hall of  
12 Fame. And I just think that this would -- and it's  
13 got the, the rim up there and the net. And I think it  
14 would, it would just make a very beautiful coin.

15 CHAIR URAM: Okay, Sam. Thank you. Donald?

16 MR. SCARINCI: First thing, the first thing I  
17 want to say is, you know, a compliment to everyone --  
18 is there a mic? A compliment to everyone who  
19 submitted these designs. And I think, I think they  
20 did a fabulous job with the designs and everyone who  
21 submitted a design, we should absolutely send them an  
22 application for the artist infusion program next year

1 and be sure they, be sure they apply.

2           They did a great job and they were very,  
3 these are very creative designs and, and, and you all  
4 know particularly which one I like the most, right?  
5 So No. 1. No. 2, I want to, I want to, I really think  
6 we all need to focus on the fact that this is a  
7 concave coin, right? So, you know, while some of the  
8 designs like this one might look great if the coin  
9 were flat, you know, when, you know, have to, you  
10 really have to, your mind have has to really bend it  
11 and ask, and ask how's it going to look at a concave.  
12 And then you're kind of stuck with it in all three  
13 coins.

14           So whatever we pick, it's got to work with  
15 all three of the sizes, right? So the two things we  
16 have to think of. One, we have to use our mind for,  
17 which is the concaveness, right? And the other, we  
18 have the advantage of using this little board to see,  
19 which is the, which is the size of the pallet. And we  
20 always have difficulty with the size of the pallet.  
21 And unfortunately you have to look at the smallest  
22 size that we're given, which is the gold. So it can't

1 be too cluttered and crowded because of the gold.

2           So that's the real tragedy of one design for  
3 all three coins, unfortunately, but that's what it is.  
4 We don't decide that. Our boss decides that and our  
5 boss is Congress. So all of that being said, you  
6 know, I, I, I look at these designs and of course, you  
7 know, you, you all know, you all know the designs.  
8 You, I probably don't even have to say which one that  
9 I like. You all know I think No. 9 is great, right?  
10 I think it's, I think it's a great basketball coin. I  
11 think there's a lot -- it has so much going for it as  
12 a coin, as a design.

13           I could see the, I could see why you liked  
14 No. 2. I think, I think it's going to be a -- that  
15 would -- that's really going to be challenge to the,  
16 to the sculpt, to, to sculpt it, but I mean we  
17 absolutely have the talent, you know, to, to sculpt  
18 this. So there's no question we have the talent to do  
19 it, but it will be a challenge. And, and, and  
20 probably in, in a concave, in a concave coin, this  
21 might be cool, you know.

22           So, so while they may say -- oh, somebody

1 just --

2 CHAIR URAM: I'm passing it down so --

3 MR. SCARINCI: Oh.

4 CHAIR URAM: -- it gets down to John and  
5 everybody so they can see -- now that's the half  
6 dollar coin.

7 MR. SCARINCI: This is the half dollar coin.

8 CHAIR URAM: You have it now? Okay.

9 MR. SCARINCI: So, so, so what 2 has going  
10 for it, right, it's a simple, you know, it's  
11 relatively simple. It's one, one element. So for the  
12 smaller designs, you know, it, it's more simple for  
13 the smaller designs than for the larger designs.

14 What I'm concerned about for 19, which, you  
15 know, which, you know, I, I have to be the one to  
16 articulate this because I'm the democrat on the  
17 committee and I have to, and I'm the, I'm the, I'm  
18 the, I'm the appointee of the democrat, right? So I  
19 should be the one to say this, but I have to say this,  
20 right? It's too politically correct.

21 MR. JANSEN: I agree.

22 MR. SCARINCI: And it's a 2020 coin, right,

1 which is like the wrong year to be, to have a  
2 politically correct coin. You know, so I really have  
3 to be the one to say this. Nobody else can say this.  
4 And I have to be the one to say it. All right. I  
5 just, I just don't know about -- I just don't know --  
6 I just don't know that it's the right thing to do at  
7 that time.

8           So I would caution, you know, you to think  
9 about that 'cause you're going to be the one selling  
10 it in 2020. Because when you going to sell it, right?  
11 So that's my concern. And I think if you, if you play  
12 with it, you know, it, it might be kind of cool in a  
13 concave way 'cause, you know, you'll, you'll play with  
14 it. You'll get it. You know, you'll smoosh it a  
15 little bit and it might be kind of cool.

16           Design wise on the gold, it's going to be  
17 kind of squishy on the gold. And it's going to even  
18 be a little squishy on the half dollar. So there's a  
19 lot going on there. Three, three figures, the  
20 basketball's going to be teeny-tiny on the gold. The  
21 basketball's going to be really teeny-tiny.

22           So even from a design point of view, there's

1 just a lot going on there for the gold one and maybe  
2 too much even for the, for the little half dollar.

3 So for that, for the, for the, for the silver  
4 dollar, you're fine. So, but anyway, my concern with  
5 that is what I said. So I think, you know. And as  
6 much as I like No. 1 'cause you all know I kind of  
7 like No. 1, I really like No. 1 for the dollar, but  
8 I've got the same concern with No. 1 for the gold and  
9 for the half dollar. There's a lot going on there.

10 Although, I think No. 1 is really, is really  
11 cool. I think No. 1 works. So, you know, so, so --  
12 and I, I also think -- you know, Rob, Robin made a  
13 really good comment about, about the baskets. I mean  
14 I do think, I do think the baskets would work  
15 fabulously. And if, and if in fact we have the  
16 ability to have separate designs, I would absolutely  
17 put the basket on the gold. On the little gold, it's  
18 perfect for the little gold.

19 MR. JANSEN: Unfortunately we don't have that  
20 flexibility.

21 MR. SCARINCI: I know. I know. Which is why  
22 I was hoping for Greg and his, and his battery of

1 legal interns who are here for the summer to --

2 CHAIR URAM: To wave the magic wand.

3 MR. SCARINCI: To maybe came up with some  
4 hook.

5 MR. JANSEN: We would, we would love to able  
6 to use the gold as the thematic area and the silver  
7 and the half as the action character carrier, but we  
8 don't have that flexibility.

9 MR. SCARINCI: I know. I mean because the  
10 basket, that basket one that Robin is talking about  
11 would be great for the gold. It would really make a  
12 great gold coin. So you know, with, with, you know,  
13 and I'm trying to stick with the four because I think,  
14 I think you all did a fabulous -- you know, you've  
15 just done, you've clearly done your homework and  
16 you've clearly done a lot of, a great job, you know.

17 And, and you've put a lot of thought into it  
18 and, you know, you put a lot of time into this, you  
19 know. And, and I guess, you know, you know, in my,  
20 you know, and what I'm going to say to you really is,  
21 you know, you know, you know, you have all the makings  
22 of a winner here and you've got to top baseball

1 because, you know, baseball, just so you know,  
2 baseball, the baseball half dollar won a coin of the  
3 year award after a seven year dry spell for the United  
4 States Mint without winning an award. The baseball  
5 won, won a, won a coin of the year award.

6 So, you know, now you can't always control  
7 how an award gets won, but you can control selling  
8 out. So.

9 CHAIR URAM: So you want to follow that hit  
10 up with a slam dunk.

11 MR. SCARINCI: Exactly.

12 MR. DOLEVA: Mr. Chairman, can I, can I  
13 respond?

14 CHAIR URAM: Sure. Go ahead.

15 MR. SCARINCI: I definitely want you to  
16 respond and I want you to, and I want to hear your  
17 opinion and I would love also to call upon the Mint's  
18 marketing people, marketing director as well. I'd  
19 like to put you on the spot with, with a question  
20 about marketing this thing and what you, and what you  
21 think and what our marketing director thinks as well  
22 would, would sell the best.

1           MR. DOLEVA: So let me respond if I could  
2 first to the politically correct aspect of your  
3 comments. And I get what you're saying there. I  
4 will, I will tell you, you know, we only have to  
5 rewind six days and think about the women's national  
6 soccer team and what --

7           MR. LANNIN: Thank you very much.

8           MR. DOLEVA: -- impact of that was. And I  
9 will tell you that quietly, but soon I'm sure to, to  
10 bubble up will be the women's basketball side as well.  
11 We reviewed this with several hall of famers. You  
12 know we induct both men and women players, coaches,  
13 contributors.

14           In fact, we made up -- the first sample we  
15 made to go to congress and try to hype this thing up,  
16 we had none other than Jerry West, Bob Cousy. We had  
17 Kareem. We had Karl Malone. Did I say Cousy? Who  
18 was the fifth? Jerry West. So if we have five images  
19 on a coin to go to congress and say if we could do  
20 something like this, and we take it back to the Hall  
21 of Fame and we show a, a collection, you know, of our  
22 Hall of Famers, and the women go something's missing,

1 there's something missing here, it's a big part of the  
2 game, the women's game.

3 I think from a marketing standpoint and from  
4 a, and this is perhaps something that this committee  
5 doesn't, doesn't worry about, but from a, a commentary  
6 standpoint, from a newsworthy standpoint, I think not  
7 giving consideration to having a woman represented on  
8 this coin would be a risk.

9 CHAIR URAM: Thank you, John.

10 MS. LANNIN: Thank you.

11 CHAIR URAM: Appreciate it.

12 MS. LANNIN: Yes.

13 CHAIR URAM: Don, anything further?

14 MS. SCARINCI: I'd like to hear from --

15 MR. DOLEVA: The marketing side?

16 MS. SCARINCI: -- the, the marketing, my  
17 marketing question for you and for, and for our  
18 marketing which design -- I'm going to put you on the  
19 spot and, you know, 'cause now you've heard a lot of  
20 commentary and you've heard a lot of what we all  
21 think. But, but I really want to sell out on this and  
22 I'm happy with --

1 CHAIR URAM: (Crosstalk) comment when we  
2 finish.

3 MS. SCARINCI: Okay.

4 CHAIR URAM: Let's do it that way.

5 MS. SCARINCI: I'll, I'll hold the question  
6 until the end.

7 CHAIR URAM: Okay. Jeanne?

8 MS. STEVENS-SOLLMAN: Okay. Thank you, Mr.  
9 Chairman. I, you know, my, my initial response to  
10 this portfolio, which is I think outstanding, and I  
11 have to agree with Robin. I loved the basket because,  
12 you know, it seemed to fit with our, our shape. But I  
13 must say to listen to the stakeholders, to listen to  
14 your passion about what we need to have represented  
15 and inclusion and everything about basketball, you  
16 have certainly inspired me to change my, my mind. So  
17 thank you very much.

18 And I was very happy to, once I changed my  
19 mind, to know that your preference is No. 19 'cause I  
20 do think that that's the most inclusive. But what  
21 concerns me about this is, as Donald said, you have  
22 such a lot of information on a small coin, the gold.

1           The other thing that concerns me is how are  
2 we going to get all of the, the Naismith Memorial on  
3 that coin? But --

4           MS. STAFFORD: Just, just a note. It's  
5 certainly not a requirement and I know that our, our  
6 representatives from the Hall are, are open to the  
7 possibility of it not. It was just something that  
8 they said it would be, it would be preferable. But I  
9 don't know that it's a requirement, especially given  
10 the various sizes.

11           MR. DOLEVA: We've had discussion about the  
12 packaging that the coins would come in.

13           MS. STEVENS-SOLLMAN: Okay. So --

14           MR. DOLEVA: -- materials that would go with  
15 it in telling the Naismith story to, to a great  
16 extent. So our thought process was it's a very  
17 impactful coin. It represents the entire game on both  
18 sides of the coin, and provide those additional  
19 materials once a purchase is made, and during the  
20 marketing process of marketing to people that we kind  
21 of tell the whole story. But you can't, you know,  
22 tell the whole story with two sides of a coin. So it

1 gives us the opportunity to educate beyond that.

2 MS. STEVENS-SOLLMAN: Okay. Thank you very  
3 much. I, I, I truly like No. 19 because of its  
4 inclusion, and I also like No. 1 because No. 1 is a  
5 little bit more contemporary and I think it probably  
6 would strike -- convincingly we have, you know, the  
7 action of the spectators and the action of the  
8 players. And we have the inclusion of the, the  
9 various genders.

10 So, you know, I'm, I'm going, I'm going to  
11 support 19, 1, and 2 and No. 2 because it is so  
12 dynamic. The only problem with No. 2 is we don't have  
13 a woman on there. So thank you.

14 CHAIR URAM: Thank you, Jeanne. Yes?

15 MR. JANSEN: Just a thought here. Because  
16 the, I think the perspective went out to the public  
17 had the date, in God we trust, and liberty as the  
18 required elements, I assume that once we harmonize the  
19 design here with the opposition side, we'll then  
20 address where we're going to drop potentially the  
21 values, the Naismith Memorial Basketball and so forth.  
22 So, so the text is not the issue here. It's really

1 artistic design.

2 The second thing is I have a question on No.  
3 20, Design No. 20. And I, I mentioned this to Robin.  
4 I think the artist misspelled Naismith if I'm not --  
5 the correct spelling is N-A-I?

6 MS. STAFFORD: That, that's correct and it's  
7 something --

8 MR. JANSEN: And I think it says N-I-A.

9 MS. STAFFORD: It's, that's correct and we  
10 did notice that. It was something that we felt we  
11 could speak to and of course it would be remediated  
12 should it be --

13 MR. JANSEN: Okay. And I'm certainly not  
14 advancing this, but we're going to end up going into  
15 design by committee mode, which is almost always a  
16 mess.

17 CHAIR URAM: Thank you, Erik. Okay. Dennis?

18 MR. TUCKER: Thank you, Mr. Chair. Can  
19 everyone hear me?

20 CHAIR URAM: Very good, Dennis. Thank you.

21 MR. TUCKER: Okay. Thanks. I want to add my  
22 voice to what Erik said. I think he spoke very

1 eloquently and, and summed up some of the issues that  
2 we face with the legislation coming out of congress.  
3 The, the limitation of having a single obverse and  
4 reverse pair of designs for three different coins, not  
5 only from a technical standpoint as we've discussed,  
6 having to design for the smallest template, the five  
7 dollar gold, we, there's that issue.

8 But we're also missing out on an opportunity  
9 to really broaden a program's scope and appeal and  
10 tell a story, as we sometimes say, of how six  
11 different emphases rather than just two. So I, I'm a  
12 little disappointed that we continue to see that, that  
13 kind of legislation coming out and I hope that they  
14 can change.

15 The, the idea of having a coin for  
16 circulation is interesting as well. I mean there's a  
17 wonderful circulating quarter now. But of course  
18 that, that gets into other congressional elements that  
19 is required.

20 So as I was going through these designs, I, I  
21 was struck by the fact that every commercial dye  
22 making firm in the United States has an inventory of

1 stock of basketball designs, right? You see them in  
2 school awards and metals for competitions. We see a  
3 lot of basketball swishing in nets, balls and nets,  
4 hands gripping basketball. So when I was looking at  
5 these designs, I was onboard for anything that puts  
6 those parameters behind and, and leave those cliches  
7 behind.

8 I really liked No. 2, No. 13, and No. 19.  
9 No. 2 has energy that Erik was talking about that a  
10 lot of us noted. No. 19, I, I love the, the inclusive  
11 aspects of it. I don't think political correctness  
12 will really be an issue here. I think that would  
13 broaden the market and the appeal of, of the design.  
14 And it just kind of illustrates how if we had three  
15 obverse pairs to work with, we would be able to tell a  
16 lot more of the story of basketball. And (inaudible)  
17 and the inclusive one for design.

18 (Inaudible - off phone mic) the Mint's  
19 feedback on the design side and also our liaisons'  
20 feedback on, on designs that were not among their top  
21 five choices. I'm curious to hear what they thought  
22 of No. 13. For me that one stood out for its use of

1 the, the Naismith focus on teamwork, respect, fitness,  
2 integrity. Those are things that we don't see in  
3 every design.

4 And, and here it is spelled out. I like the  
5 fact that it's spelled out here so it kind of elevates  
6 basketball to more than just a game or a past time  
7 and, and gets to some of the important, the other  
8 important aspects that Naismith was going for  
9 (inaudible). Any (inaudible) comments on 13?

10 MS. STAFFORD: Absolutely. From our  
11 colleagues at the Hall of Fame, they complimented this  
12 designation for depicting the diversity of figures and  
13 the inclusion of some of the Naismith principles.  
14 However, they noted that the basketballs in the  
15 background were reading to the, more like volleyballs  
16 in the way that the figures are interacting with them.  
17 And noted that the proportions of the ball to the  
18 figures would also have to be adjusted.

19 From the team in Philadelphia for  
20 coinability, as well as aesthetic commentary, the  
21 inscription in God we trust would have to be upsized,  
22 as well as the inscription liberty. And I'll ask Ron

1 to comment. We have a note that we cannot have the,  
2 the foot over the zero in 2020. So, in the lower  
3 area. I don't know, Ron, if you had anything you  
4 wanted to add?

5 MR. HARRIGAL: Yeah. The, in addition to  
6 that, I would think that net creates a bit of the  
7 challenge to making a proof and uncirculated coin.  
8 And I think similar to No. 19 we'd have to look at  
9 some sort of maybe using a laser texture for the net  
10 feature in the background. I think outside of that,  
11 you have the single depicted circle for the border.

12 We'd have to define whether that is truly a  
13 bead or a change in elevation. And then that would  
14 affect how that foot, how we'd have to sculpt that  
15 foot, yeah. In that perspective I think, I think I  
16 agree with all the other comments.

17 MR. TUCKER: Thank you, Ron and April. One,  
18 I'm kind of torn here. I, I really like No. 19. I  
19 think it's a, it's a great design from the perspective  
20 of being inclusive and welcoming many different kinds  
21 of players and participants and spectators. There's  
22 great appeal in that. From a marketing perspective, I

1 think No. 2 is the most exciting, the most energetic,  
2 and probably would be one that really resonates. But  
3 on the vitriol level with, with a big audience. So 2  
4 and 19 are the strongest candidates in my opinion.

5 CHAIR URAM: Okay. Thank you, Dennis. And  
6 is Robert -- Robert, are you available on the phone?

7 MR. WEINMAN: Robert just informed me by e-  
8 mail that he can hear everything we're saying, but we  
9 seem to be having trouble hearing him.

10 CHAIR URAM: Robert, if you would like to  
11 then document through e-mail since we can't hear you,  
12 and you could score and make your comments.

13 MR. WEINMAN: Is your phone muted, Robert?  
14 Can you check your mute on your phone?

15 CHAIR URAM: On mute?

16 MR. WEINMAN: Robert?

17 CHAIR URAM: Well, while they're checking on  
18 that, I'll just make a couple comments and then we'll  
19 ask him one more time. If not, we can do it via e-  
20 mail through your -- you guys can communicate. I too  
21 first of all, everyone's mentioned the motion and what  
22 we have here and that's exciting. And I was

1 originally pretty much going with that and I like 19  
2 as well. Those were my two picks, as well as like the  
3 net, you know, just too bad.

4 But on this one I also like the fact that you  
5 kind of bring Special Olympics into this as well, you  
6 know, into the, into the fray of the entire marketing  
7 aspect of this as well. And I almost feel that the  
8 basketball shouldn't even be there. I think if you  
9 have the basketball on the reverse, it could be  
10 something where they are reaching for.

11 MS. STEVENS-SOLLMAN: That's a good idea.

12 CHAIR URAM: And, so, I mean I think I'm  
13 going to lean now more towards 19 because it does, it  
14 does do what I think the stakeholders would like to  
15 see it do. And then at the end if you have your  
16 comments on my, on the basketball thought there once  
17 we look at the reverse designs, then we can make some  
18 comments from there. I will give you a marketing  
19 idea, though, when we do into the marketing side of  
20 this.

21 MR. WEINMAN: Robert, is that you?

22 MR. HOGE: Hey. Sorry.

1 CHAIR URAM: Okay, Robert, I'll, I'll -- I'm  
2 going to save my thoughts for the end on the marketing  
3 side, but if you have some comments you'd like to make  
4 regarding the designs? Okay.

5 MR. MORAN: Hey, Tom. This is Mike.

6 CHAIR URAM: Yes.

7 MR. MORAN: Is this a good time for me to  
8 break? I've got to get radiated.

9 CHAIR URAM: All right. Well --

10 MR. HARRIGAL: We've got his ballet already.

11 CHAIR URAM: We have it. Thank you very  
12 much. Catch up with you in a little while.

13 MR. WEINMAN: Robert, can you hear us?

14 CHAIR URAM: Well, what I was going to say as  
15 it relates to marketing, if you could get -- now this  
16 is a stretch, but you know how all of these slab  
17 companies are doing, what they're doing with  
18 autographs and so forth, and you mentioned about the  
19 collateral materials that you're going to have that  
20 relates to this. What if you guys had 50 basketball  
21 players do 1,000 signatures and randomly place  
22 different signatures within the basketball coins

1 themselves. Just a thought.

2 MR. HARRIGAL: In partnership with  
3 (inaudible) company and we are speaking with them  
4 about how best to market the, this opportunity.

5 CHAIR URAM: If you had autographs in there  
6 that were personalized, like the slabbing companies do  
7 and you're doing it in advance, I think you'll have  
8 collectors really going after just seeing which one  
9 they would end up with. Just a thought.

10 MR. SENEAL: We also advised (crosstalk)  
11 issue.

12 CHAIR URAM: Pardon me?

13 MR. SENEAL: That has to be a secondary  
14 offer, I mean market because it can't be packaged that  
15 way. That's what we've been advised.

16 MR. DOLEVA: From the Mint. We would then  
17 have to purchase those --

18 CHAIR URAM: Well, they can do what they want  
19 on that, can't they?

20 MR. JANSEN: (Crosstalk) that discussion  
21 probably doesn't belong (crosstalk).

22 CHAIR URAM: You guys, you guys work that out

1 if it can ever be done, but the guys can help if it  
2 can be done, if it can be worked. But anyhow, is  
3 there any other discussion?

4 MR. SCARINCI: Your, your comment about  
5 removing the basketball from 19, I dare enter the  
6 caseum called designed by committee, but I'll say the  
7 following. I think there was a discussion a bit ago  
8 when we were dealing with designs for the life,  
9 liberty, and pursuit of happiness. Or perhaps it was  
10 before that. Designs where there was a design with a  
11 young person reaching out to hold a dove and the  
12 question was is it a dove there, is the reach there.

13 And we toyed with does the dove need to be  
14 there and then the comment was made then it won't be  
15 clear what they're reaching for. And I, I think the  
16 ball is of the essence for that because the game is  
17 not about -- honestly, the game is not about the  
18 score. The game is about the technique and the  
19 pursuit of scoring. And without the ball being there,  
20 you lost half of the story. So I just, I would  
21 question that.

22 And my next comment would be if, if we are to

1 go with what is a politically correct design here in  
2 No. 19, I think, one, we should be adding a young  
3 child to this one because most of the basketball  
4 players in this country didn't start in college. They  
5 started as young child. And I think much of the  
6 interest in this country as soccer's proven to us, has  
7 to start when the kids are there.

8 So if we're going to do truly political  
9 correctness, I think we need a child added as a fourth  
10 player.

11 CHAIR URAM: Back to designed by committee.

12 MR. SCARINCI: It's a total mistake.

13 CHAIR URAM: Yeah. Okay. If everyone would  
14 please turn in your score sheets, we'll take a --

15 MR. SCARINCI: I asked a question about the  
16 market.

17 CHAIR URAM: Sure.

18 MR. SCARINCI: I wanted to hear based on now  
19 you've heard everything that we've all had to say and  
20 I'd like to hear that the Mint's marketing and from  
21 you 'cause I'm going to put you on the spot. And  
22 quite frankly, I'm going to vote for the one you think

1 you can sell out, or that you, the one that -- if you  
2 both agree. If you both agree on a design that you  
3 think you can sell out, that's the one I'm voting for.  
4 So do you both agree on which of these designs you  
5 think you can sell out?

6 MR. DOLEVA: We certainly haven't talked  
7 about this before, so I think it's a good question.  
8 From standpoint of running the Hall of Fame for 20  
9 years and seeing the growth of the women's games  
10 specifically, and how important it is and how it's  
11 becoming the forefront of basketball and issues, I do  
12 feel strongly that, that we should have representation  
13 of, of all that play.

14 I'm not sure about a child. I think this can  
15 be aspirational. Children can, can look to play when  
16 they're in college or become a pro player, become a  
17 pro player or something like that.

18 I, I look at it from the standpoint of, of,  
19 you know, our, our vision is to introduce this at  
20 enshrinement and I'm, I'm thinking when we unveil to a  
21 vast audience of 2,500 people at enshrinement, made up  
22 of men and women, coaches across the whole

1 international space of basketball, my gut feeling is  
2 that if, if we unveil one that does not have a woman  
3 represented on either side of this, of this coin,  
4 we've, we've swung and missed.

5           So from the saleability standpoint, I think  
6 we take some percentage of that market opportunity  
7 away. I think that wheelchair basketball which, which  
8 goes beyond Special Olympics, goes to USA basketball,  
9 the Olympic team and Paralympics, and I think that  
10 group would be very pleasantly surprised that they are  
11 included in this. They often feel that they're, that  
12 they're not thought of and it's a, it's, we've had MBA  
13 players sit in wheelchairs and try to, they're to play  
14 basketball. Can't do it. So the skill level is  
15 beyond that of have all of us lucky enough to be  
16 mobile.

17           So I'm leaning towards the more inclusive.  
18 And understanding what James Naismith was all about  
19 when he designed this game. So it's kind of that  
20 message as well. So that, that's where I come from.  
21 It is the most sellable? I can certainly see  
22 salability for No. 2, but I can see us starting with a

1 headwind if we had No. 2.

2 MR. HOLBEN: I don't have a vote. Let me be  
3 very clear. I'll be very clear that I don't have a  
4 vote (crosstalk) that there are other opinions  
5 obviously that would go into your marketing decision  
6 as well. The secretary will obviously make a  
7 selection of this, of this design. And the Commission  
8 of Fine Arts will have an opinion on this tomorrow as  
9 well.

10 MR. HOLBEN: What I'm comfortable saying  
11 without clearing through legal first (crosstalk) is  
12 the reality of sales has nothing to do with my opinion  
13 of the design or its elements. My experience in  
14 selling products, both financial and physical and  
15 tangible and intangible products over 20 years, is if  
16 you can represent the voice of the customer adequately  
17 and you have the support of the customer properly  
18 aligned, the sells will happened.

19 And anyone of these designs whether it's  
20 inclusive or not will sell depending on the support  
21 and the collaboration and just our sheer will to be  
22 successful, which I think is appropriate in a sports

1 theme. We've all if you've played sports have had  
2 that last second pep talk, the Bobby Knight  
3 experience, right?

4 MR. JANSEN: I think he coaches in Texas  
5 Tech.

6 MR. HOLBEN: He's a West Point guy. Yeah,  
7 see? So, a little bias. So my point to that is  
8 whatever John and Robin and John pick up, the US men's  
9 market team is going to be behind it and we'll make it  
10 successful and we'll sell a heck of a lot of product.

11 I will say as someone who I can't walk and  
12 dribble a basketball, so I can't speak to the elements  
13 of the technique being displayed, but what I can say  
14 if somebody's a member of USA disabled section of  
15 sports, the inclusiveness I think is something that's  
16 rarely achieved.

17 As someone who has a daughter in sports  
18 supporting women in sports and other minorities  
19 through sports speaks to what Naismith set out to do  
20 originally as described by April in the original  
21 reading. And I think that gives us a broader  
22 marketing opportunity if we choose to leverage it

1 properly. That I like.

2 As far as the design elements, there's some,  
3 there's some spectacular design. No. 9 and No. 1 are  
4 very unique and different and non-typical that I think  
5 if we're chasing an award offers some opportunity. I  
6 think the other ones that are traditional also capture  
7 the essence of playing a competitive sport or  
8 overcoming a disability or being inclusive of, quite  
9 frankly, the entire US or the global reach.

10 You can play basketball in the desert. You  
11 can play basketball in Alaska. You can play it with  
12 any economic backing that you have. Unlike my sport  
13 of choice, that is, is largely biased to an income  
14 base. I, I like hockey and figure skating and those  
15 are expensive and there's economic disparity that  
16 profits people from joining.

17 Baseball, soccer, and basketball have the  
18 appeal because they hit all audiences. Our product  
19 offering as we spoke to the dynamics of the  
20 legislation, but the reality is these designs with  
21 John's support, we can tell any number of stories and  
22 they all give us the ability to tell a story from a

1 different perspective to each audience and still be  
2 true to the independent design. For me that's huge.  
3 I hope that adequately answers your question.

4 MR. SCARINCI: No, you did a good job  
5 fielding that difficult question and, and thank you.  
6 And I think --

7 CHAIR URAM: Thank you, Matthew.

8 MR. SCARINCI: (Crosstalk) because we were  
9 coming back to my turn and just to sum up my view  
10 'cause I want to be crystal clear, you know, and I,  
11 you know, I'm going to go with you on 19. But I just  
12 want to be crystal clear. You know, I, 'cause I'm, I  
13 want to go for the most -- I want to go for the best  
14 shot that you believe is, you're going to be able to  
15 sell out.

16 You know, but it's going to rely on the Mint  
17 to really do something special here because absent  
18 something special, probably my guess, 'cause I like to  
19 win awards, and my guess for the award winner would be  
20 2 or 9. All right. So 2 or 9 are the award winners.

21 But, but I'm leaving it now in the Mint's  
22 hands for 19. And, and, and the more important thing

1 I, I believe is, you know, you've worked really hard  
2 on this and selling out's important. More important  
3 than the award in this case.

4 CHAIR URAM: Thank you, Don. Dr. Kotlowski?

5 DR. KOTLOWSKI: Really quick point here. I'm  
6 sorry the marketing people left, but I'm sure the word  
7 will get to them. Market this aggressively in the  
8 Philippines. I taught in the Philippines on a  
9 Fulbright. I do Philippine history. It is the  
10 national sport of the Philippines. They are crazy  
11 about basketball. Absolutely crazy about it.

12 And so it just goes again to the global  
13 reach. It's often overlooked I think in terms of what  
14 countries we're thinking about. And again, relatively  
15 speaking, you know, it is a poor country. This is an  
16 easy sport to pick up among either things.

17 CHAIR URAM: Thank you, Dean. That's a good  
18 point.

19 MS. STAFFORD: Just for the record, we do  
20 have marketing representation from the mint still in  
21 the room. So that will indeed get back to all of, all  
22 of that team. And as well, we've been talking with

1 John Doleva and his team about the potential markets  
2 and outreach and ways to connect throughout the world  
3 and which countries might be among those. He's been  
4 sharing that kind of information --

5 MR. DOLEVA: Southeast Asia is a, is a key  
6 target for us. China, there's more people that play  
7 on registered teams, not just in their backyard. But  
8 more people that play on registered teams in China  
9 than there were citizens in the United States. So the  
10 marketplace --

11 MR. LANNIN: Can you say that again?

12 MR. DOLEVA: There are more people that play  
13 on registered teams, signed up for teams. It's not  
14 playing in your backyard or shooting with child or  
15 grandchild, than there are citizens in the US. So the  
16 marketplace is huge and awesome. And, you know, we'll  
17 take a look at the marketing materials and how we  
18 would market to a foreign audience in terms of what's  
19 the collateral.

20 MR. JANSEN: Would this carry a tariff?

21 MR. DOLEVA: Sorry?

22 MR. JANSEN: Would this coin sold into China

1 carry a tariff?

2 MS. STAFFORD: We, yeah, we, we'd be looking  
3 into that. I'd want to get our sales operations and  
4 marketing teams together before positing on that.

5 MR. WEINMAN: That's what I'm trying to say.

6 CHAIR URAM: Pam, were you going to say  
7 something? No? Okay. All right. Everyone, please  
8 turn into our counsel, Mr. Greg Weinman, the, your  
9 scoring sheets and we'll take a five minute break.

10 MR. WEINMAN: Let's make it, let's make it at  
11 least ten minutes.

12 CHAIR URAM: Okay. Let's just say 11:30,  
13 11:30.

14 (SESSION BREAK.)

15 CHAIR URAM: I'd like to call on our counsel  
16 now, Greg Weinman, for the results of the selections.

17 MR. WEINMAN: Okay. The, the  
18 recommendations, the voting is in. You know, as a  
19 reminder, especially to our guests, the voting is a  
20 tool that's used to gauge the interest of the, of the  
21 CCAC. It's not in and of itself a recommendation.  
22 And CCAC, although CCAC has generally had a rule that

1 to gain the committee's recommendation outside of a  
2 separate motion, it should be at least 50% plus 1 of  
3 interests. And there are two designs that leaped out.  
4 I'll go through in order though, if you're ready.

5 Obverse No. 1 received 8 votes and this is  
6 out of a maximum of 33. Obverse No. 2 received 18  
7 votes, which would actually meet the threshold.  
8 Obverse No. 3 received 4. Obverse No. 4 received six.  
9 Obverse No. 5 received one. Six received one. Seven  
10 received one. Eight received one vote. Nine received  
11 two votes. Obverse 10 received eight votes.

12 Obverse 11 received two votes. Obverse 12  
13 received one vote. Obverse 13 received five votes.  
14 Obverse 14 received two votes. Obverse 15 received  
15 three votes. Obverse 16 received two votes. Obverse  
16 18 received three votes. Obverse 19 received 26  
17 votes, making it the highest vote getter. Obverse 20  
18 received three votes and Obverse 21 received 4 votes.

19 Once again, the two designs that met your  
20 unofficial threshold would be the top vote getter,  
21 vote getter, Obverse 19 and then Obverse 2.

22 CHAIR URAM: Thank you, Greg. Are there any

1 motions from the committee? Okay. Seeing none, we  
2 will record accordingly.

3 MR. JANSEN: Mr. Chair?

4 CHAIR URAM: Yes, Erik.

5 MR. JANSEN: I assume we will revisit the  
6 text inclusions and coverages and so forth once we  
7 understand the opposite design as well?

8 CHAIR URAM: I think that's what we'll do and  
9 then we'll leave that up to Ron as well to get some  
10 insight on that. But I think that would be the best  
11 way to handle that. Okay. We'll have discussion now  
12 on the -- I'll ask April to, our Chief Mint Office of  
13 Design Management to present the portfolio for the  
14 basketball Hall of Fame Commemorative Coin program  
15 reverse.

16 MS. STAFFORD: Thank you. I should note that  
17 all of these designs were developed by Artistic  
18 Infusion Program Artists for our United States Mint  
19 sculptor, engravers. This was, these were not  
20 developed through a competition.

21 There are 23 reverse design sets being shown  
22 today. Each depict three designs showing the

1 variations required across the denominations. Other  
2 required inscriptions for the reverse include United  
3 States of America and E pluribus unum. Some artists  
4 submitted designs with additional inscriptions where  
5 you will see, which you would see.

6 Our representatives from the Basketball Hall  
7 of Fame identified four preferences. We will show  
8 them to you now. They are Reverse 5, Reverse 9,  
9 Reverse 12(a), and Reverse 17. I'd like to invite  
10 John Doleva to make any comments regarding the reverse  
11 portfolio and to clarify whether any of these four  
12 rose to the top in terms of your first preference.  
13 John?

14 MR. DOLEVA: It was actually we, we polled a  
15 number of people back at the Hall of Fame and it was,  
16 it, there was no clear favorite here. We think all of  
17 these designs are beautiful, representative designs,  
18 and would work. Of course we were waiting to see what  
19 the, if the, the obverse side was and what would work  
20 with that. And I guess that's part of your role here.

21 But we believe each one of these designs  
22 probably a little lesser on No. 5, at least from my

1 perspective, because of the scale and the scope of the  
2 basket versus the ball, but I think the other three  
3 work nicely. No. 9 for instance, you know, we talked  
4 about the global game and I'm often stopped and people  
5 say, you know, I was in the far reaches of Indonesia  
6 and I'm driving down this dirt road and then all of  
7 the sudden I see a rim. Maybe not a backboard, but I  
8 see a rim and I see three kids playing basketball.

9           So the iconic representation of the rim and  
10 the backboard are of interest to us because the  
11 legislation does call for it to be a predominantly  
12 basketball design. Don, Robin, am I missing anything  
13 on the Hall of Fame, our team's perspective that  
14 broader team's perspective?

15           MR. SENEAL: No.

16           MS. STAFFORD: Okay. Thank you. So we will  
17 start by sharing Reverse Design 1. These designs  
18 depict a three-quarter profile view of a basketball  
19 and we are only showing the designs for the \$5 coin;  
20 is that correct? Okay. So we'll go through them. So  
21 I'll highlight the \$5s and then move through. Okay.

22           Reverse 2, the designs portray a basketball

1 with the inscriptions placed upon it in a three-  
2 dimensional manner. The pebbling on the design is a  
3 range to mimic the three-dimensional effect of an  
4 actual basketball.

5 Designs for Reverse 33 show a straight-on  
6 view of a basketball. Designs for Reverse 4 present a  
7 hand holding a basketball aloft to symbolize the  
8 importance of basketball in the history of athletics.

9 Designs for Reverse 5 depict a basketball in  
10 front of a hoop. This is one of the top four designs  
11 identified as preferences by the Naismith Memorial  
12 Basketball Hall of Fame. There is a comment that we  
13 should note, that this design may have to be adjusted  
14 because the ball may read as if he's heading for a  
15 missed shot. Is that correct?

16 MR. SENEAL: Yes.

17 MS. STAFFORD: Okay. Designs for Reverse 6  
18 centrally feature a basketball with the additional  
19 inscription of one of Mr. James Naismith's purposes  
20 for inventing the sport, teamwork.

21 Designs for 7 and 7(a) show two hands posed  
22 to shoot a basketball. The hands on the ball itself

1 represent that. The Basketball Hall of Fame honors  
2 people involved in the sport, as well as the sport  
3 itself.

4 Designs for Reverse 8 and 8(a) portray a  
5 close-up of the intense action of basketball. The  
6 inscription E pluribus unum, Latin for out of many  
7 one, is placed at the center of the composition to  
8 extend this idea beyond its original meaning,  
9 suggesting how the sport of basketball has brought  
10 together millions of diverse people through a  
11 universal athletic experience.

12 Designs for Reverse 9 centrally feature a  
13 backboard and hoop on a background of a basketball.  
14 Again, this is one of the top four designs identified  
15 by representatives as a preference.

16 Designs for Reverse 10 depict a basketball  
17 coming towards the viewer by way of a swish through  
18 the net. The ball has already passed through the net;  
19 hence, the discrepancy in proportions between it and  
20 the rim.

21 Designs for 11 and 11(a) reverse designs  
22 showcase a basketball that has just gone through the

1 hoop and is ricocheting in the net before falling,  
2 before falling by capturing the resulting movement and  
3 action of the ball's energy. The stretched net  
4 amplifies these two characteristics of the sport.

5 Designs for Reverse 12 show a view from  
6 directly under the basket with the ball in motion  
7 capturing one of the more celebrated moments in the  
8 game, the moments just after a slam dunk. While  
9 designs for Reverse 12(a) portrays a view with the  
10 basketball closer to the viewer and fewer connection  
11 points between the net and rim, again, this is one of  
12 the top four preferences identified by the Naismith  
13 Memorial Basketball Hall of Fame.

14 Designs for Reverse 13 and 13(a) depict a  
15 basketball just after it passes through the hoop for  
16 the game winning shot. This point of view from ground  
17 level looking up at the basket conveys basketball's  
18 energy, intensity, and the shear joy of the game.  
19 Design set 13(a) features the additional inscription,  
20 Naismith Memorial Basketball Hall of Fame, across two  
21 panels of the ball. The same inscription is contained  
22 within one panel in Design Set 13.

1            Designs for Reverse 14 and 15 portray the  
2 viewpoint of someone under the hoop wondering if the  
3 shot will score a basket. Design set 15 features the  
4 additional inscription of one of seven Naismith  
5 values, teamwork, infused in the centerpiece of the  
6 ball underscoring the similarity of the inscription, E  
7 pluribus unum, which translates to out of many, one.

8            Designs for Reverse 16 capture a last second  
9 shot that could score the winning points and feature  
10 the additional inscription, teamwork, in the center of  
11 the ball.

12           Designs for Reverse 17 depict a basketball  
13 about to pass through the net. Again, this is a top  
14 four preference from the Naismith Memorial Basketball  
15 Hall of Fame. They commented that it is a clean  
16 design. They very much like the text not being on the  
17 basketball itself and the angle of the ball reads as  
18 most likely to be making a shot.

19           We noted coinability comments. The channels  
20 in the basketball, the lines are not as dynamic as  
21 other designs and they would like it to be more of a  
22 3D feel which could be, of course, addressed in

1 sculpt.

2 Designs for Reverse 18 portray two players  
3 against that background of a basketball. That  
4 concludes the reverse portfolio.

5 CHAIR URAM: Thank you, April, very much.  
6 Are there any technical questions before we move on  
7 that you have for Ron?

8 MR. JANSEN: I have a question. Inasmuch as  
9 the proof versions of these coins usually outsell the  
10 uncirculated versions, and inasmuch as, and perhaps  
11 this, this, this is merely me projecting, I know what  
12 a basketball feels like and in some many of these  
13 drawings because the ball was the dominant feature, my  
14 concern is the texture on the ball is a critical  
15 feature to anybody that knows anything about  
16 basketball. And the proof version is going to totally  
17 blast that texture apart and turn into a giant blob.

18 Is there any alternative in the proof  
19 version, Ron, to retaining more of the intrinsic  
20 texture when we go to a proof version?

21 MR. HARRIGAL: I think it's something we're  
22 going to definitely have to explore. I think you can

1 put the dimpled effect on it, on both designs.

2 Clearly on, on proof we do have with our laser the  
3 capability of dialing the frost down so it's not as  
4 robust. And what we would do would be to look at  
5 maybe two or three different levels of, of contrast  
6 with our frosting.

7 So we could do a, a light frosting on  
8 elements that need to show the subtle texture. So I  
9 think, I think we can dial it in properly.

10 MR. JANSEN: A ball that, that's variances on  
11 the street is pretty doggone smooth and it doesn't  
12 have much, much real shading in the light. But a new  
13 ball with really healthy leather is going to have the  
14 reflection that you see typically on 17 there. Would  
15 it be possible on the, on the proof version to  
16 actually do a continuous gradient of variable shading?

17 I mean we, we get drawings that have shading  
18 on them and translating shading to sculpting is, of  
19 course, the nightmare we all deal with. But in this  
20 case could it be done without it looking really  
21 cheesy?

22 MR. HARRIGAL: Our experience thus far is

1 that from the beginning coins off the dye to the last  
2 coins, you get too much variability to do a gradient  
3 like that. You would definitely have to curtail your  
4 dye light with that and I don't think with the volumes  
5 we have (crosstalk). Yeah.

6 MR. JANSEN: So not really an option you're  
7 saying?

8 CHAIR URAM: Boy, we're getting a lot of  
9 noise in the background.

10 MR. WEINMAN: Whoever's on the phone, could  
11 you mute your phone again, please? Please mute your  
12 phone.

13 CHAIR URAM: Anything else?

14 MR. JANSEN: No, that was my big concern  
15 because we, we've, we've inherited this, this design  
16 that says give me a picture of a ball and we'll end up  
17 frosting the whole thing and it's just, it's just a,  
18 it's just a train wreck waiting to happen.

19 CHAIR URAM: Okay. With that considerations,  
20 we'll begin our consideration for the reverse designs.  
21 Let's begin with Mary Lannin.

22 MS. LANNIN: Because of my expertise in

1 basketball.

2 CHAIR URAM: Exactly.

3 MS. LANNIN: Ron --

4 CHAIR URAM: It'll be a slam-dunk.

5 MS. LANNIN: Yeah, exactly. I have a  
6 question. The highlights on No. 1, how would you  
7 accomplish that at least on my...

8 MR. HARRIGAL: I think on that you're getting  
9 more of a visual on the design itself.

10 MS. LANNIN: Okay.

11 MR. HARRIGAL: It's not going to really show  
12 on a coin that way.

13 DR. KOTLOWSKI: It'd be like the baseball.  
14 Where you had the baseball.

15 MR. HARRIGAL: I think, you know, you may  
16 want to do a heavier frost on the, on the, the lines  
17 and a very light frost on the texture. And that way  
18 you get a little bit of that pearlescence look to it.

19 MS. LANNIN: Okay. Okay.

20 MR. HARRIGAL: And I think that's, and I  
21 think that's about the best we can do with that kind  
22 of design.

1 MS. LANNIN: Okay. Thank you. All right. I  
2 actually happen to like No. 1 because looking at what  
3 we've picked with the three people reaching, this is  
4 the ball spinning in the same direction that they're  
5 reaching. So that to me sort of completes it. I  
6 prefer the design to be totally the basketball without  
7 the hoop.

8 I think this is our chance to really shine  
9 and make something look very, very cool. It's big.  
10 So like let's go with it and not add any other  
11 extraneous detail that, because we've got, we've got  
12 all the stuff going on on the other side.

13 So the simpler the better for me. I like, I  
14 like No. 1. I would be equally happy with whatever  
15 texture Ron and company can do on 2 or 3. 17 is fine  
16 with me, but I just, I just think that this is the  
17 direction they were all reaching. This is the way the  
18 ball was spinning. So those are my comments. Thank  
19 you.

20 CHAIR URAM: Thank you, Mary. Dr. Dean?

21 DR. KOTLOWSKI: Okay. Actually Mary and I  
22 did not discuss this before, but I completely agree

1 with her. I think that there's -- I think that there  
2 is something very, very elegant. I thought No. 1 and  
3 No. 2 were breathtakingly beautiful. I really did.  
4 And I thought there's something just, you know,  
5 amazing elegant and as you said, cool, where the  
6 circular nature of the coin and the circular nature of  
7 the basketball are one and the same. And I really  
8 don't think the hoops or the hands get you anything  
9 beyond that.

10 And what this reminds me of, and again, this  
11 is my relative newness and freshness to the group, is  
12 a coin that we looked at where the coin was a tire and  
13 it was the same thing. We all thought that was a  
14 different category. And going back a few meetings and  
15 a lot of us really, really liked that coin.

16 So I like, I like 1. I like 2. I like 3 a  
17 little bit less. And then we just kind of move on  
18 here, I really, you know, if you have to include  
19 something, I like No. 9. And I would have been  
20 willing to consider the very last one, which was 18.  
21 But I think, I, I, I believe I, I, I think and I hope,  
22 you know, that No. 19, the, the obverse finished first

1 is going to handle, you know, the players and the  
2 diversity.

3 And Mary, I do think that this is what I was  
4 thinking of. The, the obverse where they're reaching  
5 for the ball. It's almost like you flip it over and  
6 the actual ball is (inaudible).

7 CHAIR URAM: Thank you, Dean. Erik?

8 MR. JANSEN: When you said 19 there, did you  
9 really mean 18?

10 DR. KOTLOWSKI: No, I, I, I, I was talking  
11 about (crosstalk). But I did say that No. 18, you  
12 know, under certain circumstance if we pick a  
13 different obverse, that would have been acceptable.

14 MR. JANSEN: Right, right. In general I was  
15 extremely disappointed by this set of drawings and  
16 it's hardly the fault of the artists because the box  
17 we're put in on this by the lawyers wanting to be the  
18 artist on this legislation is so constraining as to  
19 really just give us such an inability to deliver a  
20 quality product.

21 Having said that, my hands, hands together  
22 clapping to the artists that managed it to be stuck

1 with a ball and do something creative with it. I'm  
2 going to start at the back on No. 18 and go forward.

3 I wish we had been able to consider this  
4 design before we considered the, the politically  
5 correct opt-out that we chose for the other side  
6 because we could have achieved the political  
7 correctness in that dimension of the marketing and  
8 sales goal for the Naismith folks by going with this  
9 design here and then putting some energy and some  
10 salability on the other side. But that's kind of sour  
11 grapes at this point.

12 I think Design No. 18 is practically taken  
13 out of consideration based on a recommendation on the  
14 former unless we want to revisit that recommendation.

15 17 was actually of the entire set here the  
16 one that I thought about then, then it inspired my  
17 question to Ron saying how do we deal with the texture  
18 because this drawing is not about a ball. This  
19 drawing is about what a ball feels like when you're,  
20 when you're holding on to it. The, the, the texture  
21 is the essence of this drawing and so I'm going to  
22 eliminate it because there was, it's a disaster in

1 proof and it's a sculpting challenge that I think we  
2 would fail on.

3 Walking backwards in this, I just found no  
4 inspiration in, in the designs. When we get to No. 12  
5 because I know this is a preference, I want to  
6 highlight something. Proof is the big seller and  
7 proof, this is going to be a blob that looks like it  
8 has one, two, three, four, five, six, seven, eight,  
9 nine, ten, eleven point star around it and it's not  
10 going to make any sense. So it loses its impact in  
11 the proof version.

12 Walking further backwards, I just find no  
13 inspiration. When we get to No. 9, I was really,  
14 really -- it was a big wakeup moment for me when we  
15 heard the representative of the Naismith group say as  
16 I travel internationally, what I see is a rim and a  
17 backboard and whether the kids or the adults are there  
18 playing, I still see the game. And that is such a  
19 powerful reality and I'm, so I'm going to turn a  
20 little bit from the creative value to the marketing  
21 value.

22 And although we're, we're, we're required to

1 feature a ball here, this is really the backboard,  
2 which this is what you see around the world. And that  
3 was such a powerful point in the story you completely  
4 changed my view of this drawing to the point that I  
5 will advocate No. 9 because I think it carries just  
6 that heartfelt put a board up, put a rim up, we got a  
7 ballgame. And that applies everywhere.

8 Boy, No. 8 is just a handful of a train  
9 wreck. I don't know what to make of that. And No. 7  
10 is the only design that actually has hands on a ball  
11 that, that reflect reality.

12 No. 6, that's how a coach holds the ball when  
13 he's talking to you about how to make a play better.  
14 It has nothing to do with the game.

15 No. 4, that's how you hold a ball if you're  
16 trying to do a drawing of it. It has nothing to do  
17 with the game whatsoever.

18 No. 5, I was intrigued by the, the, the,  
19 design by committee edit of lowering the rim so it  
20 doesn't look like this is a missed shot. Looks like  
21 the ball actually is going to float down in. I like  
22 action in designs. I actually might advocate for this

1 if the rim was lowered to about one-third of the way  
2 up. If you could keep the, the relative dimensionality  
3 of the ball and the rim right and still do that edit,  
4 we'd certainly have a design by committee we could go  
5 with.

6 3, 2, and 1, lovely pictures of balls.  
7 Creative? Not, not so much.

8 So that's how I'm going to vote on this. I  
9 think we were so constrained by the legislation as to  
10 take the very people that created this program,  
11 Congress, killed it.

12 CHAIR URAM: Thank you, Erik. Jeanne?

13 MS. STEVENS-SOLLMAN: Thank you, Mr.  
14 Chairman. Thank you. I have to agree with what has  
15 been said. I really like No. 1 and its simplicity,  
16 but I'm not sure, I'm not sure about it. I like the  
17 fact that if we chose No. 1, it is the reverse of what  
18 we chose for the obverse and I think that in that it  
19 would add dynamics.

20 And I look at No. 5, even if we redesigned  
21 that, I, I don't find that spectacular. I enjoyed  
22 looking at the net that we had and sort of like

1 throwing the ball into a bowl of spaghetti. I'm not  
2 sure if that's what we want to really have on our  
3 coins. It's like plays.

4 No. 9, although I agree with Erik, I think  
5 that that was quite a nice tribute to seeing  
6 basketballs all over the world. I, I don't think as a  
7 coin and as design, and as a design element, I don't  
8 think that that's a very positive design.

9 No. 12, which is one of the preferences, I  
10 think it's not going to coin up beautifully. This is  
11 going to be, you know, the convex part of the coin and  
12 then we're going to have the, the drop back of the,  
13 the text. Again, I don't think that that's a great  
14 design element. If it were flat, you know, we would  
15 be thinking of something else.

16 And the next one which is No. 17, again, 17  
17 is a preference. As a design I really do not like,  
18 even though this is basketball, and I know what we're  
19 trying to accomplish, we're, you know, the net, the  
20 rim of the net just kind of cuts through that ball and  
21 I appreciate Erik's desire to have the stippled effect  
22 of the skin.

1 I'm going to go back to No. 1. I agree with  
2 Mary that No. 1 was the obverse that we have chosen  
3 and the fact that we are in a box by Congress. We  
4 can't make a beautiful story of this amazing game.  
5 I'm so sorry about that. My, my leaning is toward No.  
6 1.

7 And 2, the basketball committee, I'm sorry  
8 that that's my choice. Thank you.

9 CHAIR URAM: Okay, Jeanne, thank you.  
10 Donald?

11 MR. SCARINCI: Jeanne, I'm looking for the  
12 baseball coin --

13 MR. JANSEN: Is your mic on?

14 MR. SCARINCI: Oh, is it on? I'm sorry. No,  
15 I'm -- to me this is a no-brainer. I mean it's a  
16 concave coin, right?

17 MS. STEVENS-SOLLMAN: This is the convect --

18 MR. SCARINCI: This is the convect side. So  
19 why isn't 12 -- you're saying 12 is not, is not going  
20 to work and to me, and to me on the convect side of  
21 it, 12 is, is, is the right -- there's no other,  
22 there's no other choice. It's the right, it's the

1 right -- it's exactly the right --

2 MS. STEVENS-SOLLMON: Right, but then we've  
3 the, we've got the text around it. If we didn't have  
4 the text round it, I'd be, I'd be for that. I'd be  
5 for that. We don't -- that's, that's --

6 MR. SCARINCI: So it's the other side of it.

7 MS. STEVENS-SOLLMAN: No. We're talking  
8 about this side.

9 MR. SCARINCI: So you, so you, you're doing  
10 this side of it. So the basket -- so the, so the ball  
11 is coming out of the net, the side of it.

12 MS. STEVENS-SOLLMAN: Correct.

13 MR. SCARINCI: This is correct.

14 MS. STEVENS-SOLLMAN: Yes.

15 MR. SCARINCI: This is what you want.

16 MS. STEVENS-SOLLMAN: Yes, but I don't want -

17 -

18 MR. SCARINCI: This is good.

19 MS. STEVENS-SOLLMAN: But I don't like the  
20 the text around, the text around --

21 MR. SCARINCI: Your objection is the text on  
22 this side?

1 MS. STEVENS-SOLLMAN: No, not on that side.  
2 I can't see this. Sorry. I'm sorry, sorry. We're  
3 having this little side (crosstalk).

4 MR. SCARINCI: I think this is the right -- I  
5 think that is exactly the, this is exactly what this  
6 coin needs. This is exactly what makes the coin work.  
7 This, this reverse. Or obverse, whatever it is.

8 MS. STEVENS-SOLLMAN: I agree. I agree. I  
9 agree with that, but I'm not (crosstalk).

10 CHAIR URAM: Which one is that? Is that the  
11 baseball?

12 MR. SCARINCI: It's the baseball.

13 MS. STEVENS-SOLLMAN: That's a baseball?

14 MR. SCARINCI: I'm, I'm sorry. This is the,  
15 this is the Apollo.

16 MS. STEVENS-SOLLMAN: This is how you deal  
17 with this packaging.

18 CHAIR URAM: Ron doesn't get that far. When  
19 he gets his from the minutes, it stays in the brown  
20 box.

21 MR. SCARINCI: It goes to (crosstalk). I rip  
22 it out of the (crosstalk) and throw the box away.

1 MS. STEVENS-SOLLMAN: So this is not the  
2 side. This is the side.

3 MR. SCARINCI: This is the side.

4 MS. STEVENS-SOLLMAN: Right.

5 MR. SCARINCI: This is the side we're talking  
6 about.

7 MS. STEVENS-SOLLMAN: Right.

8 MR. SCARINCI: So the ball is coming out of  
9 the side.

10 MS. STEVENS-SOLLMAN: I understand that. I  
11 understand that. I just don't like, I just don't like  
12 design wise the text around --

13 CHAIR URAM: We're going to discuss the text,  
14 though (crosstalk).

15 MS. STEVENS-SOLLMAN: If, if all we had is  
16 the ball and the net, I'm, I'm for it.

17 MR. SCARINCI: Oh, okay.

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

19 MR. SCARINCI: Okay. So we agree.

20 MS. STEVENS-SOLLMAN: Yeah, we do.

21 MR. SCARINCI: No, when you say it, it makes  
22 me nervous.

1 MS. STEVENS-SOLLMAN: Well, I'm going for  
2 simplicity with No. 1.

3 MR. SCARINCI: When, when Erik gratuitously  
4 attacks lawyers, that's, that's Erik.

5 MR. JANSEN: I don't take it personally.

6 CHAIR URAM: Let's keep moving 'cause --

7 MR. SCARINCI: Okay. So, no, I, I think this  
8 is a no-brainer. I think this -- I think it's cool.

9 MS. STEVENS-SOLLMAN: It is, no, it is a no-  
10 brainer --

11 MR. SCARINCI: And, and this is what they're  
12 -- and the, and this is one of their, this is one of  
13 the ones that they like, right?

14 MS. STEVENS-SOLLMAN: Right (crosstalk).

15 MR. SCARINCI: Okay.

16 MS. STEVENS-SOLLMAN: But 1 is simpler.

17 MR. SCARINCI: Okay. I --

18 CHAIR URAM: Okay, Don.

19 MR. SCARINCI: No-brainer.

20 CHAIR URAM: Perfect. 12(a). Dennis?

21 MR. TUCKER: Thank you, Mr. Chair. Just I  
22 want to know about something that Erik mentioned. I

1 would note that we have not yet made a motion, made a  
2 recommendation for the obverse. So as far as I'm  
3 concerned, this is still the conversation stage and  
4 Reverse 18 should be under consideration. Until we  
5 (crosstalk) having said that, assuming that we will go  
6 with Obverse 19, that, if we've got that (inaudible)  
7 accent the athletic part (inaudible), I don't see  
8 (inaudible) and (inaudible) on the reverse.

9           So my choices are, are for those that show a  
10 simple point of view of the basketball. Of the ones  
11 that our liaisons' preferences, I, I like -- I  
12 actually like No. 17. It's simple. It's clean. And  
13 you get, you do get a sense of action, hoop in the  
14 net. And I (inaudible) about that ball, that No. 2 or  
15 No. 3.

16           So my preference is for No. 17 if we carry it  
17 with Obverse 19. And then again following up on this  
18 idea that we might, that we not not made a  
19 recommendation yet. If we go with Obverse 2, which  
20 was the single player in a very dynamic, energetic  
21 pose, I would recommend Obverse 2 and pair it with  
22 Reverse 18 and then we get, we get that sense of

1 action and energy, but we also get it combined with  
2 some of the more inclusive element. You know, we have  
3 a male and a female player on the coin.

4 CHAIR URAM: Dennis, by the, by the point of  
5 clarification, Greg, with the -- I'm going to have  
6 Greg interject at this point.

7 MR. WEINMAN: Just, although the, you always  
8 have the option of placing a motion on the floor to  
9 make a recommendation. By default you're, the top  
10 vote getter would be your recommendation because we  
11 simply report the scores. In this case --

12 CHAIR URAM: And that's what we did.

13 MR. WEINMAN: You have a clear, you have a  
14 clear favorite from it. That doesn't mean you can't  
15 by motion make a recommendation of No. 2 be the  
16 recommendation of the CCAC. That just hasn't  
17 happened. So just to clarify you're, you have by  
18 default made a recommendation unless you act  
19 otherwise.

20 CHAIR URAM: I would actually pile in behind  
21 Dennis here and I'll take the blame for taking Reverse  
22 18 off the table here. Honestly I think Reverse 18

1 entertained with Obverse 2, if, if the committee  
2 believes in trying to serve up the best design for  
3 saleability, as well as important messaging to the  
4 customer, boy, we get inclusion and energy. And I  
5 can't think of a design pairing that would work  
6 better. So Dennis, thank you for bringing it back in.

7 MS. STAFFORD: So, so because we now have two  
8 committee members that raised this, I, I do happen to  
9 believe that our representatives from the Hall of Fame  
10 would like to comment on this, about the idea of  
11 balancing the inclusivity with the energy.

12 MR. HARRIGAL: Yes. I made the mistake of  
13 asking if we could consider No. 2 for the reverse and  
14 the answer was no from a production standpoint and  
15 from a legal standpoint. So if we had No. 015 and 02  
16 on a back and forth, I think that would be a slam dunk  
17 salability, getting to your point, sir.

18 I personally like the story -- there's,  
19 there's a lot, a lot of story behind No. 19. But I do  
20 see the saleability element of having No. 2 as the  
21 obverse and No. 18 as the reverse. There's a little  
22 less representation there. I can't necessary -- maybe

1 this is a good thing -- tell race. Certainly gender  
2 we can tell.

3 Typically, and maybe I'm, I'll be shouted  
4 down for this, but men playing women at a tip off, I  
5 don't see that a lot, but this is, this is --

6 MR. JENSEN: Ever.

7 MR. HARRIGAL: So that's an issue, but this  
8 is a representative coin of basketball. That has a  
9 little bit of a concern. But my heart still tilts  
10 towards 26, but I think from the standpoint I want to  
11 point out to you too as well, we're, we're kind of a  
12 team here, Don. What's your thoughts on this being  
13 the, the reverse and change to No. 2?

14 MS. VIDITO: It did get a couple of votes. I  
15 think the feedback that we got was kind a little bit  
16 too much of a vintage look. So --

17 MR. DOLEVA: Vintage, the uniforms?

18 MS. VIDITO: Yeah, the uniforms aren't  
19 accurate. So we're looking at this. Also --

20 MR. JANSEN: That can, that can be addressed.

21 MS. VIDITO: Right.

22 MR. JANSEN: That's a minor feature. And,

1 and to your point, pictures on metal rarely makes a  
2 great coin. It's symbols that evoke feelings and,  
3 and, and in this case diversity. Yeah, I've never  
4 seen a coed game like that either. That doesn't make  
5 a lot of sense.

6 MR. DOLEVA: Yeah, thank you for backing me  
7 up.

8 MR. JANSEN: But symbology is more important  
9 than the literalism, as long as the literalism isn't  
10 toxic.

11 MR. WEINMAN: Once again, could somebody mute  
12 your phone, whoever is on the phone? We're still  
13 hearing static. Thank you.

14 CHAIR URAM: Dennis, anything else?

15 MR. TUCKER: No, that's all. Thank you.

16 CHAIR URAM: Okay. Thank you. Sam?

17 MR. GILL: Well, I'm going to not continue  
18 that conversation.

19 CHAIR URAM: I figure we can come back to  
20 refresh it.

21 MR. GILL: Yes. I'd like, I like No. 1. I  
22 thought it was clean and interesting and just captures

1 everything. I liked No. 5 and if it had some  
2 adjustments that I think either Erik or somebody had  
3 mentioned it, that would be fine. I liked No. 7 just  
4 from the hands holding the ball. And then, and then  
5 lastly I liked No. 17. And I don't have strong  
6 preferences for any of them. I think any of them  
7 would be very good.

8 CHAIR URAM: Okay. Thank you. Robin?

9 MS. SALMON: I also like No. 1 for the  
10 reasons everyone has already given. I also like No.  
11 9, No. 7, 7(a) actually, No. 13(a), and No. 17. But  
12 my strongest preference would be for No. 1

13 CHAIR URAM: Okay. Thank you. Robert, are  
14 you on the phone? I know Mark Moran is not. Is  
15 Robert there? Okay. My thoughts on it are that  
16 depending which way the Mint goes with some different  
17 ideas regarding this, and if we stick with the chosen  
18 design that we had on the obverse, I like 17 the best  
19 because of the fact that, you know, that's what you  
20 want to see happen.

21 You want to see, you know, if you're playing  
22 basketball, you want it to go into the, into the hoop,

1 in the rim and make the score, right? So, and I don't  
2 mind the -- I think that's simple. I think the Mint  
3 can make the proof the way it needs to be textured.

4 What I'm worried about No. 1 -- and it's not  
5 that I don't like No. 1 and No.2 -- what I don't like  
6 is the fact that it is closer to the Canadian design  
7 that came out about three years ago. It's very  
8 similar in nature and it's extremely similar to  
9 baseball. It's extremely, extremely the same. So I  
10 really don't want to put -- I'd rather basketball  
11 stand on its own and I'd rather see it being probably  
12 17.

13 I also like that Don had mentioned, I believe  
14 it was No. 6, Don? Is that the --

15 MS. STEVENS-SOLLMAN: 12.

16 CHAIR URAM: 12? Yeah. I think that that  
17 has some potential as well in relation to exactly what  
18 you're saying based on the nature of the curve, that  
19 that would really stand out. And then we could leave  
20 it to the Mint to decide how you want to have the  
21 wording and how you want to have with the stakeholders  
22 the, the proper recognitions and so forth.

1           Before we go into voting, I'd like April to  
2           make a couple more comments from the Mint side,  
3           please.

4           MS. STAFFORD: Yes. I'd be remiss if I did  
5           not share that the United States Mint is considering  
6           the, the use of colorization on this commemorative  
7           coin program. I stress the word considering because,  
8           of course, if it were done, it would be the first  
9           time. So the application of it, the execution of it  
10          really would, would depend on the decision for a final  
11          go or no-go. And the designs would be a large part in  
12          driving that.

13          So we would not be colorizing -- if this were  
14          to be done, we would not be colorizing certainly all  
15          of the coins in the commemorative coin program. It  
16          would be a subset of each of the offerings for silver  
17          and clad.

18          So that would be something that we would look  
19          into based on the designs that ultimately are  
20          recommended and selected by the Secretary, as well as  
21          an intense research and development effort that the  
22          Mint would have to engage in to ensure that the

1 quality of the coins would, would absolutely be of the  
2 highest, highest regard.

3 CHAIR URAM: Thank you, April. One of the  
4 things that Don and I had the chance to be with Fred  
5 from the CFA, Lindstrom, from there, and they are in  
6 favor of subtle textured color. They've come a long  
7 way in that curve process in recognizing some of the  
8 things that are done.

9 We certainly don't want to have the bright,  
10 vibrant cars (ph) or different things like that. But  
11 for instance on No. 17, if we, if the Mint does go  
12 that direction and you had the rim and just the net,  
13 it would be very subtle. And the CFA has agreed that,  
14 in principle, that any subtle exposure to that type of  
15 texturing would be favorable from their eyes. And  
16 that's a strong buy-in too.

17 So, and he said this in his presentation too,  
18 the artist. So the artists are very aware of this.  
19 So when you vote, consider that is a possibility. And  
20 once again, I, if we chose No. 1, I, there's not much  
21 room to do anything in regards to that. But my bigger  
22 concern, my bigger concern is that it's just too much

1 like the baseball; though, I do like it. But vote and  
2 we'll see how it comes out. And then the Mint can  
3 take it from there.

4 So everyone please vote and turn in your  
5 sheets to counsel.

6 MR. WEINMAN: You want to take a quick five  
7 minute recess?

8 CHAIR URAM: Sure.

9 MR. WEINMAN: Let's take a, a five minute  
10 recess.

11 (RECESS.)

12 CHAIR URAM: Okay. I'd like to have our  
13 general counsel, Greg Weinmann, report the findings on  
14 the considerations.

15 MR. WEINMAN: Can we come back to order?

16 MS. FRANK: I think they're having a  
17 conversation that's relevant to what (crosstalk).

18 MR. WEINMAN: Do we --

19 MS. FRANK: Just give them a moment.

20 MR. WEINMAN: Okay. The results of the tally  
21 are as follows.

22 CHAIR URAM: No, maximum's different because

1 --

2 MR. WEINMAN: No, actually Michael Moran did  
3 submit his vote before he went off the call.

4 CHAIR URAM: Okay. But Robert --

5 MR. WEINMAN: Yeah, and Robert, yes.

6 CHAIR URAM: Oh, Robert --

7 MR. WEINMAN: So we're still --

8 CHAIR URAM: Okay. So we're still 33.

9 MR. WEINMAN: It is still a 33, which means  
10 the default would be 17. With that in mind, just one  
11 reverse obtained that but one came very close, just so  
12 you know. So the votes are as follows: Reverse 1  
13 received 20 votes, which is the highest vote getter.  
14 Reverse 2 received 6. Reverse 3 received 4. Reverse  
15 4 received one. Reverse 5 received two. Reverse 6  
16 received one.

17 Reverse 7 received three. 7(a) received  
18 five. 8 received, received one vote. Reverse 8(a)  
19 received one vote. Reverse 9 received nine. Reverse  
20 10 received one. Reverse 11 received one. Reverse  
21 11(a) received one. Reverse 12 received seven votes.  
22 12(a) received six votes. 13 received one vote.

1 13(a) received two votes. 14 received one vote. 15  
2 received one vote. 16 received one vote. 17 received  
3 16 votes. So just shy of your default position. And  
4 18 received five votes.

5 So with all of that information, now you can  
6 move forward with motions or otherwise.

7 CHAIR URAM: Thank you, Greg. At this time  
8 are there many motions -- keep in mind that if you  
9 would like, you can submit two designs. You know, if  
10 you want to make a motion to move, move forward or if  
11 anyone wants to do that, you can --

12 MR. WEINMAN: Two pairings.

13 CHAIR URAM: Two pairings. You can do, you  
14 can do otherwise as well. So with that I'll open the  
15 floor up for discussion.

16 MR. JANSEN: Mr. Chairman?

17 CHAIR URAM: Yes.

18 MR. JANSEN: With all due respect to the way  
19 the votes went, I think holistically we have to look  
20 at the combination of public input. There's a variety  
21 it gives us and I respect that. I think we have to  
22 look at the issues that we've surfaced here today. I

1 think we have -- of energy, of inclusion of, of design  
2 requirements. And I think we have to include in this  
3 case the, the preferences of the group involved.

4 And I want to revisit a point that Dennis  
5 made by feeling out everyone's feeling if we were to  
6 actually consider going with Reverse 18 and the second  
7 the best and strong vote getter, Obverse 2, to give --  
8 and I want to make sure that the constituents here  
9 weigh in on this. To give both the key point of  
10 diversity and inclusion, as well as the energy on the  
11 coin, plus complying with the ball being featured on  
12 the reverse per the legislation.

13 CHAIR URAM: Okay. Now keep in mind that it  
14 was No. 2 and No. 19 that had the highest votes for  
15 the obverse and it was No. 1 and it was 18, I believe.

16 MR. JANSEN: I understand that, but I --

17 CHAIR URAM: I'm just saying for the group,  
18 not you.

19 UNIDENTIFIED MALE SPEAKER: Can you turn  
20 your, your microphone on?

21 MR. JANSEN: Yeah, I guess you -- I'm, I'm  
22 just trying to do the best art here by considering all

1 of the options and not some options in a vacuum.

2 MR. SCARINCI: Could you repeat --

3 CHAIR URAM: So, so recalling our obverse  
4 vote, there were two standouts. There was the  
5 standout No. 2, which is kind of everybody claimed the  
6 high energy thing, which I think will relate to kids  
7 and all kinds of people around the world that want to  
8 feel the yeah of basketball. And the other big vote  
9 getter was No., No. 19. Okay.

10 And if I'm not mistaken, the appeal on No. 19  
11 was the ability to include all the constituencies that  
12 would make up the players, men, women, the, the, the,  
13 the disadvantaged. And I would argue youth are  
14 lacking. But that was the impotence of that design.  
15 And between those two, I think we, we saw the  
16 Committee's challenge as well as preference.

17 Now when we actually go to merge that with  
18 the reverse considerations, and Dennis raised this,  
19 does 18, in fact, on the reverse give the opportunity  
20 -- and granted we might want to address the, the  
21 uniforms and potentially even the, the ages, or if you  
22 even want to change ethnicity on the players there,

1 but you take that for the, for the, for the inclusion  
2 concept here to, to serve that piece of the marketing  
3 ultimatum, which I think the Naismith people have, and  
4 then pair it with the action on the other side.

5 MR. SCARINCI: So Dennis, Dennis, Dennis?

6 MR. TUCKER: Yes, I'm here.

7 MR. SCARINCI: So are you -- so what I'm  
8 hearing if I, I, if I may paraphrase, Mr. Chairman.  
9 What I'm hearing is you, you and Erik are suggesting  
10 as a possible alternative a motion as an alternative  
11 recommendation from the CCAC that we support, that we  
12 support reverse, Reverse 2 (crosstalk).

13 MR. JANSEN: 18.

14 MR. SCARINCI: Reverse 18. Reverse 18 with  
15 some, with some variation of the art on Reverse 13,  
16 the man/woman. Some, some modification to it.

17 MR. JANSEN: Reverse 18.

18 MR. SCARINCI: Reverse 18 and Obverse 2. And  
19 that we support that as an alternate recommendation to  
20 consider.

21 CHAIR URAM: It's a motion to (crosstalk).

22 MR. SCARINCI: Does that, does that correctly

1 state what you, what you think as well, Dennis?

2 MR. TUCKER: I think that -- yes.

3 MR. SCARINCI: Okay.

4 MR. TUCKER: Yes. And I, I agree with what  
5 Erik said, that we have, we have three different  
6 levels or facets that we're looking at. We're looking  
7 at energy in action, inclusion, and legislation,  
8 right? For the, for the reverse we're constrained by  
9 the legislation. The reverse simply has to do -- the  
10 only thing that we have to do is obey the law that  
11 Congress has written, which says we need to show a  
12 basketball. If we can get either energy or inclusion  
13 and add that to the reverse, and for beyond, then I  
14 think that's great.

15 When it comes to inclusion, I think that, I  
16 think that Obverse 19 definitely does it better and  
17 more artistically than Reverse 18. Okay. I think,  
18 I'll repeat that. I think Obverse 19 does inclusion  
19 better than Reverse 18. So, but because of what we  
20 are given in terms of the obverse and reverse  
21 portfolios, yes, I think that having Obverse 2 coupled  
22 with Reverse 18 would give us a good combination of

1 all three of those elements. We've got the energy and  
2 action, the inclusion, and the legislation is covered.

3 MR. JANSEN: And so, so why don't we make --  
4 if, if, if, if we may, Mr. Chairman, why don't, -- I  
5 could, I absolutely can support that and I think it's  
6 a great idea to create flexibility (crosstalk).

7 CHAIR URAM: One thing (crosstalk). One  
8 thing before -- just so the committee knows, the  
9 chosen by vote was Obverse 19 with Reverse 1. That  
10 was the, the sentiment of the vote. Okay? The  
11 majority. So now we can either take that and/or add  
12 Obverse 2 with Reverse 18, is what's being suggested.

13 MR. SCARINCI: As an alternative.

14 CHAIR URAM: As an alternative.

15 MR. SCARINCI: To make an alternative  
16 recommendation.

17 CHAIR URAM: Exactly.

18 MR. SCARINCI: To, to do that with some  
19 variation of the, on the art.

20 MR. JANSEN: Yeah.

21 MR. SCARINCI: Of 18. And, and simply kick  
22 it back and let them decide --

1 CHAIR URAM: And they can decide the wording

2 --

3 MR. SCARINCI: And let them decide what --

4 CHAIR URAM: -- Ron's side of the house --

5 MR. SCARINCI: -- give them flexibility, and  
6 give them flexibility.

7 CHAIR URAM: So you're making that as a  
8 motion?

9 MR. SCARINCI: Yeah, I'll -- I'm going to  
10 support --

11 MR. JANSEN: I'll make a motion.

12 MR. SCARINCI: -- Erik's motion and Dennis is  
13 second. And I'll support it, absolutely.

14 MR. JANSEN: I'd like to know how the folks  
15 at Naismith feel about this 'cause you're, you're  
16 going to live with this decision.

17 MR. DOLEVA: Right. So from our perspective  
18 I think Reverse 18 solves the, the big issues that we  
19 think we would face if we did not include women as  
20 part of this. Wheelchair basketball is important, but  
21 in times of segmentation, men's basketball, women's  
22 basketball is, is the primary. So I think with

1 updating and getting these out of vintage uniform into  
2 something more contemporary and maybe a little more  
3 definition on, on who these people might be, along  
4 with -- and I liked No. 2, myself. I think that is a  
5 very excellent secondary recommendation.

6 MS. LANNIN: I'd like to say something. I  
7 think we need to remember the total number of votes  
8 that have already been voted. To me it was sort of  
9 extraordinary that we really liked No. 19 for the  
10 obverse, for the inclusivity, and for me it was the  
11 cleanness and the implied motion of No. 1 for the  
12 reverse. So 20, 20 votes and 26 is pretty  
13 substantial.

14 MR. SCARINCI: If I --

15 MS. TUCKER: Can I ask a question? This is  
16 Dennis.

17 MR. WEINMAN: Yes.

18 MR. TUCKER: I think I was off line for a  
19 minute. Were the ranking of votes for the reverse  
20 designs given?

21 MR. WEINMAN: Yes.

22 MS. LANNIN: Yes.

1 MR. TUCKER: Sorry. I didn't hear that. The  
2 system was not turned on. And I apologize. So I, I  
3 don't know what the No. 1 was.

4 MS. LANNIN: 20.

5 CHAIR URAM: 20 for No. 1 and No. --

6 MR. TUCKER: (Crosstalk) please just give me  
7 the top three votes.

8 MR. WEINMAN: The top votes were No. 1 got 20  
9 votes. No. 17 got 16 votes. No. 12 -- yeah, No. 9  
10 got nine votes.

11 MS. TUCKER: Okay. Thank you.

12 MR. SCARINCI: Can, can I just respond to  
13 Mary, Mr. Chairman? You know, my, my, my feeling  
14 would be tomorrow's the CFA. So they have, they have  
15 tonight. They have this afternoon and tonight to  
16 really give more thought to -- 'cause they just heard  
17 a lot of stuff and we can be very daunting to anybody  
18 who comes and listens to us. And they just heard a  
19 lot of stuff.

20 So my thinking about supporting this  
21 resolution is to give them the maximum flexibility  
22 between this afternoon and tomorrow when they have to

1 go to the CFA so that they -- and they may decide  
2 later today after they talk to all the people they  
3 have to talk to -- 'cause they're going to have to  
4 work the phones and do what they have to do, I don't  
5 want to be them today.

6           You know, they have to work the phone and do  
7 a lot of work, but they may decide like, look, we like  
8 what was, what, you know, you know. And they're done.  
9 In which case they walk into the CFA and they say, you  
10 know, of the two things that were done yesterday, this  
11 is what we prefer. Because you know that's what,  
12 that's what they're going to ask. And at the CFA,  
13 it's going to happen really fast. It's not going to  
14 be like --

15           MS. STEVENS-SOLLMAN: Yes, five minute.

16           MR. SCARINCI: So they got five minutes to  
17 make their case. So by having a resolution that says  
18 we would consider this as an alterative, we arm them  
19 with something that if they choose --

20           CHAIR URAM: They're not handcuffed otherwise  
21 --

22           MR. SCARINCI: -- if they approve --

1 CHAIR URAM: -- design.

2 MR. SCARINCI: Correct. And that's how the  
3 CFA is going to look at them tomorrow.

4 CHAIR URAM: Right. And they're going to  
5 look -- and the other thought is that if we do that,  
6 there's a possibility that in that design you could  
7 possibly working with Ron even turn this into a rim on  
8 the outside of this. So there's options for them to  
9 do. So Erik --

10 MS. STAFFORD: Which design is that, Tom,  
11 just for reference?

12 CHAIR URAM: 19.

13 MS. STAFFORD: 19.

14 CHAIR URAM: On the obverse.

15 MS. STAFFORD: Obverse 19.

16 CHAIR URAM: Obverse 19. So I think your  
17 motion would be then, Erik, it would be to honor the  
18 vote of 19 and 1 and then couple it with the optional  
19 suggestion and alternative as 2 and 18, correct?

20 MR. JANSEN: I would, I'd be willing to  
21 modify the motion to make, put forth two sets of  
22 recommendations on equal weighting here because what,

1 what troubles me here, and quite finally it is  
2 actually quite troubling, because if, if our mission  
3 is the best art, then we should be considering all of  
4 the art when we consider any of the art.

5 And to have had the, the obverse discussion  
6 without any discussion relative to reverse, I think  
7 is, is putting, is putting the consumers of this  
8 product, the customers of the Mint, at, at a  
9 disadvantage. And I think we always need to keep the  
10 customer in mind and produce the best obverse and  
11 reverse together. And so respecting the votes  
12 individually and the opportunity collectively, I would  
13 modify the motion to, to put forth two recommendations  
14 so the CFA can see that and the constituent  
15 organization can have their say as well.

16 CHAIR URAM: Okay. Thank you, Erik. Dennis?

17 MR. TUCKER: The, the reverse, the  
18 legislation requires that the reverse depict a  
19 basketball. Would it be possible for us -- and this  
20 is a crazy idea, but I'll put it out there. What if  
21 we use Obverse 2 for the obverse and Obverse 19 for  
22 the reverse? There, I said it.

1           The legislation is that we modify, but as  
2 Erik is saying, you know, if we look at all of these  
3 individuals, striping them of their obverse or reverse  
4 status, what is the best art? What is telling the  
5 story we want the way we want tell it? And again, you  
6 know, what's, what's giving us the energy, inclusion,  
7 and satisfies the legislation? Can we use Obverse 2  
8 for the obverse and Obverse 19 for the reverse, modify  
9 to --

10           CHAIR URAM: Dennis, I think I'd like to have  
11 April define that because of the legislation.

12           MS. STAFFORD: Yes. And actually in break  
13 there were lots of side conversations exploring the  
14 latitude that the Mint would have with regard to  
15 legislation. Are, looking at our assigned counsel,  
16 April Whitaker, is it, is it fair to say, April, that  
17 as long the reverse has a prominent depiction of a  
18 basketball, we are within bounds so to speak of  
19 meeting our legislative requirement?

20           MS. WHITAKER: Right. If one of the obverse  
21 designs primarily or centrally features a basketball,  
22 it'd be chosen for the reverse it would qualify to

1 depict a basketball. So if any designs as they are,  
2 or as modified with primary or centrally feature a  
3 basketball, that would be appropriate.

4 MS. STAFFORD: So Dennis is positing  
5 utilizing potentially Obverse 19 as a reverse. I  
6 think this is where Mr. Uram was going saying if there  
7 could be a modification to Obverse 19 where perhaps  
8 instead of the net a feature were added into the  
9 background depicting a --

10 MR. WEINMAN: A basketball.

11 MS. STAFFORD: A basketball in a very  
12 prominent way, that it would meet the requirements of  
13 the legislation and still, of course, be embraced for  
14 its inclusivity. But one concern would be how  
15 something that has been designed for the concavity of  
16 the obverse might translate as a reverse with its  
17 convex nature. So I'll like to throw it to Ron and he  
18 could talk us through what the potential here is for  
19 that particular scenario.

20 MR. SCARINCI: We could say either or and  
21 then just --

22 CHAIR URAM: We can put the designs all out

1 there and give them all four.

2 MS. STAFFORD: No. We could say either or --

3 CHAIR URAM: Right.

4 MR. SCARINCI: -- for the obverse and then  
5 give them even more --

6 CHAIR URAM: Okay. Let Ron --

7 MR. HARRIGAL: Yeah, yeah. I mean, you know,  
8 I'm, I'm clearly speaking with a little bit of a  
9 design hat here as well. So I'm speaking a little bit  
10 for the chief engraver, that we talked about these.  
11 These obverse designs were, were designed to be  
12 concave. So it's going to be more of a wide angle  
13 look to it. This design could be sculpted that way.  
14 It'd change this into more of a fish eyed kind of  
15 look.

16 You're going to have to modify the artwork to  
17 make it look more like a fish eye if you put it on the  
18 other side. That may be a little more difficult from  
19 an artistic perspective based on it shown there as  
20 it's designed as pretty much a flat design. That's,  
21 that really doesn't have -- where if you go back to  
22 the Obverse No. 2, that design where his feet are like

1 right there in your face, that type of thing, that is  
2 really designed appropriately for, for concave look on  
3 it.

4 So you have to think of those aspects on it.  
5 That design would not translate very well if you put  
6 it on the other side as a fish eye. You would have to  
7 really distort the artwork in a different way.

8 MR. JANSEN: Mr. Chairman, so if we go back  
9 to the prior image on the screen here, which I think  
10 was obverse --

11 MR. WEINMAN: 18. No, sorry. 19.

12 MR. JANSEN: Okay. So Obverse 19 we would be  
13 potentially looking at using this for the convex side  
14 and did I hear the thought of replacing the backdrop  
15 of the net here with, with the, the, the, linear  
16 portions of a ball?

17 MS. STAFFORD: I believe that would be  
18 required in order to meet the --

19 MR. JANSEN: I would argue the reaching for  
20 the ball, the, there are two central elements of this.  
21 That is the effort and the object. I think this, this  
22 -- and Dennis, congratulations for maybe cracking this

1 nut for us. This as a convex side I think could work  
2 wonderfully against Obverse 2 as the concave side.  
3 And the beautiful thing is, quite honestly, we get two  
4 public designs on one coin. I think that's just a  
5 wonderful outcome. And I'd be willing to withdraw my  
6 motion in favor of that one.

7 CHAIR URAM: I think the option for  
8 alternatives and options for the Mint to go before the  
9 committee is still really important. I think we  
10 should honor the vote that was taken, you know, for  
11 everyone picking the designs. And then not try to  
12 modify or do anything because I think they understand  
13 our side.

14 When we were talking about customers, today  
15 our customer is the stakeholders here. That's who  
16 we're focusing on.

17 MR. WEINMAN: And I'll mention one more thing  
18 if it's okay, Mr. Chairman, that those of you that've  
19 been with CCAC for some time that know this,  
20 everything that we've discussed, that you've discussed  
21 today is on the public record. And so if, in other  
22 words -- and the, the stakeholders are literally in

1 the room right now hearing everything you say.

2 So whether you do this by formal motion or,  
3 or not, the discussion is clearly out there when the,  
4 when there's an ultimate recommendation. So I don't  
5 think you have to worry too much about --

6 MR. JANSEN: With all due respect to that,  
7 the memo that carries our recommendation forward  
8 administratively, I'd like to see --

9 MR. WEINMAN: The more you put into --

10 MR. JANSEN: -- the two parallel mentions in  
11 that would be --

12 MR. WEINMAN: That would be helpful.

13 MR. JANSEN: -- would be my, would be my  
14 desire here.

15 MR. WEINMAN: Then the motion's on the floor.

16 CHAIR URAM: Okay. So we have a motion that  
17 you made and, Dennis, did you -- excuse me --

18 MS. STEVENS-SOLLMAN: I would like to just  
19 add to -- I would like to add to this conversation  
20 that we as the CCAC have been charged with helping to  
21 choose good designs for our coins. And I think when  
22 we have a vote like we've just had where we have as a

1 committee chosen certain designs, then I think we need  
2 to honor that before we start to alter some of these  
3 designs.

4 Our, our, our charge is not to design the  
5 coin. It's to be advisors and make the best coin out  
6 of what we've been given. And I love Dennis's idea.  
7 Dennis, congratulations, but I also think we are, you  
8 know, we need to pay attention to other factors.

9 MR. JANSEN: But, but with all due respect,  
10 the vote on the obverse was done in a vacuum.

11 MS. STEVENS-SOLLMAN: Indeed it was and  
12 that's unfortunate.

13 MR. JANSEN: It is.

14 MS. STEVENS-SOLLMAN: But I, I --

15 MR. JANSEN: And I, my motion is not to  
16 overwhelm or dismiss the, the standard default  
17 process. It's actually to make a recommendation in  
18 parallel. So let the constituencies to CFA and  
19 ultimately the mint officers and the treasury  
20 officials know our best thoughts.

21 CHAIR URAM: With that being said, why don't  
22 -- your motion originally is to put four alternatives

1 on the table for the Mint to take and move forward  
2 with. And work with our stakeholders accordingly. It  
3 was 19 and No. 1. 19 obverse, No. 1 reverse, that  
4 garnered the most votes. So by default, that  
5 automatically should be considered because that's the  
6 committee's choice.

7 MR. JANSEN: Short of a motion to, to augment  
8 or change that.

9 CHAIR URAM: Yeah. And then the option or  
10 the alternative for Obverse No. 2 with Reverse 18 is  
11 an option for them to consider as well, which is what  
12 you --

13 MR. JANSEN: That's the, that's the motion on  
14 the floor. I, I'd like to discuss with my second,  
15 would you be willing to modify that motion, Dennis, as  
16 the second?

17 CHAIR URAM: One second, Erik. Don't you  
18 think it'd be better to do that and then let the Mint  
19 decide any other pairings that might, you know, still  
20 giving them the opportunity for pairings?

21 MR. JANSEN: I actually don't.

22 CHAIR URAM: Okay.

1 MR. JANSEN: I, I think it needs to rise to  
2 the level of official communique as opposed to fall  
3 into the morass of did you listen to the  
4 transcription.

5 CHAIR URAM: Okay. Is, is -- okay. We have  
6 a second. We have your motion and right now Dennis  
7 has seconded. We should call for the question on this  
8 motion first.

9 MR. JANSEN: I think there's discussion that  
10 isn't completed yet.

11 CHAIR URAM: Go ahead. Finish up.

12 MR. JANSEN: And, and, and that discussion,  
13 Dennis, would you consider altering the motion to  
14 essentially go to the idea you did, which is we adapt  
15 two obverse designs for the coin? We adopt Obverse 19  
16 for the convex portion, which I think is normally  
17 called the reverse. And Obverse 2 for the concave  
18 portion, which is intended as the obverse. Did I get  
19 that correct, April?

20 MS. STAFFORD: Yes.

21 MR. JANSEN: I want to be crisp here. You  
22 would be willing to modify our motion to that, Dennis?

1           MR. TUCKER: I would and, and I think I would  
2 word the motion so that we make recommendation --  
3 either make further recommendations for the wording of  
4 the legends and inscriptions, or simply note that that  
5 would need to be figured out at some point?

6           MR. JANSEN: It, it, if we could put that off  
7 for the moment and just stick with the principle art  
8 images.

9           CHAIR URAM: So what you're saying is 19 and  
10 No. 1 as default. Then we're going to go to what  
11 next?

12           MR. JANSEN: Well, we, we have let the  
13 recommendation stand as the default vote pair and then  
14 so that stands. But on equal standing in the  
15 recommendations would be Obverse 2 as the intended  
16 concave obverse and what is Obverse 19, a second  
17 public design, to be adopted as the convex reverse of  
18 the coin.

19           MR. TUCKER: Yes.

20           MR. JANSEN: Okay. I would amend my motion  
21 to that. And you would still second it, Dennis?

22           MR. TUCKER: Yeah. Second it.

1 MR. JANSEN: Thank you.

2 CHAIR URAM: Okay. And it's recorded  
3 accordingly.

4 MR. WEINMAN: No discussion --

5 CHAIR URAM: So end of the discussion. Let's  
6 take a vote. All those in favor on the motion to  
7 rearrange the obverses and the reverses as discussed  
8 in the motion? All those in favor of that motion say  
9 aye. Opposed? Well, one, two, three, four, five,  
10 six, six. The motion's defeated.

11 MR. JANSEN: Thank you.

12 CHAIR URAM: So, but another motion then to  
13 move forward with options for the Mint. I would  
14 entertain a motion if anyone wants to do that back to  
15 keeping it as Obverse 2 and 18 or do you want to just  
16 move forward with the recommended voted designs?

17 MS. STEVENS-SOLLMAN: I move with --

18 MR. TUCKER: Well, do, do you mean obverse?

19 CHAIR URAM: Back to the, versus, versus  
20 shuffling the designs we would go back to the  
21 alterative that Don brought up of having Obverse No. 2  
22 and Reverse 18 as another selection, part of the

1 selection process.

2 MR. WEINMAN: Of the selection.

3 CHAIR URAM: In conjunction with the one that  
4 was voted with the highest votes of No. 19 for the  
5 obverse and No. 1 for the reverse.

6 MR. JANSEN: I'd, I'd support that motion.

7 CHAIR URAM: Erik makes that motion. We need  
8 a second.

9 MR. SCARINCI: I'll second it.

10 CHAIR URAM: Don seconds it. And, and thank  
11 you, Dennis. All those in favor of giving the Mint  
12 the option to include the second pairing along with  
13 those that were voted and the majority, all those in  
14 favor signify by saying aye. Opposed? Four opposed.  
15 Motions carries. Okay. Thank you. That was good.

16 MR. JANSEN: Thank you for indulging me.

17 CHAIR URAM: No, that's fine.

18 MR. JANSEN: I appreciate it.

19 CHAIR URAM: No, that's fine. Is there  
20 anything else to come before our committee meeting  
21 today? I would just like to say that once again based  
22 on Mr. Moran's and myself as far as House Bill 3757,

1 which is for the 2021 Morgan and Peace Dollar, we're  
2 going to be getting a whole lot of information out to  
3 you so that you can help support. And for those of  
4 you that are able to, officially be able to make sure  
5 that we get as many signatures as possible for that  
6 legislation. You heard from Mike earlier today and  
7 we'll keep you posted on that. So any other business  
8 to come before -- our next meeting is scheduled for  
9 September 18, 2019. Is there a motion to adjourn?

10 MR. JANSEN: So moved.

11 CHAIR URAM: Erik. Second?

12 MR. GILL: Second.

13 CHAIR URAM: Sam. All those in favor say  
14 aye? Thank you.

15 MR. TUCKER: Aye.

16 CHAIR URAM: Thank you, Dennis, we're  
17 adjourned.

18 MR. DOLEVA: Thank you all on behalf of the  
19 Hall of Fame.

20 (Whereupon, at 1:03 p.m., the meeting  
21 concluded.)

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## CERTIFICATE OF NOTARY PUBLIC

I, Natalia Thomas, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



Natalia Thomas

Notary Public in and for the

District of Columbia

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I, Penny Knight, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



Penny Knight