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CCAC Public Meeting

Moderated by Dr. Lawrence Brown

Tuesday, November 28, 2023

9:00 a.m.

US Mint

801 9th Street NW

Washington, DC 20220

REPORTED BY: Matthew Yancey, Notary Public

JOB No.: 6167588

1 A P P E A R A N C E S

2 LAWRENCE BROWN - Representing the General Public
3 and Chairperson of the CCAC

4 JENNIFER WARREN - Director of Legislative and
5 Intergovernmental Affairs and Liaison to the CCAC

6 ARTHUR BERNSTEIN - Representing the General
7 Public

8 HARCOURT FULLER - Recommended by the Speaker of
9 the House

10 KELLEN HOARD - Representing the General Public

11 CHRISTOPHER CAPOZZOLA - Specially Qualified in
12 American History

13 JOHN SAUNDERS - Recommended by the House Minority

14 MICHAEL MORAN - Recommended by the Senate
15 Majority

16 DONALD SCARINCI - Senate Minority Leader

17 DENNIS TUCKER - Specially Qualified in
18 Numismatics

19 PETER VAN ALFEN - Specially Qualified as a
20 Numismatic Curator

21 APRIL STAFFORD - Chief, Office of Design
22 Management

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A P P E A R A N C E S

MEGAN SULLIVAN - Senior Design Manager

GREG WEINMAN

ROGER VASQUEZ - Senior Design Manager

PAM BORER - Design Manager

RUSSELL EVANS - Design Manager

BONEZA HANCHOCK - Design Manager

SUKRITA BAIJAL - Design Manager

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

2 MS. WARREN: Good morning. This is
3 Jennifer Warren, the liaison to the U.S. Mint, I mean,
4 the CCAC from the U.S. Mint. We will be recording
5 this both on YouTube as well as for archival purposes
6 just to let the public know. And hopefully everybody
7 can hear us, and we will be starting. Are we good,
8 Court Reporter?

9 REPORTER: Yep.

10 MS. WARREN: Dr. Brown, are you good?

11 DR. BROWN: Uh-huh.

12 MS. WARREN: Okay. We will start now,
13 so I will hand it off to Dr. Brown.

14 DR. BROWN: Good morning, everyone. I
15 call to order this meeting of the Citizens Coinage
16 Advisory Committee for Tuesday, November 28th, 2023.
17 The time is 8:59.

18 MS. WARREN: 9:00.

19 DR. BROWN: 9:00. Today's session is
20 scheduled to run until approximately 4:30, maybe a bit
21 earlier. Today's meeting is being recorded and it
22 will be the first time it is streamed live to the

1 public rather than over the phone. Before we begin,
2 I'd like to introduce members of the committee.
3 Please respond present when I call your name.

4 Arthur Bernstein, Representing the
5 General Public.

6 MR. BERSTEIN: Present.

7 DR. BROWN: Dr. Harcourt Fuller,
8 Recommended by the Speaker of the House.

9 DR. FULLER: Present.

10 DR. BROWN: Kellen Hoard, Representing
11 the General Public.

12 MR. HOARD: Present.

13 DR. BROWN: Dr. Christopher Capozzola,
14 Specially Qualified in American History.

15 DR. CAPOZZOLA: Present.

16 DR. BROWN: Michael Moran, Recommended
17 by the Senate Majority Leader.

18 MR. MORAN: Present.

19 DR. BROWN: Donald Scarinci,
20 Recommended by the Senate Minority Leader.

21 MR. SCARINCI: Present.

22 DR. BROWN: Dennis Tucker, Specially

1 Qualified in Numismatics.

2 MR. TUCKER: Present.

3 DR. BROWN: Dr. Peter van Alfen,
4 Specially Qualified as a Numismatic Curator.

5 DR. VAN ALFEN: Present.

6 DR. BROWN: John Saunders, Recommended
7 by the House Minority Leader.

8 MR. SAUNDERS: No audible response.

9 DR. BROWN: We will move forward. And
10 I Dr. Lawrence Brown, representing the General Public
11 and Chair of the CCAC. We have a quorum. The agenda
12 for today's session includes the following -- approval
13 of the minutes and the letter to the Secretary for the
14 October 24 and October 25 public meetings. Review and
15 discussion of the national medal for the use as the
16 2028 Los Angeles Summer Olympics Games "handover medal
17 -- medallion" during the closing ceremony of the 2024
18 Paris Summer Olympics. Review and discussion of
19 candidate designs for the 2025 American Innovation \$1
20 coin, honoring innovation in Arkansas. Review and
21 discussion of candidate designs for the Flowing Hair
22 Gold Coin and Silver Medal. Review and discussion of

1 candidate designs for the Army Rangers of World War II
2 congressional Gold Medal. Review and discussion of
3 candidate designs for the 2025 American Innovation \$1
4 coin honoring innovation in Michigan. And finally,
5 review and discussion of candidates designs for the
6 2025 Native American \$1 coin.

7 Before we begin our proceedings, I ask
8 that the U.S. Mint liaison to the CCAC, Ms. Jennifer
9 Warren, if there are any members of the press who have
10 remotely signed on to the meeting?

11 MS. WARREN: Yes, sir. Mike Unser
12 Founder and Editor of CoinNews Media Group and Paul
13 Gilkes, Amos Media/Coin World Senior Editor.

14 DR. BROWN: Thank you so much. For the
15 record, I would also like to confirm that the
16 following U.S. Mint staff are attending today. Please
17 indicate present after I have called your name.

18 April Stafford, Chief Office of Design
19 Management.

20 MS. STAFFORD: Present.

21 DR. BROWN: Megan Sullivan, Senior
22 Design Manager.

1 MS. SULLIVAN: Present.

2 DR. BROWN: Roger Vasquez, Senior
3 Design Manager.

4 MR. VASQUEZ: Present.

5 DR. BROWN: Pam Borer, Design Manager.

6 MS. STAFFORD: Not present.

7 DR. BROWN: Russell Evans, Design
8 Manager.

9 MR. EVANS: Present.

10 DR. BROWN: Boneza Hanchock, Design
11 Manager.

12 MS. HANCHOCK: Present.

13 DR. BROWN: Sukrita Baijal, Design
14 Manager.

15 MS. BAIJAL: Present.

16 DR. BROWN: Joseph Menna, Chief
17 Engraver.

18 MR. MENNA: Present.

19 DR. BROWN: Michael Costello, Manager
20 of Design and Engraving.

21 MR. COSTELLO: Present.

22 DR. BROWN: Jennifer Warren, Director

1 of Legislative and Intergovernmental Affairs and
2 liaison to the CCAC.

3 MS. WARREN: Present.

4 DR. BROWN: Greg Weinman, Senior Legal
5 Counsel and Counsel to the CCAC.

6 MR. WEINMAN: Present.

7 DR. BROWN: Brendan Tate, Senior
8 Government Affairs Specialist and Office of
9 Legislative and Intergovernmental Affairs.

10 MS. WARREN: He is present.

11 DR. BROWN: Mike White, Office of
12 Corporate Communication.

13 MR. WHITE: No audible response.

14 DR. BROWN: And finally, I just want to
15 note for the record that we will be joined later
16 during this meeting by the following liaisons. For
17 the 2025 American innovation \$1 coin honoring
18 innovation in Michigan, we will have Judge Steven
19 Bieda, Chairman of the Michigan Tax Tribunal. For the
20 2025 American innovation \$1 coin honoring innovation
21 in Arkansas, we will have Dr. Blake Wintory, Arkansas
22 Heritage Museum Services Director of the Arkansas

1 Department of Parks, Heritage and Tourism. And we
2 will have Dr. Montague, son of Raye Montague and is
3 Associate Vice Chancellor for Academic Affairs and
4 Professor of Criminal Justice and Criminology at the
5 University of Arkansas at Little Rock. For the Army
6 Rangers of World War II congressional Gold Medal. We
7 will have two persons, Ron Hudnell, Congressional Gold
8 Medal Project Manager of the Descendants of WWII
9 Rangers and we will have Mr. Jimmie Spencer, Senior
10 Fellow of the Association of the United States Army as
11 well. For use as -- for those and for the liaisons
12 for the 2028 Los Angeles Summer Olympics Games
13 "handover medallion" during the closing ceremony of
14 the 2024 Parason Olympics, we will have, in fact, Mr.
15 Peter Zeytoonjian, Senior Vice President of Commerce
16 and Events at the United States Olympic and Paralympic
17 Properties and Mr. Taylor Reynolds, Senior Manager of
18 Consumer Products at the United States Olympic and
19 Paralympic Properties. We will have three liaisons
20 for the 2025 Native American \$1 coin. Ms. Pele
21 Harman, who is the great granddaughter of Mary Kawena
22 Pukui. And representative of her father, we will have

1 Ms. Dodie Browne, granddaughter of Mary Kawena Pukui.
2 Excuse me. And we will have Ms. Halena Kapuni-
3 Reynolds, who is the Associate Curator at the
4 Smithsonian's National Museum of the American Indian
5 with a focus on Native Hawaiian history and culture.

6 I would like to begin with the Mint to
7 ask are there any other issues that need to be
8 addressed at this time?

9 Hearing none, the first order of
10 business for the committee is the review and approval
11 of the CCAC minutes and the letter to the Secretary of
12 Treasury from our public meetings on October '24 and
13 2025, 2023.

14 Are there any comments on the
15 documents?

16 Hearing none, is there a motion for
17 approval of the minutes and the letter?

18 MR. BERSTEIN: Arthur Bernstein moves
19 approval.

20 DR. BROWN: Is there a second?

21 DR. VAN ALFEN: Did everyone else
22 second?

1 DR. BROWN: Very good. Are there any
2 objections to the motion? Any abstentions? Hearing
3 none. All those in favor say aye.

4 GROUP: Aye.

5 DR. BROWN: Opposed, nay. Any
6 abstentions? Hearing none. Not without objection,
7 the minutes and the letter are approved. As is
8 typically my approach in these matters, I thought it
9 would be useful for me to share a few comments
10 particularly about where we are at this time of the
11 year. November holds a special place in the hearts of
12 Americans as it commemorates both Thanksgiving and
13 Veterans Day, two occasions that resonates with deep
14 gratitude and reflection. Thanksgiving, celebrated on
15 the fourth Thursday of November, is a time for
16 families and friends to gather, express gratitude, and
17 appreciate the blessings in their lives. It serves as
18 a reminder to cultivate a spirit of thankfulness and
19 acknowledge the importance of community and unity. I
20 hope and pray that all those up here physically
21 present and participating virtually enjoyed such an
22 experience recently. In the same month, on November

1 11th, the nation pays homage to its veterans on
2 Veteran Day. First celebrated on November 11th, 1919,
3 marking the anniversary of armistice that ended World
4 War I, Veterans Day serves as a solemn reminder of the
5 sacrifices made by the men and women who selfishly
6 defended this country. As we reflect on Thanksgiving
7 celebrations that took place last Thursday, it remains
8 crucial to extend our gratitude to those who have
9 safeguarded our freedom and contributed to the peace
10 and security we cherish. November has become a month
11 not only for reflecting on personal blessings, but
12 also for recognizing the collective sacrifices that
13 shape this nation's history and allow the traditions
14 of Thanksgiving to endure. While I am certainly among
15 those of the 7 percent of the U.S. population of
16 veterans, I salute them as well as another 1.4 million
17 Americans serving in the military. This meeting
18 represents another important extension of our thanks
19 for two of the programs before us allows us to
20 remember Americans who have directly or indirectly
21 contributed to preserving the freedoms we enjoy.

22 We will next review -- first review the

1 obverse and reverse candidate designs for the national
2 medal for use as the 2028 Los Angeles Summer of
3 Olympics Hanover medallion during closing ceremony of
4 the 2024 Paris Summer Olympics. April Stafford, chief
5 of the Men's Office of Design management, who
6 introduced a design.

7 MS. STAFFORD: Thank you. In 2024
8 France is hosting the Summer Olympics in Paris. And
9 in 2028 the United States will be hosting the Summer
10 Olympics in Los Angeles, California. At the
11 conclusion of each Olympic and Paralympic Games, the
12 presiding host country and the host country of the
13 next Olympic and Paralympic Games participate in an
14 official handover of the Games. During the closing
15 ceremonies, typically, the mayors of the host cities
16 join the International Olympic Committee or
17 International Paralympic Committee presidents on
18 stage, and the flag of the Games is lowered and passed
19 from mayor to mayor as a symbolic highlight. In
20 addition, each host nation has typically provided an
21 official gift, typically, a coin or medallion, as part
22 of an official handover for the Games, serving both as

1 an expression of goodwill between nations and a signal
2 of a major milestone in the Games itself. The
3 handover coin or medallion marks the handoff of the
4 Games and celebrates the two cities and countries
5 hosting them. The United States Mint is currently
6 seeking Secretary of the Treasury authorization to
7 Mint Silver National Medals to be provided to the
8 United States Olympics and Paralympics properties for
9 the purpose of presentation as handover medallions to
10 their French counterparts in conjunction with the
11 closing ceremonies of the 2024 Paris Summer Olympic
12 Games and Paralympic Games. In anticipation of this
13 authorization, the Mint would appreciate your input on
14 the following potential candidate designs. Candidate
15 designs for the National Medals to be used as Olympic
16 handover medallions are designed for a three-inch
17 planchette. There are no specific design
18 requirements, but the final medals will likely feature
19 an official LA 28 Olympics and Paralympics emblem, a
20 redacted placeholder for which is featured on some of
21 the designs you'll be seeing. Should you recommend a
22 design pairing that does not feature this placeholder

1 emblem, we request you also make a recommendation on
2 the placement for that emblem.

3 Design elements in the candidate
4 designs include visual references to Los Angeles and
5 Paris, including, for example, skylines and famous
6 landmarks such as the Eiffel Tower, the Arc de
7 Triomphe, the Los Angeles Memorial Coliseum, and the
8 Hollywood sign. Depictions of Nike, goddess of
9 victory, Nike's wings, and the winged Victory of
10 Samothrace. Did I pronounce that correctly?

11 MR. MENNA: Yes.

12 MS. STAFFORD: Thank you. And other
13 references to the Olympics, for example, the torch.
14 We have not divided this portfolio into obverse and
15 reverse candidate designs. So you'll see all of the
16 options and discuss the potential pairings. So we'll
17 move through the candidate designs. We have design
18 one. This design was identified by our liaisons with
19 the Olympic -- U.S. Olympic and Paralympic Properties
20 as a strong design. Two, three, four, another
21 designed identified by our liaisons, with the U.S.
22 Olympic Games and Paralympic Properties. Five, six --

1 design six was identified by our liaisons as well as a
2 preference, a recommendation by the U.S. Commission of
3 Fine Arts for the obverse. Design 7, 8, 9, 10, 11,
4 13, and 14. 13 and 14 were identified as strong
5 designs by our liaisons, and 14 was identified as the
6 recommendation by the CFA as the reverse. Although
7 there were some recommendations by the CFA starting
8 with the reverse that you're seeing here. They
9 recommended that the design be slightly revised to
10 pull in so you can see more of the Coliseum. And the
11 obverse, if we can go back to design 6, they made some
12 observations that the weighting of the LA 28 emblem
13 and the Paris 2024 could potentially be reconsidered
14 to make them a little bit more equivalent. I do know
15 our chief engraver has thoughts on both of those
16 suggestions by the CFA. If at any point you would
17 like to hear those Chairman Brown. That concludes the
18 candidate designs.

19 DR. BROWN: Thank you so much. I would
20 like to ask the committee, are there any technical or
21 legal questions that you have about this program or
22 these designs before we begin our general discussion?

1 Art?

2 MR. BERNSTEIN: This is Arthur
3 Bernstein. Could you bring up design nine? I had a
4 technical question. I wasn't clear what that item is
5 in the middle of the design.

6 MS. STAFFORD: Joe?

7 MR. MENNA: I think all the artists, in
8 different ways, tried to answer the call to
9 incorporate the Nike of Samothrace, some very
10 literally with the statue itself, some with winged
11 victories based on Greek, that vase painting and
12 mosaics. And this one is just the wing, also
13 symbolically representing the Nike.

14 DR. BROWN: Thank you.

15 MR. MENNA: Sure.

16 DR. BROWN: Any other questions from
17 the committee? Hearing none. Seeing none. Before we
18 begin our (inaudible) consideration and given the
19 robust agenda that we have before us, for efficiency,
20 let me suggest that committee members feel free and
21 comfortable to, say, pass or a single sentence to
22 support a particular candidate design should a member

1 who precedes you articulates sufficiently your view.
2 For the benefit of the court reporter and the public,
3 I ask that you state your name when you -- before you
4 begin speaking. Let us begin our consideration.
5 Let's begin with Dennis Tucker.

6 MR. TUCKER: Thank you, Mr. Chair. And
7 I apologize. I did have a question. I'll keep this
8 brief. I was wondering if these medals will be made
9 available for public sale?

10 MS. STAFFORD: That has not been a
11 discussion for us. We have no decision on that.

12 MR. TUCKER: Thank you. I like the
13 kind of urban art feel of number one. That was a
14 design that caught my eye, and I think it would make a
15 very nice obverse. And then, 13 and 14 really jumped
16 out at me as strong designs for the reverse. So those
17 are the two that would have my support.
18 Congratulations to the Mint artists on a great
19 portfolio.

20 MR. MORAN: Thank you.

21 DR. BROWN: Thank you. Mike?

22 MR. MORAN: This is Mike Moran. I was

1 particularly taken by the image of number six. To me,
2 it struck a note that is what I envision an Olympian
3 coin or medal to look like. I also like 13 and 14,
4 but I prefer 13 over 14 because the Memorial Coliseum
5 to me is more recognizable in that presentation than
6 it is in 14. That's it.

7 DR. BROWN: Thank you so much. Peter?

8 DR. VAN ALFEN: I'm happy -- this is
9 Peter Van Alphen. I'm happy to agree with Mike and
10 the CFA. O-06, I think, would work well with
11 adjustments to the waiting and R-14 or R-13.

12 DR. BROWN: 13.

13 DR. VAN ALFEN: 13. Yeah. So happy
14 with those selections. Thank you.

15 DR. BROWN: Thank you. Harcourt?

16 DR. FULLER: Thank you, Mr. Chairman.
17 This is Dr. Harcourt Fuller. I really, really like O-
18 04, because I think it represents both cities well.
19 And I will also endorse R-13. Thank you.

20 DR. BROWN: Thank you. Art?

21 DR. BROWN: This is Arthur Bernstein.
22 For me, a fundamental principle was that at least one

1 side of the coin, the medallion should spell out the
2 names of both cities. And I mean spell out, I would
3 like to see the words Los Angeles, not just LA. And
4 I'd like to see Paris. And for that reason, I lean
5 towards design four. I find it elegant, and you have
6 the famous imagery of the two architectural features
7 of each of the cities. For the other side of the
8 medallion, I liked design nine. If we're featuring
9 the names of the cities on one side of the medallion,
10 I like the idea that the flags of the two nations
11 would be on the other side of the medallion. Thank
12 you.

13 DR. BROWN: Thank you so much. Donald?

14 MR. SCARINCI: First, very briefly, and
15 in general, whatever is going on in the chief
16 engraver's office, please keep doing it. This is a
17 fabulous grouping. Not just in this set, but what
18 we're seeing today is just a fabulous -- it's kind of
19 fresh. I mean, that's the word I would describe it.
20 So having said that briefly, and I could say a lot
21 more about that, but good job. Good job, Joe. And I
22 think number one is an opportunity not to be missed.

1 It does spell out -- it does name the two cities,
2 which I agree is an important feature. It has to be
3 on this piece somewhere. It's different. It's
4 modern. I just think it combines sort of classical
5 with the new. It achieves what you're looking to
6 achieve. For those who think who like O-04, just take
7 another look at that before you vote, because that's
8 really kind of collagey and if we're going to do --
9 and if we're going to make a depiction of the two
10 cities, we would be duplicating this if we go with the
11 R-14, R-13, R-14, right? So I don't think you need to
12 duplicate the reverse on the obverse. And it seems
13 like everybody's going with either 13 or 14 for the
14 reverse. So I would ask you to reconsider support
15 against number four. As a kudo -- as a design kudo
16 number five and number seven, you know, are just -- I
17 just think stunning. You know, I think the classical
18 illusion in five, I get a feeling we're going to see
19 more of that, and that's all good. I don't like, you
20 know, what's going on above it, but number seven is
21 modern. It's sleek. It does unfortunately not have
22 the names of the two cities, which I agree is, as, you

1 know, Art said, I agree that's an important design
2 element. As to number six, I don't see the
3 fascination with it to be honest. I think it's kind
4 of whimsical. It looks like a ballet dancer in
5 classical garb carrying the Olympic torch. You know,
6 I don't think ballet is an Olympic -- is a competition
7 in the Olympics. I'm not sure, but I don't think it
8 is. So I just don't see, you know, and then there's
9 the rays, you know, kind of just there. So it's
10 probably my least favorite, you know, of the ones
11 we've talked about. And I'm sorry I spoke so long,
12 but that's it.

13 DR. BROWN: Thank you. Thank you for
14 your thoughtful comments. We appreciate that. Let's
15 move on to Kellen.

16 MR. HOARD: Thank you. I also thought
17 14 was a really compelling design. You know, I felt
18 like it had a perspective, which is what we don't
19 usually see on -- we usually see depictions on coins
20 but being maybe not an immersive perspective. And I
21 feel like when I'm looking at this, when I have that
22 perspective, it's kind of an example of showing not

1 telling in many ways. And I think it, you know, takes
2 advantage of the three-inch space well. I think it
3 uses its space effectively. I also was kind of
4 surprised with myself that I liked one. I didn't
5 think I would, and at first glance, I didn't. But in
6 reflection, I do. The more I look, I feel that it is,
7 you know, it's creative, it uses space well. It
8 stands apart stylistically. It combines the classical
9 and modern elements interestingly. I also want to
10 give a shout out to seven. I thought seven was
11 really, really kind of neat and did space well, but
12 for the same reasons as Donald. I don't think I want
13 to give it artistic credit, but maybe not necessarily
14 have it be one of the options here, and it doesn't
15 maybe pair stylistically with some of the other ones.
16 And then also, I agree with Donald on four and six in
17 terms of four kind of looking a little collagey for my
18 taste, but still interesting. And six being fine, but
19 just not maybe holding up to some of the other really
20 fantastic designs in the portfolio. I might diverge a
21 little bit in that I would propose 14 be the obverse
22 and 1 be the reverse. The reason being, like I said,

1 I think when I'm picking up a coin or a medal for the
2 first time and I see one that has a really established
3 point of view or perspective, like this one, it really
4 draws me into the piece and makes me want to look at
5 it more closely. It makes me want to actually engage
6 with that piece more. And I think this design does
7 that really effectively. It makes me want to pick up
8 that piece from the table and look at it closely and
9 turn it over to see what's on the back or on the
10 reverse, which is itself another quite interesting
11 design in one. One is interesting, but I don't feel
12 like it draws me into the piece quite as much. So I
13 feel we should have it on the medal, but really draw
14 our viewers in, express our creativity, express this
15 transition between cities with 14 as the obverse and
16 one as the reverse. Thank you.

17 DR. BROWN: Thank you. Turn to Chris?

18 DR. CAPOZZOLA: All right. This is
19 Chris Capozzola. Again, I'm excited about this
20 portfolio, and overall, I'm very excited about 13 and
21 14. I had been thinking about them as the reverse,
22 but now, hearing Kellen, I'm not so sure. I would

1 lean a little more toward 14 because it's just a
2 little bit cleaner. I think it successfully conveys
3 from A to B, from Paris to Los Angeles, which is one
4 of the tasks of this medal that I liked a lot. I also
5 was very excited about one on the following grounds
6 that this should be a coin that looks like it was --
7 or a medal that looks like it was struck in 2024, not
8 in 1920 when the Paris Olympics happened, or 1932, and
9 in Los Angeles, and this has a sort of much more
10 modern and contemporary feel. I do have some concerns
11 about number four. In particular, I felt that the
12 angle of movement is in the wrong direction. It
13 almost looks as going from Los Angeles to Paris rather
14 than the other way around. And then just in terms of
15 accuracy, the Eiffel Tower is not surrounded by trees,
16 and Los Angeles appears twice here LA. Depending on
17 what that symbol is on the top and Los Angeles at the
18 bottom. So those are some concerns that I have there,
19 but a lot of enthusiasm.

20 DR. BROWN: Thank you. John?

21 MR. SAUNDERS: Yes.

22 DR. BROWN: Colleagues, I must confess

1 that you all have articulated points of view that I
2 embrace in some ways and others I do not. But I would
3 probably give my vote for the obverse to be 14 and the
4 reverse to be one for the reasons that have been
5 articulated. Are there any additional comments or
6 motions from members at this time?

7 MR. BERNSTEIN: This is Arthur
8 Bernstein. I had one other comment I forgot to make
9 when I first spoke, and at the risk of sounding like a
10 grouchy old man, I was not supportive of design number
11 one or two because to me, the words, Los Angeles, I'm
12 assuming that's meant to emulate graffiti, which to me
13 is a crime. And I didn't want to glorify the crime of
14 graffiti.

15 MR. SCARINCI: If I may? Graffiti is
16 art.

17 DR. BROWN: Joe Menna?

18 MR. MENNA: Yes. Interesting topic to
19 bring up as Banksy's identity was just revealed
20 yesterday in the press. Graffiti, yes, in the old
21 days was definitely an act, but it is a form of
22 protest that dates back to the Roman Empire. But

1 street art, which is not graffiti, which is graffiti
2 legal, is ubiquitous across the country and one of the
3 most prevalent and Avant-garde art forms out there.
4 I'm not saying this embodies that, but just talking
5 about street art in general, and I'm not trying to
6 correct you or change your opinions that aren't
7 validated. Thank you.

8 DR. BROWN: Thank you.

9 DR. FULLER: Mr. Chairman?

10 DR. BROWN: Yes, please. Harcourt?

11 DR. FULLER: This is Dr. Fuller. Yeah,
12 I just want to comment as well. I think that with
13 many kind of, shall we say, popular styles of art,
14 sometimes they start out one way in which they are
15 unlawful, not really valued, and over time they become
16 mainstream, whether we're talking about genres of
17 music or art. And I think that graffiti or street art
18 has, you know, has been popular both in LA and other
19 American cities and certainly in Paris. So I think
20 that the connotation of graffiti or street art has
21 drastically changed to an accepted and respected art
22 form today. Thank you.

1 MS. STAFFORD: Chairman Brown, the
2 chief engraver just reminded me to share with the
3 committee this element, this type of element or
4 approach. Street art, kind of a grittiness, was
5 actually part of the input that was provided by our
6 liaisons at the U.S. Olympic and Paralympic Property.
7 So it was a response by the artists to that.

8 DR. BROWN: I wonder if any of the
9 liaisons would like to add any further comments based
10 on what they've heard from the committee members?

11 MR. ZEYTOONJIAN: Sure. This is Peter
12 Zeytoonjian, with U.S. Olympic Paralympic Properties.
13 Thank you for your time. I tend to agree -- first, I
14 would just say thank you for your time today. The
15 Olympics have not been in the United States since
16 2002, four months after September 11. So a generation
17 has not seen the Olympics in the United States. And
18 what will happen at the end of the Los Angeles Games,
19 Los Angeles, along with Paris and London, will be the
20 only three cities to host an Olympic Games ever, both
21 winter and summer. As it relates to the designs here,
22 I personally tend to lean towards 13 and 14 and do

1 prefer a goddess of victory on whatever side is
2 appropriate based on your knowledge here. As a relief
3 to the street art comment, part of the emblem of the
4 LA 28 Grant is actually around street art. And in Los
5 Angeles, there's murals all over the city that are
6 actually commissioned versus, you know, under bridges
7 that people take pictures from. So it's part of the
8 culture of LA.

9 DR. BROWN: Thank you.

10 MR. SCARINCI: Mr. Chairman. If I can
11 just say one brief thing about street art. I happen
12 to collect pictures of street art. It is all over the
13 country. It's international. It's totally something,
14 you know, very modern, very us, very 21st Century,
15 even though it's been around since -- as the chief
16 engraver says, since ancient times. And I'd like to
17 even see more of this kind of thing on future designs,
18 so I encourage it. I hope the rest of the committee
19 will have more discussions about street art, I'm sure,
20 you know, in private conversations that don't relate
21 to any coins, but I encourage it. I think it's
22 brilliant to use it in this context, you know, and in

1 this form. It's just very American.

2 DR. BROWN: Thank you so much. Let me
3 suggest something for the committee to consider. As
4 from a process standpoint. We'd like to really be
5 clear about what we expect on one side of this medal
6 and the other side of this medallion, rather -- and
7 the other side. So let me suggest that as we score,
8 that we are clear about what's the obverse and what is
9 the reverse. So we're going to make sure that when we
10 add the score sheet, modify it to be able to
11 accomplish that. So if there's any question? Please?
12 Just make sure you ask Joe. So let me do this before
13 I go do that about the scoring. Let me come back to a
14 chief and waiver.

15 MR. MENNA: Thank you, Mr. Chairman.
16 Menna (inaudible) 13 or 14. I just wanted to add a
17 comment regarding I think it was brought up that the
18 CFA recommended zooming in so that the Forum could be
19 seen more. And I understand the literal utility of
20 that. But from a compositional standpoint, the way
21 the artist has made the Forum carry over the Arc de
22 Triomphe's horizontal along the bottom, that serves as

1 the pediments for the two sculptural compositions, it
2 gives you a strong horizontal. And the way the Forum
3 points up towards the logo arc framed by the arc of
4 the arc, to say it like that, I think there is a
5 structural integrity to this that adding a literal
6 kind of photographic or cinematic zoom in, it would
7 lose the structural integrity. I think it's more
8 solid. I think as a designer, the committee might
9 consider that it may be more solid like this. And
10 that's just my perspective, and I'm not trying to
11 change anyone's opinion.

12 MS. STAFFORD: And it's a three-inch
13 planchette.

14 MR. MENNA: Yeah. It's a three inch --
15 this is like a Congressional Gold Medal size. This is
16 going to read just beautifully. I mean, the Coliseum,
17 the form is the one with Richard (inaudible) Miller's.
18 I mean, with Richard what's his name's. Horrible
19 sculptures on top of it.

20 DR. BROWN: So let me come back to the
21 process as we go forward, because I saw the hand of
22 Dennis -- I think of Chris, Dennis.

1 DR. CAPOZZOLA: My question was
2 answered. I have no questions.

3 MR. TUCKER: My question was answered
4 as well. Thank you.

5 DR. BROWN: John, do you want to weigh
6 in on this in terms of your view of these candidate
7 designs?

8 MR. SAUNDERS: I just got on the thing.
9 I'm not quite sure how I did it. I've got somebody
10 from my office on the way to my house to set up teams.
11 I've been trying to log on through Zoom and your IT
12 department is trying to tell me how to get Teams and I
13 don't think you'll get it. Where are we, Dr. Brown?
14 I'm lost.

15 DR. BROWN: I tell you what, John,
16 we'll come back to you perhaps on the next one --

17 MR. SAUNDERS: That'd be fine.

18 DR. BROWN: -- if you don't mind?

19 MR. SAUNDERS: That'd be great.

20 DR. BROWN: So just as a reminder, my
21 colleagues from a process going forward of the scoring
22 that we want to make sure that we indicate clearly on

1 the score sheet what is the obverse and the score with
2 respect to that and what is the reverse. How do we do
3 that? From a compilation standpoint, I'm not sure how
4 to do that?

5 MR. WEINMAN: This is Greg Weinman,
6 maybe as a point of convenience maybe one possibility
7 is score and then have a subsequent conversation about
8 what would make a good offer. Otherwise, I won't be
9 able to capture the points properly.

10 MS. STAFFORD: Yeah.

11 DR. BROWN: Any reservation or
12 objection to that approach? Hearing none. Seeing
13 none. Then committee will now score the candidate
14 designed for the National Medal for the use of a 2028
15 Los Angeles Summer Olympic Games handover medallion
16 during the closing ceremony for the 2024 Paris Summer
17 Olympics. Please provide your complete score sheets
18 to Greg Weinman, counsel to the CCAC who will tally
19 them and present the results.

20 MS. WARREN: And this is Jennifer
21 Warren. For those remote please send them to Greg
22 Weinman on his email. Are we going into a five-minute

1 recess, sir?

2 DR. BROWN: Can we take five minutes,
3 please? Recess for five minutes.

4 (Off the record.)

5 MS. WARREN: Back to you, Dr. Brown.

6 DR. BROWN: We are back. I now
7 recognize Greg Weinman to present the scoring results.

8 MR. WEINMAN: Good morning. With nine
9 members scoring, that means the highest possible score
10 is 27. So out of possible 27, design number one
11 received 23 points making it tied for a high scoring
12 design. Design number two received three points.
13 Number three received three. Number four received
14 seven. Design number five received four points.
15 Design number six received 13. Design number seven
16 received seven points. Design number eight received
17 two. Design number nine received five. Design number
18 10 received one. Design number 11 received one.
19 Design 13 received 17. And Design 14 also received
20 23. So the two high scoring designs are LA 01 and LA
21 28 Design 14 with the --

22 MR. MORAN: I'm good with that.

1 MR. WEINMAN: So with that, you may
2 recommend you entertain a motion to start?

3 DR. BROWN: Obvious reason. Mike?

4 MR. MORAN: Thank you, Dr. Brown. Mike
5 Moran. I move that we accept these two designs as the
6 obverse and reverse first motion. Second motion is
7 that we treat 01 as the obverse and 14 as the reverse.

8 DR. BROWN: Is there second on the
9 motion?

10 DR. VAN ALFEN: Peter Van Alfen,
11 second.

12 MR. HOARD: And that's on the first
13 motion or --

14 DR. BROWN: Can you repeat the motion?

15 MR. MORAN: No. First motion is to
16 accept the two designs chosen as number 1 and number
17 14. That's the first motion.

18 DR. BROWN: Thank you. Is there a
19 second on that motion?

20 DR. VAN ALFEN: Peter Van Alfen,
21 second.

22 MR. MORAN: And the second motion is

1 that we treat number 1 as the obverse. Number 14 is
2 the reverse. DR. BROWN: Okay. My apologies.

3 DR. VAN ALFEN: Second.

4 DR. BROWN: A second. Oh, let's take
5 the first motion. All those in favor, aye.

6 GROUP: Aye.

7 DR. BROWN: Any opposed? Any
8 abstentions? First motion carries.

9 Let's go to the second. motion. All
10 those in favor, aye.

11 GROUP: Aye.

12 MR. HOARD: Are we able to speak on the
13 motion first to discuss the motion?

14 DR. BROWN: You certainly may. Please.
15 Thank you.

16 MR. HOARD: I would -- so this is
17 Kellen Hoard. I would support actually having 14, as
18 I mentioned earlier, as the obverse rather than the
19 reverse. As I said previously, you know, I'll keep it
20 short. I think the 14 what it does really effectively
21 is it draws you into the medal with a certain
22 perspective, is that it's a piece that, you know, kind

1 of with the traditional CCAC lens that you want to
2 pick up off the table or that if you're handing it
3 over to, you know, from mayor to mayor, it's something
4 that when you see it firsthand, it feels like there's
5 that transition, like there's that continuity. It
6 feels like it's a piece that's compelling, that shows
7 up really nicely on the three-inch medal, and that
8 allows you to kind of dive into all the detail that it
9 has on that obverse.

10 And then you turn to the reverse
11 because you're intrigued by the obverse and you're
12 able to see further imagery. You're able to see the
13 cities more explicitly laid out. You're able to see a
14 transition from more of a classical style to more of a
15 modern style. And it feels like this is kind of the
16 momentum of the piece, is that you're actually turning
17 the coin to experience a different design elements and
18 going from kind of almost a detailed, heavy piece to a
19 more simple piece. For that reason, I really think
20 that it's worth having 14 as the obverse, because,
21 again, it really makes you feel like you're actually
22 immersed in the medal, and that's exactly what we want

1 to achieve through our obverse medallions. Thank you.

2 DR. BROWN: Thank you so much. Any
3 further comments on the motion?

4 MR. TUCKER: This is Dennis Tucker.
5 Thank you, Mr. Chair. I have to disagree with that.
6 I actually find number one to be the most compelling
7 and visually arresting design of the two. I
8 approached this almost the way we would look at a
9 Congressional Gold Medal, where the obverse is
10 typically more active. We think of that as being the
11 verb of the medal, and then the reverse is allowed to
12 be more static, the noun, if you will. And I think
13 that if we call it O-01 and R-14 accomplishes that. I
14 do think that 1 is something that would attract your
15 eye held at arm's length. It's innovative, it's bold,
16 it is intriguing. And 14 is also a very attractive
17 design, but you turn it over and can spend some time
18 with that as well on the reverse. So I like Mike's
19 motion. Thank you, Mr. Chair.

20 DR. BROWN: Thank you. Any further
21 comments on the motion? Hearing none. Seeing none.
22 Now we're speaking to the motion that Michael said.

1 All those in favor, aye.

2 GROUP: Aye.

3 DR. CAPOZZOLA: That is 1 is O-01, R-
4 14.

5 DR. BROWN: That's correct.

6 DR. CAPOZZOLA: All right.

7 DR. BROWN: Any opposed?

8 DR. CAPOZZOLA: Nay.

9 DR. BROWN: Any abstentions? The
10 motion carries. Are there any other further motions?
11 None. And if all discussion has concluded, I'd like
12 to take this time to thank our stakeholders because
13 this has certainly been an interesting and we know
14 this will be an enjoyable experience that we'll get to
15 observe when the handover takes place. Thank you so
16 much, Peter and Taylor, for attending.

17 We will now review the reverse
18 candidate designs for the 2025 American Innovation \$1
19 coin program honoring innovation in Arkansas. April
20 Stafford, Chief of the Mints Office of Design
21 Management, will introduce the program and present the
22 candidate designs.

1 MS. STAFFORD: Thank you. First, some
2 background on this program. It is Public Law 115-197,
3 the American Innovation Dollar Coin Act that requires
4 the Secretary of the Treasury to mint and issue dollar
5 coins with the reverse design honoring innovation or
6 innovators from each of the 50 states, the
7 territories, and the District of Columbia. In
8 accordance with the act, the Mint worked with the
9 governors of each state to be honored in 2025 to
10 develop design concepts for the coins. These concepts
11 have been approved by the Secretary of the Treasury.
12 The first two states to be recognized in 2025,
13 Arkansas and Michigan, are presented here. The
14 remaining two, Florida and Texas, will be presented in
15 early 2024. As always, the governors were asked to
16 propose between one to three design concepts and
17 artists created designs based on the concepts proposed
18 and subsequently approved by the Secretary. The Mint
19 collaborated with liaisons and experts from each state
20 in developing the following candidate design. The
21 obverse design for this program will remain the same
22 as in previous years and will contain a unique gear

1 shaped privy mark to distinguish this year's coins.
2 So we have one concept from Arkansas, and that is Raye
3 Montague. Some background on this incredible
4 innovator. Raye Montague, born on January 24th, 1935,
5 in Little Rock, Arkansas, was an American naval
6 engineer and innovator of computer aided design of
7 naval ships. She's credited with the first computer
8 generated rough draft of a naval ship for the United
9 States Navy. After graduating high school in 1952,
10 she longed to major in engineering, but racism and
11 misogyny prevented her from pursuing a degree in the
12 field. In 1956, she graduated from the Arkansas
13 Mechanical and Normal College, now The University Of
14 Arkansas at Pine Bluff historically Black University
15 with a degree in business. That same year, she moved
16 to the Washington, DC area and was hired by the United
17 States Navy as a clerk typist. With her desk next to
18 the engineering station, she would observe the
19 engineers and fill in when they were out. Her desire
20 to rise in the ranks drove her to take computer
21 classes at night while she continued to learn on the
22 job. In 1971, she developed the first automated

1 system for selecting and printing ship specifications
2 and became the first person ever to design a United
3 States Navy ship using a computer. It would typically
4 take two years to create a design of a ship on paper.
5 Nevertheless, due to the urgency of her task, which
6 came directly from President Nixon during the height
7 of the Vietnam War, she was given only one month to
8 design the first draft for the Oliver Hazard Perry
9 class-frigate. She finished the design in under 19
10 hours. In 1972, the navy awarded Montague its
11 meritorious civilian service award for her
12 groundbreaking work. She was inducted into the
13 Arkansas Black Hall of Fame in 2013 and the Arkansas
14 Women's Hall of Fame in 2018. The required
15 inscriptions on these designs are United States of
16 America and Arkansas. We are very pleased to have
17 with us today as Representatives, David Montague, son
18 of Raye Montague. He's also the Associate Vice
19 Chancellor for Academic Affairs and professor of
20 Criminal Justice and Criminology at the University of
21 Arkansas at Little Rock. We also worked with Blake
22 Wintory, who is at the Arkansas Heritage Museum, and

1 I'd like to ask David Montague to say a few words to
2 the committee, if you wouldn't mind.

3 MR. MONTAGUE: Hopefully my mic is
4 working. Can you hear me okay?

5 MS. STAFFORD: Yes. Thank you.

6 MR. MONTAGUE: Great. First of all,
7 thank you so much for that wonderful introduction.
8 And to the group assembled here as the son of Raye
9 Montague, someone who grew up observing her and her
10 career and then later what she did try to inspire
11 others based on her experiences of overcoming
12 obstacles. I cannot tell you how much this honor
13 means to me and how much it would mean to so many
14 others in our state and beyond to have her selected
15 for being honored on the dollar coin. I briefly just
16 want to say, in addition to the accolades that were
17 mentioned about her career, I think what a lot of
18 people need to understand about her is that she
19 overcoming those obstacles was never a bitter person.
20 She used them to try to open doors for others along
21 the way during her career that lasted 33-and-a-half
22 years in the Navy and did become a professional

1 engineer as well as a registered professional engineer
2 in Canada. And she used those opportunities to also
3 do the same type of inspiration of others in her
4 retirement. So I think that this coin certainly
5 represents not only her commitment to our country,
6 because she certainly was very proud to protect our
7 sailors and Marines and building ships, but certainly
8 goes a long way to continuing her legacy and her dream
9 to inspire others far beyond her passing, which
10 happened in 2018. Thank you again.

11 MS. STAFFORD: Thank you so much. And
12 just for everyone's awareness, when we move through
13 the portfolio of candidate designs, we will just
14 simply introduce them by number. I want to assure
15 everyone the committee has received in advance the
16 design descriptions for each of the designs, and we'll
17 be sure to make those available and they'll be entered
18 into record.

19 All right. So we will move on to the
20 candidate design. We have first design one. This
21 design is the secondary preference of the family, with
22 consideration or suggestion that should this be

1 recommended to the secretary that the clothes be
2 updated to be more reminiscent of what her family
3 remembers her wearing most often, that would be office
4 attire.

5 Design two, this is the first
6 preference of the family. It is also the
7 recommendation of the Commission of Fine Arts. I
8 should note that this program has a requirement to
9 avoid head and shoulder portraits. We realized late
10 in the development process that this design would need
11 to be amended in some way to either include a hand or
12 include more torso. That actually was part of the
13 recommendation of the CFA. We shared that same
14 requirement with them, and they recommended that this
15 be adjusted so that Raye Montague is pulled out and
16 you see more of her torso. And we, of course, are
17 ready -- our chief engraver is ready to speak to that
18 should you want information about a vision for how
19 this might be adjusted.

20 Designs three and three A and design
21 four, that concludes the candidate designs, Chairman.

22 DR. BROWN: Thank you so much.

1 MR. WEINMAN: Real quickly, Dr. Brown,
2 if I could. For the record, I wanted to introduce my
3 colleague, Liz Young, who is the project counselor for
4 the America Innovation Service. She's in the
5 (inaudible)

6 DR. BROWN: Outstanding. To the
7 committee, are there any technical legal questions
8 that you have about this program or this design?

9 MR. HOARD: Sorry. This is Kellen
10 Hoard. For the Head and Shoulders requirements, do
11 all the other designs decide to meet that requirement
12 or they're not considered head and shoulders?

13 MS. STAFFORD: They do.

14 MR. HOARD: Okay. Thank you.

15 MR. TUCKER: Maybe this would be --
16 this is Dennis Tucker. Maybe we could ask Joe at this
17 point to comment on that potential redesign of number
18 two.

19 MR. SCARINCI: Point of order, why
20 don't we just wait and see if there's any passion for
21 the Lilliputian design number two?

22 DR. BROWN: I think in light of the

1 fact that it's favored by the fact the liaison as well
2 as the CFA, it may make sense to get that now.

3 DR. CAPOZZOLA: Okay.

4 DR. BROWN: I do appreciate your --

5 MS. WARREN: And, Dr. Brown, after
6 that, Mr. Saunders has his hand up.

7 DR. BROWN: John, do you have a
8 question about legal or architectural issues?

9 MR. SAUNDERS: Yeah. On three, there's
10 a dial at the top with numbers 7820 and 19 there.
11 What does that mean?

12 MS. STAFFORD: That is a reference by
13 the artist to her groundbreaking work in creating the
14 first draft in under 19 hours.

15 MR. SAUNDERS: Okay. Thank you.

16 DR. BROWN: Thank you. Joe, could you
17 speak to the issue about the body, the torso?

18 MR. MENNA: Yes, Mr. Chairman. This is
19 Joseph Menna. Mr. Montague, I think the way the
20 requirement could be honored would be by the
21 foreground. Not to contradict myself as I spoke about
22 the Olympic being literal, zooming in or zooming out

1 here compositionally. If the ship and kind of digital
2 plane that it is resting on, representing both water
3 and CAD design were reduced in scale you could also
4 pull Ms. Montague's portrait out a little bit, make
5 her a little bit smaller. By doing both in tandem in
6 a way that's balanced, I believe the requirements for
7 not having a double headed coin could be met without
8 the addition of a hand or something that could perhaps
9 make the boat look like a toy or something less noble
10 as this composition presents it. I think it could be
11 very easily affected.

12 DR. BROWN: Any other comments or
13 questions on committee regarding technical or legal
14 issues? Hearing none. Then let us begin our
15 consideration of this program. And I'd like to begin
16 with offering some comments myself. As much as I do
17 see the value in the preferences by Dr. Montague as
18 well as the CFA, I sort of like smiling faces, as the
19 (inaudible) has been recognized from my history. But
20 I like both of these designs and for a number of
21 reasons. One, this presents another opportunity for
22 us to salute the underreported accomplishments of

1 women. Two, that its production in 2025 will be a
2 wonderful complement to the five women to be
3 celebrated in the last year of the American Women's
4 Quarter Program. Three, this accomplishment is even
5 more significant. I had the opportunity to do some
6 Internet searching, Dr. Montague, I saw a picture of
7 your mother holding you around the time that she
8 accomplished this major feat. So I found that
9 phenomenal. And this is a story before us in the
10 month in which we are celebrating veterans. The last
11 reason is a personal one. Her accomplishment occurred
12 in the year I was deployed in Vietnam, so I'm overly
13 thankful for the fact of what she has done. So for
14 that reason, I do favor your preference as well as
15 there are for one. We move to Dr. Fuller.

16 DR. FULLER: Thank you -- excuse me --
17 Thank you, Dr. Brown. I want to highlight that this
18 is one of the great privileges of serving as a member
19 of the CCAC is that we always have an opportunity
20 about, you know, learning about great Americans that
21 most people probably have not heard about. It always
22 educates us, and it always puts a smile on my face

1 when I learn about, again, great Americans that have
2 made great contributions to this country. And with
3 that said, I do like the family's preference of 02,
4 but I also like 01 as well. And if I may, I just want
5 to say something very briefly about 01. Again, this
6 image shows her as very warm, very approachable, and
7 it also highlights her, you know, her contribution to
8 naval history. So I will give this some due
9 consideration, but again, I will go with the family's
10 preference. Thank you.

11 DR. BROWN: Thank you. Peter?

12 DR. VAN ALFEN: Thank you, Dr. Brown.
13 This is Peter Van Alfen. I'm very happy to support
14 the family's first preference for number two, along
15 with the recommendations suggested by Joe Menna and
16 the CFA. I think that this is quite attractive
17 design, and thank you very much.

18 DR. BROWN: Art?

19 MR. BERNSTEIN: This is Arthur
20 Bernstein. I also support the family's preferences.
21 I think 01 is my second place and 02 is my first
22 place. I particularly like the grid pattern over the

1 C relating to the computer assisted design. I thought
2 that was very effective. I had one technical comment
3 or suggestion. I noticed all the other designs use --
4 differentiate the lettering. Arkansas is in one style
5 of lettering, and Raye Montague's name is in a
6 different style. In design two, where many of us are
7 leaning, it's the same style of lettering. And I just
8 wondered if there should be -- I forget, Joe, what you
9 call that little dot.

10 MR. MENNA: Delimiter.

11 MR. BERNSTEIN: Delimiter. Whether
12 there should be some sort of delimiter between
13 Arkansas and Raye. It just sounds like -- to me it
14 looks like it's one name. Thank you.

15 DR. BROWN: Thank you so much. Mike?

16 MR. MORAN: This is Mike Moran. I have
17 a question first for Mr. Montague. Mr. Montague, we
18 have two really different images of your mother here.
19 One when she's obviously older, and another which
20 looks to be more current with when she actually did
21 the design order. My preference would be for number
22 two in terms of the quality of the design. But are

1 you comfortable with that image of your mother that's
2 shown in number two as opposed to number one?

3 MR. MONTAGUE: Can you hear me? Yes.

4 So the question is, am I comfortable with the image of
5 my mother in AR 02 --

6 MR. MORAN: Yes.

7 MR. MONTAGUE: -- more so -- yes, I am.
8 And it's -- as I told Russ, who's actually fantastic
9 to work with during this process, the image in number
10 two reminds me more of her. I mean, it really looks
11 like her in real life to me. And I like the fact that
12 of her looking over the ship with that image. And it
13 reminds me of when she and I would do coin collecting
14 when I was a child. So it really does bring back a
15 lot of memories. I also showed that one to my child -
16 - I'm sorry -- college students. And she agreed with
17 me as well. So, yes, the answer is that I do like the
18 image in number AR 02 more.

19 DR. BROWN: Thank you, Dr. Montague.

20 MR. MONTAGUE: You're welcome.

21 DR. BROWN: Kellen?

22 MR. HOARD: Thank you. I've been a

1 little bit persuaded here. At first, I was more in
2 favor of image one. I'm like you, Dr. Brown, I like
3 it when they're smiling. I think that's nice to look
4 at. I think it's an interesting design. I like how
5 they put the text alongside or how they oriented the
6 text there. I thought they communicated a bunch of
7 things interestingly and clearly and explicitly. But
8 you all have gotten me, you know, pretty much tied
9 also with design two there. And design two is fine
10 for me as well, pending, you know, maybe a shift in
11 the perspective on the head and shoulders.
12 Specifically, one of my concerns there, and it sounds
13 like that might address it, is she a little bit to me
14 looks like a giant looking over the horizon and kind
15 of coming up from the globe to come look at this
16 design, and it was a little disconcerting for me. But
17 if we're able to adjust the head and shoulders a
18 little bit, I think that'd be fine. So, yeah, I'm
19 fine with one or two.

20 DR. BROWN: Thank you so much. Turn to
21 Donald?

22 MR. SCARINCI: Listen, I really like

1 Jonathan Swift, and I really enjoyed the series of
2 little people. I think it was the Land of the Giants
3 was the series in the 60s and 70s. And, you know,
4 this is just -- she looks like she's about to eat the
5 ship, right? I mean, you know, and she's more
6 menacing than -- she's more of a menacing figure to
7 the people on the poor ship. And, you know, at least
8 they're not depicted. But this is just a loss -- I
9 don't really like any of these designs with portraits
10 for this particular series. I think this might be a
11 great quarter, you know, in the Women's Quarter
12 series. But as far as an innovation dollar, you know,
13 this is just a huge lost opportunity to have a
14 creative design using computer, you know, using a
15 computer image of a ship. You know, I just think
16 there's so many other things that could have been done
17 here and to make this a great coin instead, this is ho
18 hum, and I'm sure I have great confidence in the
19 engraver's office, they will fix this so it doesn't
20 look like a lilliputian situation, you know, but I
21 think all these designs are horrible. I'm not voting
22 for any of them. And I hope we don't have to listen

1 to portraits and portraits and portraits on this
2 series as well. I know everybody wants a portrait,
3 but, you know, this really isn't the place for it. It
4 does a disservice, not a service, and I'm opposed to
5 it, and I'm voting zero. And now I'll just take my
6 break.

7 DR. BROWN: Thank you so much. As the
8 public will, in fact, appreciate that the committee
9 has a sense of humor from time to time. Chris?

10 DR. CAPOZZOLA: I'm happy to support
11 number two for all the same reasons that have been
12 offered in the past. I do think, you know, I
13 appreciate that although she is not depicted there at
14 the age when she did this work, we're recognizing a
15 lifetime of innovation and contribution to Arkansas
16 and not just one 19-hour segment of it. So I will
17 leave it at that. Although I suppose I'll add a brief
18 comment to our previous comments. But I also do would
19 encourage in the series going forward, thinking as
20 creatively as possible about innovation (inaudible)
21 The artists will be well qualified to tackle that, and
22 I have no doubt that (inaudible)

1 DR. BROWN: Joe?

2 MR. MENNA: I would just say oftentimes
3 in this program in particular, as we've discussed in
4 the past, the Innovators are as much in many cases,
5 the Innovators accomplishments are as much of an
6 innovation, given the unique challenges that they
7 face, to do these things at these times. So I think
8 that's why sometimes the artists present these images
9 just for consideration.

10 DR. BROWN: Dennis?

11 MR. TUCKER: Thank you, Dr. Brown.
12 This is Dennis Tucker. And thank you, Joe, for that
13 comment and my colleagues for this conversation. I
14 think it's touched on some important themes and
15 questions about this program, and we've talked about
16 some of these before, the ideas of representation,
17 especially for minority innovators, and the importance
18 of being seen, and in our case, being seen on American
19 coins. I think that's important. For this particular
20 portfolio, I was actually drawn to R-04 because this
21 is one that shows Mrs. Montague in action and in the
22 act of creation. So I thought that this was a strong

1 design and appealing for those reasons. For R-02,
2 Mike, thank you for bringing up the question of the
3 age she's depicted at. And Chris, thank you for your
4 comments. And to David Montague, thank you for your
5 insight on that. She does not look like the age that
6 she would have been when she was doing this work on
7 the design of this frigate, but it makes sense that
8 this also represents a lifetime of achievement. So I
9 wonder to David Montague if you could speak a moment
10 about your preference of R-02 over R-04 and if R-04
11 was ever in the running and your thoughts on that
12 particular design?

13 MR. MONTAGUE: Yes, so when we -- and I
14 do want to say, I do appreciate all the designs and
15 the work that was put into them. And I do see
16 different things that I like about all of them.
17 Obviously, AR 02, and the first one, AR 01 were my
18 favorites. I did like AR 04, and my family did as
19 well, in the sense that it's the same type of
20 direction you were talking about in terms of some of
21 the background. Now, the tractor feed paper that's
22 showing in the background of that image, that is the

1 type of paper that was used in printers during that
2 time. You know, the older fashioned keyboard just
3 there, I'm glad it didn't show a huge monitor, which
4 is, but back then, the computers were integrated into
5 huge machines. They weren't separate standalone items
6 at that time. The background material itself, I
7 think, looks really good. The image of her in that
8 one really struck me as not even resembling her to me.
9 And that was kind of the main issue that I had with
10 it, is the fact that it didn't even look like her, you
11 know, and so, that's not an insult to the artist in
12 any way. It's just compared to the others. When I
13 looked at that, it looks more like my Aunt Gladys,
14 which is a relative of mine in that sense. You know,
15 I used to call Aunt Gladys here in Arkansas. She was
16 very inspirational and did inspire my mother. She was
17 a very strong woman. But honestly, I like the
18 background. But to be succinct, the image itself is
19 what threw me off of her.

20 MR. TUCKER: Well, if I could follow up
21 on that, then. And by the way, is it Mr. Montague or
22 Dr. Montague?

1 MR. MONTAGUE: I go by David. It's
2 technically Dr. Montague, but I answer to whatever.

3 MR. TUCKER: Thank you. I prefer the
4 theme of four, the act of creation. I appreciate
5 number two, where she's observing her creation.
6 That's an important thought. But there's something
7 for me, it's more compelling to see her in the act of
8 creation, the act of engineering and innovation. So
9 for me, the composition of four is more compelling.
10 If the portrait of her in four could be improved upon,
11 would that be -- would you prefer that over two?

12 MR. MONTAGUE: I'd say I'd be fine
13 either way. To be honest with you, my preference was
14 ones that were presented to me and to my family.
15 Number 02 really looks the most like her. And there's
16 something special about the design of the frigate is
17 being so clear in 02, you know, the Oliver Hazard
18 Perry. And I've been to know the Dahlgren, you know,
19 the Support Facility in Virginia and to the Navy Yard,
20 and I've got to meet some of the people who served on
21 the Oliver Hazard Perry. And then having been a kid,
22 you know, in the model basin in Carderock, Maryland,

1 and running around and seeing all those things, when I
2 saw the design of the frigate in 02, it most clearly
3 represented something very large and grand and scale.
4 And I like the fact that even though, and I agree with
5 your comments in number four, the R-04, that there's a
6 lot of technical detail in there, when I thought about
7 02, to go back to that for a hot second, please. The
8 grandness of the scale of the frigate, especially the
9 fact that it's resting on the ocean that is designed
10 from a computer system, and then my mother overlooking
11 that process is kind of what struck me immediately.
12 And it was something that one of the other
13 participants here said today that I hadn't really
14 thought about, is looking back at a lifetime of work.
15 And that's something that it wasn't in the front of my
16 mind at the time, but all those factors together,
17 that's the reason why 02 really struck me more. I do
18 like the R-04. From a technical standpoint, I agree.
19 Showing her in action is really nice. This is
20 something, and I don't know what it would look like if
21 they were able to put that image in 02 on 04, R-04.
22 But 02 just hits me as it looks like what I recall and

1 remember from the love of my being a coin collector
2 that my -- I mentioned aunt Gladys, her husband, Uncle
3 Jone -- my great uncle. I didn't have any aunts or
4 uncles, only child of (inaudible) And then later, my
5 mother and I would do as coin collecting in Maryland
6 growing up while she was in the Navy. And so that's
7 why it brings back so many positive memories. And
8 it's something that I think people would find
9 interesting when they start searching, well, who is
10 this Arkansas Raye Montague person? And to me, the
11 graphic design and the grandest, that's what stood
12 out. So it's the image and the grandness of the ship
13 itself with the design of the sea that really struck
14 me the most. But number 04 reverse is quite
15 compelling as well. Just the image of her just really
16 does not fit for me.

17 DR. BROWN: Thank you so much.

18 MR. TUCKER: Thank you, Dr. Montague.

19 MR. MONTAGUE: You're welcome.

20 MR. TUCKER: Wonderful insight. I
21 appreciate that. And that helps me. I think that
22 steers me more towards two. Thank you. Thank you,

1 Dr. Brown.

2 DR. BROWN: Thank you. Harcourt?

3 MR. MONTAGUE: You're very welcome.

4 DR. FULLER: Thank you, Dr. Brown.

5 This is Dr. Harcourt Fuller. I guess what I'm about
6 to say is probably pointless because I was going to
7 opine on what Dennis said. But, Dr. Montague, I hear
8 the passion in your voice with respect to 02 and
9 that's meaningful to me because it's meaningful to
10 you. So, again, I will respect your decision on that.
11 But in any case, I did want to go back to 04, if I
12 may. And I agree with Dennis. When I look at this
13 design, again, this is very clear. I see her
14 designing a ship using a computer. And to me, that is
15 so inspirational to a lot of people to see her design
16 a naval ship for this time period. But again, Dr.
17 Montague, I understand what you're saying about the
18 portrait of her. And so, again, I will respect the
19 family's choice of 02, but these are all great
20 designs. I think people will learn about this
21 wonderful woman once this, you know, this coin is
22 minted. Thank you.

1 DR. BROWN: Thank you so much.

2 MR. MONTAGUE: Thank you.

3 DR. BROWN: John?

4 MR. SAUNDERS: First of all, I'd like
5 to echo somebody else's comment that being part of
6 this committee lets us learn about a lot of
7 interesting people and great people that we might not
8 have learned about otherwise and very glad to learn
9 about Raye Montague. In terms of designs, I agree
10 with Dennis. I like number four because it shows what
11 she did. I mean, number two, it's not clear what
12 happened there. Number four shows me that she's
13 actually designing ship. So it tells the story, I
14 think, a little bit better, but maybe artistically
15 it's not quite as good. People will look up the story
16 anyway. I also like design number one. This goes
17 back to the days when I first learned to program a
18 computer that had a punch card on it. Remember, one
19 of the great fears is dropping a stack of punch cards
20 when they went to paper tape with punch tapes. A few
21 years later, it was so much better because you could
22 never drop your cards and get them out of order. So I

1 like the design. I like the fact it has a punch card
2 that shows how difficult things were to do on a
3 computer back then. Partly apologize for being late
4 here. My people had me set up on Zoom. I was trying
5 to download Teams. Your people walked me through how
6 to do it. The one thing I didn't know was you push
7 the cloud button. That's a download. Usually it says
8 download on other programs. And so even though I --
9 back in the 60s, could write code, I can't use a
10 computer today. So I apologize for my latency. So
11 the story, I like one and four best. I do like the
12 artistic design of two. I kind of agree with
13 something else. Maybe her smiling in it as opposed to
14 kind of just a straight face would be nicer. But I
15 guess I'm in a position. I like all three of those
16 too. Kind of different reasons for each one. But I
17 do like the punch card on there, I mean, that's going
18 back to the days that shows, besides the other things,
19 what somebody designing something on a computer had to
20 overcome. So thank you.

21 DR. BROWN: Thank you so much. Let me
22 just also share with the public that we've had these

1 conversations about innovator versus innovation, and
2 that that's something for which we've come to
3 appreciate. It's been guided by the legislation that
4 we are here actually to actually fulfill what a state
5 says, in fact, represents their innovation for that
6 state. And the other thing I'd like to share with the
7 committee and as well as with the public, my 90-year-
8 old mother, when I show her coins, she sees them and
9 she says to me, what does this mean? And I asked her,
10 what do you mean? If she sees a face, then she says
11 that's something that means something to her as
12 opposed to something that doesn't have a portrait.
13 Look at it from another way, from a child. You can't
14 be what you can't see. So it makes sense from time to
15 time that we clearly identify the portrait associated
16 with the person who's made this phenomenal innovation.
17 Thank you so much for your courtesy.

18 We're going to move right along now to
19 actually -- ask Mike or Joe if you have any additional
20 comments you'd like to open.

21 MR. COSTELLO: I have no additional
22 comments.

1 MR. MENNA: I have none, sir.

2 DR. BROWN: The committee will now
3 score the reverse candidate designs for the 2025
4 American Innovation \$1 coin honoring innovation in
5 Arkansas. Colleagues, each of you have received the
6 score sheets. When you are done, please provide them
7 to Greg Weinman, who will tally the scores and present
8 them back to us once he gets through with them. Let's
9 consider a five-minute break. Five-minute break.

10 (Off the record.)

11 DR. BROWN: We are back and recognize
12 Greg Weinman.

13 MR. WEINMAN: Thank you, Dr. Brown.
14 With 10 members scoring, that means the potential
15 score is 30. So these scores are out of 30. Design
16 number one received 16 points out of 30. Design
17 number two received 24 points out of 30, making it the
18 high scoring design. Design number three received two
19 points. Design number three A received four points,
20 and design number four received 13 points. So once
21 again, design two is the clear favorite with 24 of the
22 possible 30 points.

1 DR. BROWN: Okay. Is there a motion?

2 MR. HOARD: This is Kellen Hoard. I
3 move that we adopt design two with the modifications
4 that we discussed in terms of the head and shoulders
5 to ensure that it meets all guidelines.

6 DR. VAN ALFEN: Peter Van Alfen,
7 second.

8 DR. BROWN: Any discussion on the
9 motion?

10 DR. CAPOZZOLA: This is Chris
11 Capozzola. I would endorse what Art Bernstein said
12 earlier. There's a delimiter between Arkansas and
13 Montague.

14 DR. BROWN: It's a friendly amendment
15 to the motion; do you accept that?

16 MR. HOARD: Yeah.

17 MS. WARREN: John Saunders has his hand
18 up.

19 DR. BROWN: John?

20 MR. SAUNDERS: I was just agreeing to
21 make the same comment and I think there should be
22 something between the two of them. And I think we

1 should consider if we have a portrait with a smile to
2 it, we make -- consider a smile. But I'm happy with
3 it the way it is too.

4 DR. BROWN: Any questions about that?
5 Any further comments about the motion? Hearing none,
6 all those in favor, signify by saying, aye.

7 GROUP: Aye.

8 MR. SCARINCI: I abstain, Mr. Chairman.

9 MR. MORAN: Just because.

10 DR. BROWN: All those opposed, please
11 signify it by saying, nay. And we have one
12 abstention. Thank you. Motion carries. Any further
13 motions on this program? Hearing none. See none. As
14 all discussion on this program has concluded, I would
15 again like to thank and take a moment to thank Dr.
16 Montague for what you have provided to us. It has
17 been invaluable.

18 And for the record, I also like to note
19 that this is one of less than 20 circulated or
20 commemorative coins that have recognized a scientist
21 or scientific accomplishment since the establishment
22 of the 1792 mint.

1 MR. MONTAGUE: Thank you. Thank you
2 for allowing me to participate in this process. And
3 I'm just overwhelmed right now.

4 DR. BROWN: Thank you so much. Have a
5 great remainder of the day.

6 MR. MONTAGUE: Thank you. You all too.
7 Bye bye.

8 DR. BROWN: We will now begin
9 consideration of the candidate designs for the Flowing
10 Hair Gold Coin and Silver Medal. April Stafford,
11 Chief of the Mint's Office of Design Management, will
12 introduce the program and present the candidate
13 designs.

14 MS. STAFFORD: Thank you. The Flowing
15 Hair Dollar designed by then chief engraver Robert
16 Scott, was the first dollar coin struck by the United
17 States federal government with the first minting on
18 October 15, 1794. In 2024, the Mint will offer a 1
19 ounce 24 karat gold coin and 1 ounce silver medal to
20 mark the 130th anniversary of this first mintage.
21 Both the coin and medal will feature the 1794 Flowing
22 Hair \$1 obverse and reverse design. To honor the

1 original, the mint will follow the same minimal
2 inscriptions on the next 1794 Flowing Hair Dollar coin
3 on both the gold coin and silver medal. The original
4 edge inscribed nomination will also be included on the
5 gold coin. The mint presented these designs to the
6 Commission of Fine Arts on October 19. The renders
7 presented faithfully recreated the original 1794
8 coins. After review, the CFA requested the mint to
9 also present for comparison these designs with slight
10 revisions to address alignment concerns on the obverse
11 and reverse. The updated portfolio you'll consider
12 today includes both the original renders that are
13 faithful to the 1794 coins and revised renders per the
14 CFA's request. Note that this offering would be
15 separate from the American Liberty Biennial Program.
16 So starting with the obverse, this image of the
17 proposed 2024 obverse --

18 MS. WARREN: We're not sharing.

19 MS. STAFFORD: There we go. This image
20 of the proposed 2024 Flowing Hair Dollar, 24 karat
21 gold coin and silver medal obverse presents the
22 original 1794 silver dollar with an updated 2024 date

1 and retains the Liberty inscription. The portrait of
2 Liberty faces right and is surrounded by 15 stars,
3 representing the 15 states that had ratified the
4 Constitution by 1794. As with the 1794 silver dollar,
5 the silver medal, the gold coin will incuse the
6 denomination on the edge of the coin. I apologize.
7 As with the 1794 silver dollar that was originally
8 created, the gold coin in 2024 will incuse the
9 denomination on the edge of the coin as follows, 100
10 cents, \$1 or unit with decorations separating each
11 word. Moving on to the revised version. This revised
12 version slightly shifts the 2024 inscription to the
13 right to center it between the stars at the bottom of
14 the design. So I don't know if we can go back and
15 forth easily between the original and the revised.
16 Okay.

17 Moving on to the reverse. This image
18 presents the proposed reverse design for both the
19 silver medal and gold coin versions. As in the 1794
20 original, a laurel wreath surrounds an eagle with
21 spread wings in the center. An early predecessor of
22 the American heraldic eagle, the design also retains

1 the inscription United States of America. The revised
2 version slightly shifts the inscription United States
3 of America toward the border to create a bit more
4 space between the inscription and the wreath. We
5 could just quickly toggle between the very slight
6 change and the revised. And I will just note, when
7 the CFA reviewed these week before last at their
8 November meeting, their recommendation was for the
9 revised versions to move forward. That concludes the
10 candidate designs.

11 DR. BROWN: Thank you so much. Are
12 there any --

13 MR. MORAN: I have a question for
14 April.

15 DR. BROWN: Please.

16 MR. MORAN: This is Mike Moran. April,
17 does this program have legs? Is there more to it than
18 just the 1794 design rendition? More contemplated in
19 terms of future issues that will follow this one.

20 MS. STAFFORD: So I believe that was
21 part of the CCAC's recommendation; is that correct?
22 That was read and shared in the October version, so

1 that has been shared internally. I can only speak
2 presently to this particular issue. I do know that
3 conversations are going to be taking place, though,
4 about that recommendation.

5 DR. BROWN: Thank you. Are there any
6 other technical or legal questions from the committee
7 about this program?

8 DR. FULLER: Mr. Chairman?

9 DR. BROWN: Yes, sir.

10 DR. FULLER: This is Dr. Fuller.
11 April, I also noticed that -- and I forget which is
12 which, but I think the original version was lighter or
13 darker in shade because when you switched between
14 both, one was lighter, and one was darker; is that a
15 design feature or not?

16 MS. STAFFORD: Not a design feature.
17 I'll ask Joe to comment on that.

18 MR. MENNA: Yeah. Dr. Fuller, just
19 being done in different time periods, not expecting to
20 go to a second version. The digital rendering
21 environment was just a little different. It's just
22 light and shade. They're the exact same basins, exact

1 same relief. It's really just a function of the
2 lighting and the render. There's no difference
3 outside of the aging --

4 DR. FULLER: Thank you.

5 MR. MENNA: -- of the inscriptions.
6 Yes, sir.

7 MS. WARREN: Dr. Brown, John has his
8 hand up.

9 DR. BROWN: John?

10 MS. WARREN: You're muted, sir.

11 MR. SAUNDERS: I have a quick question.
12 Looking at the original versus revised, I feel like
13 I'm a bus dollar variety collector trying to find the
14 differences. On the obverse, besides moving the stars
15 further away from the date, is there any other
16 difference between the revised and the original?

17 MS. STAFFORD: No.

18 MR. SAUNDERS: Okay. Thank you.

19 DR. BROWN: Thank you so much. Chris?

20 DR. CAPOZZOLA: Just a question. What
21 is the diameter of this that's contemplated and how
22 does that relate to the original 1794 dimensions?

1 MS. STAFFORD: So the diameter -- Mike,
2 if you could --

3 MR. COSTELLO: This is Mike Costello.
4 The diameter for the silver will be 1.6 inches. Off
5 the top of my head, I do not know the original. It's
6 definitely smaller.

7 MS. STAFFORD: Do you know the gold
8 coin?

9 MR. COSTELLO: And the gold will be the
10 1.1, I believe, 1.1. (inaudible) No intention to
11 match.

12 DR. CAPOZZOLA: That'd be 34
13 millimeters --

14 MR. COSTELLO: Yes.

15 MR. MENNA: If I can ask -- this is
16 Joseph Menna. Thank you, Mr. Chairman. Chris, the
17 other thing, what makes these things the main
18 difference between the original and the relief, these
19 coins (inaudible) the originals are flat, and these
20 are going to be polished, so they're going to look
21 crisper, and they look more bold. But otherwise,
22 except the original versions with the inscriptions

1 where they were are absolutely faithful. Noetic
2 corresponding to the to the original sculpt. To the
3 original sculpt. The change inscriptions are not.
4 Those are the only differences.

5 MS. STAFFORD: And a quick Internet
6 search by our design manager indicates that the
7 original diameter seemed to be 39 to 40 millimeters.

8 DR. CAPOZZOLA: Thank you.

9 MS. STAFFORD: Uh-huh.

10 DR. BROWN: One other point (inaudible)
11 This is going to be -- the gold is going to be high
12 relief.

13 MR. MENNA: My understanding, and ,
14 Mike, correct me, basically the same with the Liberty
15 program. The gold will be high relief. The silver
16 would necessarily be low relief, bigger coin. Very,
17 very much like the American Liberty Program in terms
18 of relief dimensions --

19 DR. CAPOZZOLA: Thank you.

20 MR. MENNA: -- and planchettes. Yes,
21 sir.

22 DR. BROWN: Thank you so much. Any

1 other questions from the committee? Seeing none.

2 Let's begin our consideration. Let's begin with Mike
3 Moran.

4 MR. MORAN: Thank you. This is Mike
5 Moran. Speechless for a change. No, I guess
6 obviously, the only thing we're being asked to address
7 at this point is whether we prefer the original or the
8 revised. I don't know. There you go.

9 DR. BROWN: Thank you so much. Thank
10 you for your brevity. We appreciate that. Let's move
11 on to Peter?

12 DR. VAN ALFEN: Thank you, Dr. Brown.
13 This is Peter Van Alfen. Since this coin, my
14 understanding, is essentially an homage to the
15 original 1794. I would prefer to maintain the
16 quiriness of the original 1794 issue and therefore
17 would support the original rather than the revised. I
18 think that the quiriness does add some flavor, as it
19 were to this homage and reissue, essentially, of the
20 coin. So that's what I've got to say. Thanks.

21 DR. BROWN: Donald?

22 MR. SCARINCI: So there's a distinction

1 between a reproduction and a restrike, right? And the
2 Mint archives have a great deal to offer to restrike a
3 lot of our, you know, a lot of classic designs. And
4 there's a draw of, you know, of patterns that can be
5 restruck with beautiful designs. And for reproduction
6 coins, I prefer to buy them from the Sunshine Mint. I
7 mean, quite frankly, this is not a coin that I will
8 buy, you know, or have any interest in whatsoever. I
9 understand, you know, collectors are clamoring for
10 these old classics, but all we're doing here is
11 reproducing. You know, we're just making
12 reproductions. We're not -- these are reproductions,
13 good reproduction, right? And if you're going to go
14 with a reproduction, go with something that looks as
15 close as possible to the original. So I would, you
16 know, I also agree with Mike. I would support the
17 original, but, you know, I'm not voting for this
18 because I think it's a waste of people's money.

19 DR. BROWN: Thank you so much. We'll
20 go on to Dennis?

21 MR. TUCKER: Thank you, Dr. Brown.
22 This is Dennis Tucker. I think this will be popular

1 in silver, very popular and reasonably popular in
2 gold. I think some of the going back and forth about
3 the design is academic because these are, as Donald
4 pointed out, renderings or interpretations rather than
5 technological restrikes. But I do prefer the original
6 as well if we're going to go down that road. I have
7 no objection to the revised version, but I think the
8 original is closer to the idiosyncrasy of the 1794
9 coin. Thank you.

10 DR. BROWN: Thank you so much. Let's
11 turn to Art?

12 MR. BERNSTEIN: This is Arthur
13 Bernstein. I find myself wavering between quirkiness
14 and I don't know. I think I'm going to lean towards
15 quirkiness.

16 DR. BROWN: Okay. John?

17 MR. SAUNDERS: The discussion whether
18 the original or the revised seems to me almost
19 unimportant and moot because while the design is
20 clearly the 1794 \$5, it doesn't look anything like it.
21 I mean, anybody that's looked at the coin, it's so
22 stylistically different that it's nowhere close to the

1 original. So if you are going to be that much
2 stylistically different, I don't think it matters
3 whether you maintain the star closer to the date or
4 not. I find that completely moot. But the main
5 question is, do we want this new revised thing that
6 has perfect detail, it shows it off in a way that
7 technically they couldn't do in 1794. And in some
8 ways I like it, in other ways I hate it. But I think
9 that is the big question for any of the times we're
10 using design is we want to use something that takes
11 design but makes it where it doesn't look anything
12 like it because of, you know, the ability to strike
13 things differently now. So that's the question I
14 think we should be discussing. But if you make the
15 changes -- you've made so many changes from the
16 original to this, a couple more changes don't bother
17 me at all.

18 DR. BROWN: Thank you so much. Turn to
19 Kellen?

20 MR. HOARD: Thank you. I actually did
21 have a technical question which I forgot to mention
22 earlier. Is this still going to be laser engraved

1 dyes?

2 MR. MENNA: Yes, these will be laser
3 engraved master dye?

4 MR. HOARD: Master dye. Sure. I'm
5 pretty much ambivalent on the difference between
6 original and revised, but just kind of the committee
7 generally pushing towards original. I think I'd head
8 that way as well. To me, there's not really a reason
9 to shift the date over or shift the reverse out toward
10 the edge. So we might as well maintain the
11 idiosyncrasies, and so, I'll be voting for original.

12 DR. BROWN: Harcourt?

13 DR. FULLER: Thank you, Dr. Brown. I'm
14 indifferent as well. I think there is an argument to
15 be made for both, although, I guess there is something
16 to be said about using modern methods and modern
17 technologies to, I guess you could say recalibrate, if
18 you will, original designs. So I'm indifferent.

19 DR. BROWN: Thank you so much. Turn to
20 Chris?

21 DR. CAPOZZOLA: So those of you who are
22 indifferent may wish to flip a coin. I share some of

1 this uncertainty. I will just observe, we may be
2 setting precedent here by making certain choices if
3 there are others, if this turns into a series or if
4 the Mint contemplates other kind of issuance like
5 that. So we should tread a little bit carefully. But
6 otherwise I think I share some of the flight
7 preference for the original design.

8 DR. BROWN: Thank you so much. Mike?

9 MR. MORAN: This is Mike Moran again
10 who is now going to get off the fence. I think if you
11 continue this program to other designs that are in
12 your library, your portfolio, so to speak, if you
13 start to make modifications for aesthetic purposes, I
14 think you quickly will run into too many issues. It's
15 a lot easier to just stay with the original and let
16 the original imperfections flow through. They're part
17 of the essence of the design to begin with. As to the
18 relief, I agree with Donald and with John that
19 particularly the gold version and the high relief is
20 not going to be very recognizable to a collector who
21 can afford these coins. Most of us can't. I would
22 therefore encourage that when you do the silver, gold

1 but silver, that you try and stay true to as much as
2 you can to the original coin relief that was executed
3 at the Mint in 1794.

4 DR. BROWN: Thank you so much. With
5 respect to the comments from my colleagues here, I'm
6 leaning in the direction that we stay as close to what
7 the original is, recognizing that what we are having
8 here is using modern technology to bring back a
9 beloved design by many collectors. Based on that --

10 MR. MORAN: (inaudible) motion.

11 DR. BROWN: You want a motion?

12 MR. MORAN: Yeah, I'll make a motion --
13 -

14 DR. BROWN: I don't think we need to
15 (inaudible) Please proceed with the motion.

16 MR. MORAN: I move that we recommend
17 that the -- stick to the original designs.

18 DR. VAN ALFEN: And I often second.

19 DR. BROWN: Conversation now about the
20 motion. First, let's go to our chief engraver.

21 MS. WARREN: John Saunders has his hand
22 up.

1 DR. BROWN: Before we do that, you may
2 have some more information from our chief engraver.

3 MR. SAUNDERS: Just briefly, I'm not
4 trying to endorse one or the other. But historical
5 context, the letters, the way that this manifested
6 two-dimensional designs in the obverse and reverse
7 fully the original version. Changing the spacing of
8 letter would be akin to -- stylistically, I understand
9 what John's talking about, but that's just a function
10 of the relief. This manifests the kind of naive,
11 sculptural style of that period, which is embodied by
12 sculptors like William Rush and others very fully. If
13 you're going to change the letters, why not start
14 modernizing the relief, too? This is not a full
15 replica coin. This is not what we did with Peace and
16 Morgan. This is atypical. The only real difference
17 we made from the original because everything embodies
18 the 2D fully is the edge lettering, because that
19 functionally, we could not make the edge lettering as
20 it was on the original and strike it successfully. So
21 this is kind of an odd thing. It's not really a
22 reproduction, but it's also not really -- it's not a

1 replica, rather, because that's a flat coin. But if
2 you do want to, the two-dimensional fidelity to the
3 original is fully attached. I would just submit.
4 Thank you. Unnecessarily, perhaps.

5 DR. BROWN: Thank you so much. I've
6 got a motion on the table. John, do you have a
7 comment on the motion or something else you'd like to
8 speak to?

9 MR. WEINMAN: You're muted, sir.

10 MS. WARREN: You're still muted.

11 MR. SAUNDERS: Yes, I have a comment on
12 the motion and a friendly amendment to it. I
13 understand what Joe's saying. This is something
14 different than the original design, but following the
15 lines of the original design, I would like to see the
16 Mint come back with a design that looks like the
17 original and then voting between the two. I'm not
18 sure that -- I don't like the concept of having the
19 original made better as opposed to original. But I
20 think if we're voting between two things, we should be
21 voting between the original design that looks like the
22 original design and the surrealistic update of the

1 original design that we have here. So I would suggest
2 to Mike that we ask the Mint to give us those two
3 choices and bring this back the next meeting.

4 DR. BROWN: Based on my understanding
5 of what you're recommending, it doesn't seem to me
6 that would be a friendly amendment. That would be
7 something that's contrary to the motion. So you're
8 speaking against the motion that Mike just offered,
9 correct?

10 MR. SAUNDERS: No, I think he's saying
11 we make (inaudible) of it.

12 DR. BROWN: He is not embracing of it.
13 Any other comments or questions about the motion on
14 the table? Hearing none. All those in favor of the
15 motion --

16 MS. STAFFORD: Can you repeat the
17 motion, please? Sorry.

18 MR. MORAN: Somebody repeat it for me.
19 I move that we stay with the original. I think that's
20 all I said --

21 MS. STAFFORD: Thank you.

22 MR. MORAN: -- as presented this

1 morning.

2 MS. STAFFORD: Thank you.

3 DR. BROWN: There being no other
4 comments with respect to the motion on the table. All
5 those in favor of the motion, please signify by saying
6 aye.

7 GROUP: Aye.

8 UNIDENTIFIED SPEAKER: Naye.

9 MR. SCARINCI: One abstention, Mr.
10 Chairman?

11 DR. BROWN: One abstention.

12 UNIDENTIFIED SPEAKER: Aye.

13 DR. BROWN: Any opposed? So, all in
14 favor except for one abstention. The motion carries.
15 It's going to be -- I think it's going to be still
16 valuable to the Mint to do the score and just hand it
17 in; is that fair?

18 MR. WEINMAN: It's not necessary.

19 DR. BROWN: Very good.

20 MS. WARREN: And this is Jennifer
21 Warren. Dr. Brown, we can move to the next portfolio
22 that was due to come up after lunch because my

1 understanding is both of the liaisons are on and they
2 said that would be good, so we could stay on track
3 because we're about an hour ahead, if that's still
4 good with the members?

5 DR. BROWN: Members?

6 MS. WARREN: If you want to take a
7 five-minute break, but --

8 DR. BROWN: Members, what should I do?

9 MR. BERNSTEIN: Let's plod on to the
10 next --

11 DR. BROWN: The next five-minute break
12 --

13 MR. BERNSTEIN: Yeah. Let's take five
14 minutes.

15 MS. WARREN: And then move to the next
16 portfolio?

17 DR. BROWN: Yeah.

18 MS. WARREN: Okay.

19 DR. BROWN: Let's take a five-minute
20 break. Five-minute recess.

21 MS. WARREN: So we'll be doing the U.S.
22 Army Veterans World War II Congressional Gold Medal in

1 five minutes.

2 DR. BROWN: All right.

3 (Off the record.)

4 MS. WARREN: Okay. We are back. And I
5 hand it off to Dr. Brown to move to the U.S. Army
6 Rangers of Veterans of World War II Congressional Gold
7 Medal.

8 DR. BROWN: Good afternoon. Still
9 morning, sorry. Morning. We'll now move to review
10 the reverse and obverse candidate designs for the Army
11 Rangers of World War II Congressional Gold Medal.
12 April Stafford, Chief of the Mint's Office of Design
13 Management will introduce the program and present the
14 candidate designs.

15 MS. STAFFORD: Thank you. Some
16 background on this program. Public Law 117-132 awards
17 a Congressional Gold Medal to the United States Army
18 Rangers Veterans of World War II in recognition of
19 their extraordinary service during World War II.

20 In the United States, Rangers have
21 existed since the 1700s, but following the Civil War,
22 no Ranger units were activated until World War II. In

1 1942 the U.S. Army formed the first of seven Ranger
2 battalions from a pool of selected volunteers. The
3 initial concept combined the British method of using
4 highly trained "commando" units and the military
5 tradition of the United States of utilizing light
6 infantry units for scouting and raiding operations.
7 In fact, the 1st Ranger Battalion received a double-
8 edged "Fairbairn-Sykes" commando knife, a symbol of
9 the British Commandos, after completing their training
10 with the Commandos in Scotland. The first combat
11 operation occurred on August 19th, 1942, when 50
12 Rangers took part in the British-Canadian raid on the
13 French coast. After many successful missions that
14 resulted in the first of eight U.S. Presidential Unit
15 Citations awarded to the Rangers, two additional
16 Ranger battalions were organized in North Africa.
17 These actions demonstrated that the Rangers possessed
18 the fortitude to fight in difficult terrain and
19 embodied the courage necessary to endure despite being
20 outnumbered and exposed to heavy enemy fire. Colonel
21 William O. Darby, the first U.S. WWII Ranger and the
22 first commander of a WWII Ranger Battalion,

1 recognizing how crucial these American commandos would
2 be to the war effort, pushed to expand the Rangers.

3 In April 1943, he requested additional
4 soldiers trained in the Ranger concept of combat.

5 With his request denied, Darby divided the 1st Ranger

6 Battalion into three distinct units that formed the

7 basis for a new Ranger Battalion: the reformed 1st

8 Ranger Battalion, the new 3rd Ranger Battalion, and

9 the new 4th Ranger Battalion. Additional soldiers

10 were recruited from replacement personnel centers or

11 depots. The 29th Provisional Ranger Battalion, formed

12 from volunteers drawn from the 29th Infantry Division

13 stationed in Tidworth Barracks, England, was activated

14 on December 20th, 1942. Although they did not

15 participate in any battalion or company-size combat

16 operations, the 29th conducted smaller raids on the

17 English Channel Islands and on the Norwegian coast.

18 The unit was disbanded due to the formation of the 2nd

19 and 5th Ranger Battalions in Camp Forrest, Tennessee.

20 The 6th Ranger Battalion operated in the Pacific

21 theatre. Once formed, the six active-duty Ranger

22 Battalions carried out successful and heroic missions

1 throughout the North African, European, and Pacific
2 theatres. One of the most celebrated missions of the
3 2nd Ranger Battalion was their climb up the cliffs of
4 Pointe du Hoc in Normandy, a feat memorialized by
5 President Reagan in his 40th anniversary speech about
6 the "Boys of Pointe du Hoc" in 1984.

7 During the 5th Ranger Battalion's beach
8 landing at nearby Omaha Beach, Brigadier General
9 Norman Cota from the 29th Infantry Division stopped to
10 ask the Ranger Battalion Commander to identify his
11 unit. Brigadier General Cota then commanded, "Well
12 then, lead the way, Rangers!" This command was later
13 altered to "Rangers Lead the Way!" and has since
14 become the motto for the Rangers still in use.

15 Approximately, seven thousand men from
16 active duty and provisional WWII Ranger Battalions
17 were collectively awarded eight Presidential Unit
18 Citations. Many Rangers made the ultimate sacrifice
19 and are buried in numerous American cemeteries
20 overseas. Only 12 Rangers are known to still be with
21 us today.

22 We are so pleased to have with us our

1 liaisons for this program. I'd like to introduce Ron
2 Hudnell, the project manager for this congressional
3 gold medal and a representative of the descendants of
4 the World War II Rangers, as well as Jimmie Spencer
5 with the association of the United States Army. May I
6 invite Mr. Hudnell or Mr. Spencer to say a few words?

7 MR. HUDNELL: Okay. Thank you very
8 much for inviting Command Sergeant Major Retired
9 Spencer and myself to this meeting to answer any
10 questions that you may have and for us to be able to
11 present. The reasons that the World War II Rangers
12 should be awarded the Congressional Gold Medal and the
13 elements we would like to see on the Congressional
14 Gold Medal design. The -- I am the liaison from the
15 committee the descendants of World War II Ranger
16 League. There were nine elements that they wanted to
17 -- that committee wanted to see on the medal, and
18 those nine elements are contained within our first
19 tourist preferences, both the off birth and the
20 rebirth. And those were the same two designs that
21 were selected by the Commission of Fine Arts. We're
22 very thankful and happy for that. They had a couple

1 of suggestions from their recent meeting, and we're
2 able to address those today if you would like. So,
3 Jimmie, do you have anything you want to say?

4 MR. SPENCER: Yes. First of all, thank
5 you for allowing us to do this and be here. I've been
6 listening to your proceedings all morning, and I'm
7 very impressed. You guys are doing a great job, and
8 I've learned a lot. I represent the Association
9 United States Army, and a small group of former
10 Rangers, many of whom are in the Ranger Hall of Fame.
11 And although we seldom agree with anything, we have
12 come together along with the family members, and we
13 think that we've got the best possible Gold Medals
14 that represent the heritage and the history of our
15 Rangers. And one of the things that we collectively
16 are concerned about is those 12 Rangers who are still
17 surviving, and hopefully that we will be able to
18 present this to them or show this to them while
19 they're still with us. So thank you for allowing us
20 to be here.

21 MS. STAFFORD: Okay. Thank you so
22 much. And yes, we will very likely ask you to comment

1 on the CFA suggestions, or rather, the committee will
2 likely call on you to weigh in. First, we'll move
3 through the obverse candidate designs. We have O-01.
4 This is our liaison's second preferred design for the
5 obverse. O-04, our liaison's preferred obverse design
6 as well as the recommendation of the CFA. You'll note
7 that the word "SALERNO" will also appear on this side
8 as well as the preferred reverse. So I'll just make
9 note of that here. Also, the CFA noted that the
10 exclamation points on "RANGERS LEAD THE WAY!" They
11 suggested that unless it was really part of the motto,
12 that it be considered for removal. I believe that we
13 checked with our liaisons, and they do feel that it is
14 actually an integral part of the motto and is only
15 ever seen using the exclamation mark.

16 Moving on to O-06 and O-07, our
17 liaison's third preferred obverse. Moving on to the
18 reverse candidate designs, we have R-01. It is our
19 liaison's third preferred reverse. R-01A, R-02, R-03,
20 R-04, R-07A, our liaison's first preferred design for
21 the reverse as well as the recommendation by the CFA.
22 Note again the repeat of the word "SALERNO". And I

1 believe let me just ask Boneza Hancock, our design
2 manager, for this program. Does World War II repeat
3 across both?

4 MS. HANCOCK: Yes.

5 MS. STAFFORD: And so, we also have the
6 repeated inscription World War II. Again, once we
7 move through the candidate designs, perhaps we can go
8 back to our liaisons to comment on any duplicated
9 inscription and give you some of their thoughts before
10 you deliberate. And then we have -- moving on to the
11 next candidate design R-07B, and then finally R-08B.
12 So that concludes the candidate designs.

13 Chairman Brown, I don't know if you
14 want to have the liaisons speak to their thoughts on
15 the --

16 DR. BROWN: I think that would be
17 appropriate.

18 MS. STAFFORD: Okay. So, Ron or
19 Jimmie, would you like to share your thoughts? I know
20 you listened in, and you heard the CFA's comments
21 about some of the repeated inscriptions across the
22 obverse and reverse. Would you like to make your

1 observations or ideas about how that might be
2 remedied?

3 MR. HUDNELL: Well, we think that the
4 "SALERNO" on the obverse should be replaced with
5 "CHIUNZI," C-H-I-U-N-Z-I. It's the same number of
6 letters. It's also more accurate as to where the
7 World War II Rangers received their citations, the
8 Presidential Unit Citation. So that's what we feel
9 like should replace "Salerno." Actually, we would
10 like to have Chiunzi Pass, but we recognize that's
11 more letters, it might create engraving problems. So
12 we're willing to consider "Chiunzi" instead of
13 "Salerno" on the obverse.

14 MS. STAFFORD: Thank you.

15 MR. SPENCER: I agree 100 percent.

16 UNIDENTIFIED SPEAKER: Did you say,
17 Chiunzi Pass?

18 MS. STAFFORD: Yes.

19 MR. SPENCER: And we do strongly feel
20 that the exclamation point should be retained on the
21 "RANGERS LEAD THE WAY!" That is part of the motto.
22 As I mentioned to the Brigadier General Cota when he

1 came onto Omaha Beach, he issued a command to the
2 Rangers. He was not asking them nicely to lead the
3 way. He was telling them forcefully, so that
4 exclamation point is important.

5 MS. STAFFORD: Thank you. So there we
6 have the commentary on "SALERNO" being removed from
7 that top location and replaced with "CHIUNZI" or
8 "CHIUNZI PASS," if the space would allow retaining the
9 exclamation mark. And is it correct that you would
10 like World War II to remain on the obverse as well?

11 MR. HUDNELL: We would like it to
12 remain on the obverse. I think it could be removed
13 from the reverse.

14 MS. STAFFORD: Okay. We'll move to the
15 reverse now. Thank you. All right. So we're looking
16 at 7A.

17 MR. HUDNELL: 7A.

18 MS. STAFFORD: Okay. There we are. So
19 "SALERNO" would stay here, and World War II could be
20 removed.

21 MR. HUDNELL: Correct. One other point
22 on the location. On the reverse, we have the

1 locations where the Rangers made their seven combat or
2 six combat landings in World War II. And we detect
3 the landing craft assault on the obverse. So the
4 point is, maybe we should put the landing on the same
5 side with the landing craft and the locations where
6 the Rangers were awarded Presidential Unit Citations
7 on the same side as the Presidential Unit Citation
8 Ribbon that you see at the top of 7A.

9 DR. BROWN: And further comments,
10 suggestions? Then we will begin by asking members of
11 the committee, do they have any technical or legal
12 questions about this program?

13 DR. VAN ALFEN: This is Peter Van
14 Alfen. I don't have a technical or legal question,
15 but I do have a question for our liaisons. Mr.
16 Hudnell, you had mentioned nine elements that you
17 wanted or the groups that you represent wanted to see
18 incorporated. Could you expand on what those nine
19 elements are?

20 MR. HUDNELL: Sure. The first, the
21 committee felt that the Southern combat landings
22 should be listed on the coin, which they are on the

1 reverse that you see. They wanted an image of a
2 landing craft assault. It was a British landing craft
3 that carried Rangers into most of those combat
4 landings. They would like to see the Ranger shoulder
5 patch on a uniform. That is not reflected on the
6 obverse. The soldiers landing on the beach, is not
7 shown -- it is there, but it's very difficult to see.
8 They wanted the motto "RANGERS LEAD THE WAY!" They
9 wanted the British "Fairbairn-Sykes" commando knife,
10 which you see on the reverse. They wanted the
11 numbered Ranger's scroll, which you also see both for
12 the authorized 6th Ranger Battalions and then the 29th
13 Provisional Ranger Battalion. They felt it was
14 important to have that on the medal. They wanted the
15 word World War II. And then they wanted a Combat
16 Infantryman Badge, in which you see on the reverse.

17 DR. VAN ALFEN: All right. Thank you.

18 MR. HUDNELL: The -- some of the
19 artists depicted the landings for the Presidential
20 Unit Citations or the locations for the Presidential
21 Unit Citations. And so, they felt that was also
22 important, but it was not in their original list of

1 nine elements that they would like to see.

2 DR. VAN ALFEN: All right. Thank you
3 very much.

4 DR. BROWN: Further questions from the
5 committee? I do have just a few. And, Mr. Spencer, I
6 think that Mr. Hudnell mentioned that you are Sergeant
7 Major; is that correct?

8 MR. HUDNELL: Yes, sir.

9 DR. BROWN: So the reason why I raised
10 this, because I believe that it's our responsibility
11 to make sure we educate other persons who, in fact,
12 may not have had the privilege of serving. I remember
13 that when I served, there's one word that we never
14 said to the noncommissioned officers. We never said
15 serve to them because they told us they always work
16 for their living. Is that something that you embrace,
17 (inaudible)

18 MR. SPENCER: We work for a living.
19 And if I had my way about it, we'd put that on the
20 coin.

21 DR. BROWN: Appreciate that. The other
22 question I have, the Combat Infantry Badge, is that

1 something that all Rangers achieved before they left
2 that Ranger school or is that something that was only
3 awarded to some of the Rangers?

4 MR. SPENCER: The Combat Infantry Badge
5 is awarded to instrument who spent at least, I think,
6 90 days a minimum in combat. It's not specifically
7 designed for the Rangers. It is for any and every
8 combat instrument who's ever fought since World War
9 II.

10 DR. BROWN: Thank you so much. Then,
11 unless there's any other question from the committee
12 members, if not, then let's begin our consideration.
13 And I'd like to if colleagues would appreciate and
14 allow me the discretion to begin the process. I just
15 have a few comments. First and foremost, I agree and
16 support the preferences by you as well as the CFA and
17 I do so for a couple of reasons. One, is that -- and
18 my colleagues are going to have a stroke made of this.
19 I really like number four, because it has the most
20 negative space. It allows for that major element to
21 really stand out and pop. The also reason why I
22 suggest this one is that compared to some designs, for

1 example, six, O-06, you really can't tell what the
2 insignia is on the helmet. And if you say, as you
3 know, this could be either a major or lieutenant
4 colonel based on what I could see. So it's better to,
5 in fact, have the full (inaudible) colonel leading the
6 battalion. So for me that makes it even easier to
7 really appreciate. The other is that -- the reason
8 why I like O-04 is that it does have action and that
9 action is, in fact, landing on the base -- on
10 landings. So where you see an officer leading their
11 troops into battle? So to me it reminds me of what we
12 think about and our service persons who, in fact,
13 defend this country as often as they do in many places
14 that they do so. So those are my comments with
15 respect to that. And again, I'm going to be in favor
16 of those that have been favored by you as well as the
17 CFA.

18 Going to move now to my colleagues next
19 for this. So let's move then with Donald.

20 MR. SCARINCI: I support the liaison's
21 recommendations on the Congressional Gold Medal.

22 DR. BROWN: Outstanding. Peter?

1 DR. VAN ALFEN: Thank you, Dr. Brown.
2 Peter Van Alfen. I'm happy to support the
3 recommendations as well since they incorporate the
4 nine elements and do seem generally to be fairly
5 strong designs. I do want to say that I really do
6 like R-02 quite a bit. I think that's a really rather
7 strong and attractive design. And in R-04, I do like
8 the scene of action there as well. But again, I'm
9 happy to support the recommendations of O-04 and 7A.
10 Thank you.

11 DR. BROWN: Thank you so much. John?

12 MR. WEINMAN: You're muted, John.

13 MR. SAUNDERS: Okay. Sorry about that.
14 Excuse me. I would also support the recommendations.
15 This is a situation where I like almost all the
16 designs. I think when you compare two that look
17 similar, sometimes you decide that you'd like the one
18 better than the other. But I like them all, so I'll
19 go with what the liaisons recommend.

20 DR. BROWN: Thank you. Kellen?

21 MR. HOARD: Thank you. This is Kellen
22 Hoard. For the obverse, I was really kind of split

1 between option one and option seven. I thought that
2 those, which I know, were the second and third
3 preferences of the liaisons. I think that those are
4 some of the more compelling images. I think it really
5 embodies the motto of leading the way. You can really
6 see them doing that, especially the seven, beckoning
7 them forward. I think that those two are compelling.
8 I think they're balanced. I think they're
9 interesting. I think they're clean. My concern with
10 four largely relates to my preference for the reverse.
11 I like the liaison's first preference of 7A for the
12 reverse. I think it works as it is, 7A for the
13 reverse. And so I would support 7A fully. But then I
14 worry in many ways about the redundancy issues with
15 four. And I worry that four isn't quite as clean of a
16 design, especially paired with that reverse, whereas I
17 think one or seven for the obverse really pairs nicely
18 with 7A for the reverse. And so, I move away from
19 four towards, kind of, the depictions in one and
20 seven, which it seems like meets most between one
21 seven and then R-7A meets all nine of the stipulations
22 and I think is a much more compelling set of designs.

1 Thank you.

2 DR. BROWN: Thank you so much. Dr.
3 Fuller?

4 DR. FULLER: Thank you, Dr. Brown.
5 This is Dr. Harcourt Fuller. I think this is a
6 wonderful portfolio. I will support the liaison's
7 choices. And, Dr. Brown, I must thank you for
8 reminding us that we just commemorated Veterans Day.
9 And it's really an honor to review this portfolio in
10 the same month for the sacrifices that these great
11 Americans have made for our country and for our
12 future. Thank you.

13 DR. BROWN: Thank you so much for your
14 thoughtful comments. Let's turn now to Dennis?

15 MR. TUCKER: Thank you, Dr. Brown.
16 This is Dennis Tucker. I support the liaison's
17 preferences. I think that removing World War II from
18 R-7A helps balance it. That was something that
19 bothered me having World and War separated that way on
20 7A. However, I -- it -- the lettering on O-04
21 troubles me a little bit. It almost reads, World War
22 II, Rangers lead the way. Even though the word

1 Rangers is larger, I wonder if there's some way, we
2 could add some space or some other way to make that
3 distinction between the concept of World War II and
4 the motto of (inaudible) Lead the way. And then, I
5 don't know if our liaisons quite finished their
6 thoughts on changing the names of the different
7 military engagements and moving those around on
8 obverse and reverse. I don't know if you have
9 anything to add to that. And those are my comments.
10 Thank you.

11 MR. HUDNELL: Well, the point that I
12 was trying to make is the landing craft is depicted on
13 the obverse, but the locations for the landing is on
14 the reverse. And on the uppers, we have the locations
15 for the Presidential Unit Citations, but on the
16 reverse, we have the Presidential Citation Ribbon in
17 the upper portion of the medal. The locations should
18 be (inaudible) if that makes sense or could
19 (inaudible)

20 MS. STAFFORD: So this is April
21 Stafford. I did speak with Mike Costello about that
22 possibility. And it looks like it is something that

1 could be accommodated just literally inverting the
2 placement of the border inscriptions from obverse to
3 reverse.

4 MR. TUCKER: Thank you.

5 DR. BROWN: Art?

6 MR. BERNSTEIN: This is Arthur
7 Bernstein. I also agree with the first preferences of
8 the liaisons. I listened carefully to the nine
9 essential elements, and I'm pleased that those
10 requirements were all met. I have a 10th element that
11 I like to see when we consider the Congressional Gold
12 Medals, and that is the phrase, "Act of Congress,"
13 which indicates that it is a Congressional Gold Medal.
14 And I would just raise the question, as we're moving
15 lettering around, taking the redundant World War II
16 off of one side, might we add, "Act of Congress" to
17 make it clear that it is a Congressional Gold Medal.
18 Thank you.

19 DR. BROWN: Thank you so much. Mike?

20 MR. MORAN: This is Mike Moran. I
21 personally want to compliment the sponsors of this
22 because oftentimes when we get these medal designs in

1 here, the sponsors have gone off on an angle at a
2 different track than what they really should. You
3 guys were well grounded in the way you judged these,
4 and you came up, in my opinion, with the right
5 selections, out for both the obverse and the reverse.

6 DR. BROWN: Thank you so much. Turn to
7 Chris?

8 DR. CAPOZZOLA: I also support this
9 combination of four and 7A, particularly with the
10 alignment of Unit Citation and Landings that Mr.
11 Hudnell described. Very small and two things. One, I
12 don't actually know if we need to say the World War II
13 at all. And if -- there are dates, there are place
14 names, there are other things. And if we're trying
15 to, you know, sort of, cover the bases, that may be
16 unnecessary. And then a small question. I don't know
17 if it's for the liaisons or the artists, but the knife
18 in 7A has a small bevel on it that none of the other
19 designs have. I don't know if bevel is the right
20 word. Total triangle at the top, right by the
21 (inaudible) Is there a reason for that?

22 MR. HUDNELL: I'm not sure I heard your

1 question.

2 DR. CAPOZZOLA: So if you look at the
3 Fairbairn knife in 7A and see sort of the knife edge.
4 This drawing has that -- see that triangular bevel
5 right by where the hand goes? Wait a minute. And
6 that appears on this drawing of the knife and on one
7 of the other ones in the portfolio.

8 MR. HUDNELL: I think the knife in 7A
9 is an accurate depiction, but I can check to make
10 sure, but I'm pretty sure that is correct.

11 DR. CAPOZZOLA: Thanks.

12 DR. BROWN: Thank you so much. Mint
13 staff have anything you want to add to that?

14 MR. COSTELLO: I have no additional.

15 DR. BROWN: Okay. Are there any
16 further additional comments or motions from the
17 members at this time?

18 DR. VAN ALFEN: This is Peter Van
19 Alfen. I've got a question for our liaisons again. I
20 noticed that in a couple of the obverses, the colonel
21 leading the charge is carrying a Thompson submachine
22 gun and in others he's carrying an M1 Garand. Was

1 there a preference that officers would have either way
2 or is this Thompson's submachine gun in O-04 accurate
3 in that regard?

4 MR. HUDNELL: During World War II, a
5 lot of the Special Operations type troops, the leader
6 of a platoon or the leader of the company or the
7 battalion commander would often carry the Thompson
8 submachine gun. I don't know that the colonel -- this
9 is supposed to be Colonel Darby, who was the founder
10 of the First Ranger Battalion in June 1942. I can't
11 say that he actually carried a Thompson submachine
12 gun, but the officers -- some of the officers would
13 have. So that wasn't intentional to have him carrying
14 the Thompson.

15 DR. VAN ALFEN: Okay. One -- just one
16 point of detail. The ammo belt on the colonel. My
17 understanding the Thompson had a special ammo belt and
18 this ammo belt doesn't quite look accurate for the
19 Thompson cartridge -- or clips. Is the ammo belt
20 correct, do you know, or is that --

21 MR. HUDNELL: I would have to check and
22 see. I'm not sure about that.

1 DR. VAN ALFEN: Okay. All right.

2 DR. BROWN: Kellen?

3 MR. HOARD: So this is Kellen Hoard. I
4 just had a quick technical question. I think Arthur
5 brought this up of including Act of Congress somewhere
6 like we did for 7A. I was wondering, for the design,
7 would there be space on the reverse to replace the
8 World War II on 7A with Act of Congress? I don't know
9 if that's even possible.

10 MR. HUDNELL: I would rather see it on
11 the obverse.

12 MR. HOARD: The word Act of --

13 MR. HUDNELL: There's Act of Congress
14 2022, just below the top of the medal there on the
15 obverse. Underneath, where you have Salerno.

16 MR. HOARD: Yeah. I was wondering --
17 on the design side, would it be possible on the
18 reverse even?

19 MR. MENNA: I'm sorry, I was speaking
20 to myself saying there's plenty of space.

21 MR. HOARD: No. On this reverse, would
22 there be room to replace World War II with Act of

1 Congress, theoretically?

2 MR. MENNA: I think for it to read
3 linearly through the dagger would be challenging.
4 World War II, that's much more common kind of thing.
5 And the dates also being split. I think, on the
6 obverse, up in the sky, upper left quadrant of the
7 medal, if Act of Congress were to be placed there, I
8 think it would work just fine. These are polished
9 coins. These are metals. There's plenty of space for
10 Act of Congress to be included in a way for all the
11 stakeholders that will not diminish the integrity of
12 the design.

13 MR. HOARD: Okay. Thank you.

14 DR. BROWN: Dennis?

15 MR. TUCKER: Thank you, Dr. Brown. I
16 have a question for our liaisons about R-02. And I
17 understand this was not necessarily one of your
18 preferences, but I'm curious if you had any discussion
19 when you were reviewing this portfolio. We've talked
20 with other liaisons for other Congressional Gold
21 Medals about the use of silhouette, and I won't
22 summarize their thoughts or feelings on that because I

1 don't want to color your commentary. But was there
2 any discussion pro or con or was that an issue at all?

3 MR. HUDNELL: I don't think there was
4 any discussion pro or con about the silhouettes. I
5 think the committee was more concerned about the
6 elements that they wanted to see on the medal. So it
7 had World War II Rangers. It had the Ranger Scroll
8 with the listing of the seven battalions, and it had
9 the 29th Rangers on there. Again, it was not our
10 first choice.

11 MR. TUCKER: Thank you.

12 MR. SPENCER: I agree. We didn't --
13 the issue of silhouettes did not come up in our
14 discussions. The first time I saw it was this
15 particular rendition here and it looked more like it
16 was a disorganized group of folks and it didn't pass
17 the muster.

18 MR. TUCKER: Okay. thank you for that
19 commentary. That was just more out of my own
20 curiosity because we have talked about that with other
21 groups, and I wanted to see if there was any kind of
22 consensus for you.

1 DR. BROWN: Passing a muster is a real
2 recognized military term, so I appreciate that. Art?

3 MR. BERNSTEIN: This is Arthur
4 Bernstein. Mr. Chairman, in effort to facilitate the
5 conversation, would you entertain a motion?

6 DR. BROWN: Always.

7 MR. BERNSTEIN: Then I would move that
8 our committee recommend O-04, R-7A. Included in that
9 recommendation would be flipping the geographic
10 locations, as was discussed and a request that the
11 designers consider separating World War -- on the
12 obverse, separating World War II from the rest of the
13 phrase and also consider adding Act of Congress.

14 DR. VAN ALFEN: I would second that.

15 DR. BROWN: So I have a motion. I have
16 a second. Now we have a discussion about the motion.

17 MR. MORAN: Just a friendly amendment
18 that the ammo belts on the colonel be checked for
19 accuracy.

20 MR. BERNSTEIN: Gladly accept it.

21 MR. MORAN: Another friendly amendment
22 eliminate World War II on the reverse of 7A.

1 MR. BERNSTEIN: I think that requires
2 further discussion.

3 MR. MORAN: I just don't know how
4 people feel about it.

5 DR. BROWN: You got it on both sides.

6 MR. BERNSTEIN: Yes. I misunderstood
7 you. This is Art Bernstein. I gratefully accept your
8 friendly amendment.

9 DR. BROWN: Okay. Any other friendly
10 amendments?

11 MR. HOARD: Also, in addition to
12 flipping the inscriptions, actually replacing Salerno
13 with the -- I forget what was the other location they
14 wanted?

15 MR. BERNSTEIN: Chiunzy Pass.

16 MR. HOARD: But maybe without Pass,
17 depending on space, however --

18 MS. STAFFORD: Depending on space.
19 They prefer pass but --

20 MR. HOARD: Okay. But if that's
21 feasible?

22 MR. BERNSTEIN: Also accepted

1 friendliest motion possible.

2 DR. CAPOZZOLA: Friendly amendment --
3 is Chiunzy, is it a site of landing or is the site of
4 unit citation? It should go in the right place.

5 MR. HUNDELL: It should go on the side
6 with the citations.

7 DR. CAPOZZOLA: Thank you.

8 MR. HUNDELL: Please.

9 DR. BROWN: So we have a motion, we
10 have friendly amendments, and we have a second. Any
11 further discussion? I do have further discussion.
12 I'd like to, I mean, I'd --

13 MR. MORAN: You're digging your own
14 hole.

15 DR. BROWN: I understand. As the
16 chair, from time to time, I have these comments, but I
17 try to, in fact, contain myself, admittedly. But I do
18 ask the question about Act of Congress. I guess I
19 have for our liaisons, how crucial was that phrase?
20 Because I raise it because to put that on there is
21 going to take something away from the designs that
22 we've seen. And I hate to lose that negative space on

1 the objects for the sake of that. So I'm curious,
2 from our liaisons, the Act of Congress phrase, how in
3 fact, from your conversations, how crucial was that?

4 MR. HUNDELL: That discussion, that
5 element was not selected by the committee as something
6 that they absolutely wanted to see. I mentioned to
7 the committee several times that it's not always on
8 the medal -- Congressional Gold Medals, but most of
9 the time that phrase is on the Congressional Gold
10 Medals. But it was not something that the committee
11 said was one of their drop-dead requirements.

12 DR. BROWN: Appreciate it. Any further
13 comments?

14 MR. SPENCER: Just --

15 DR. BROWN: I'm sorry. Go ahead.

16 MR. SPENCER: Just let me add that we
17 looked at it -- the Ranger veterans looked at it and
18 we had it on one or two of the other designs and it
19 was uniformly rejected so --

20 DR. BROWN: Rejected. Okay.

21 MR. MORAN: One more comment.

22 DR. BROWN: Okay.

1 MR. MORAN: This is Mike Moran. I
2 think you can do it on the obverse of four if you make
3 it small font. It doesn't need to be big.

4 DR. BROWN: Dennis?

5 MR. TUCKER: Dr. Brown, this is Dennis
6 Tucker. Just to clarify the motion, are we including
7 in our recommendation that Act of Congress definitely
8 be included or with the discretion of the design
9 staff?

10 DR. BROWN: I think the friendly
11 amendment that was raised by you was to definitely
12 include it.

13 MR. HOARD: That wasn't my amendment.

14 MR. BERNSTEIN: Dr. Brown, I might be
15 able to help. This is Arthur Bernstein and the word I
16 used was consider.

17 DR. BROWN: Consider. Fair enough?

18 MS. STAFFORD: Dr. Brown?

19 DR. BROWN: Yes.

20 MS. STAFFORD: If you're leaving it to
21 the Mint to consider, given the strength of what our
22 liaisons have said, especially talking with

1 representatives of the veterans themselves, not
2 finding favor with including Act of Congress, that I
3 can say that the team here would move forward not
4 including it.

5 DR. BROWN: Thank you. We have a
6 motion. We have a second with friendly amendments.
7 Any further conversation or comments about the motion?

8 UNIDENTIFIED SPEAKER: With this
9 friendly (inaudible)

10 DR. BROWN: Hearing none. All those in
11 favor of saying, aye.

12 GROUP: Aye.

13 DR. BROWN: Opposed, nay? Any
14 abstentions? Hearing none. It seems to me that the
15 motion passes unanimously.

16 So we really want to thank the liaisons
17 for your patience, particularly you, Mr. Hudnell,
18 because you told me you've been here from the
19 beginning of the last session. We want to thank you
20 for your contributions that you passed, your
21 contributions today. We wish you a pleasant remainder
22 of the day.

1 MS. WARREN: Dr. Brown?

2 MR. HUDNELL: Thank you very much. We
3 appreciate your regard.

4 MR. SPENCER: Thank you very much.
5 Appreciate it. Thank you.

6 MS. WARREN: Dr. Brown, let's ask April
7 if she still wants the score of these designs.

8 MS. STAFFORD: No, we don't require
9 that. But I apologize, I just want to make sure. As
10 part of the motion, did it -- was there a definitive
11 decision about World War II or was that not part of
12 it?

13 DR. BROWN: It was.

14 MS. STAFFORD: Okay. Can you just
15 repeat that part? I just want to make sure I'm
16 writing this down correctly --

17 MR. WEINMAN: This removal --

18 MS. STAFFORD: -- on the reverse,
19 correct? Okay. Thank you.

20 MR. HOARD: April, do you want us to
21 mark artistic merits?

22 MS. STAFFORD: It's not necessary.

1 MR. HOARD: Okay.

2 MS. STAFFORD: Thank you.

3 DR. BROWN: I think based on that, then
4 we've covered the programs for this morning. Now
5 we're going to have a brief lunch.

6 MS. WARREN: I would -- this is
7 Jennifer Warren. I would suggest we stick to keeping
8 the lunch until 1:00 because we still moved up an hour
9 and I believe the liaison from Michigan can do it at
10 1:00.

11 UNIDENTIFIED SPEAKER: I haven't heard
12 it for sure. Sorry.

13 MS. WARREN: Okay. We'll aim for 1:00
14 until we hear otherwise. We'll, at least -- it is
15 11:45 right now. So I would suggest going to recess
16 and coming -- at least starting -- come back at 1:00
17 and then we'll see where we are.

18 DR. BROWN: Sounds reasonable. Recess.
19 Coming back at 1:00.

20 (Off the record.)

21 DR. BROWN: Good afternoon. We're
22 back. I want to take a quick roll call to confirm

1 that we have a quorum. Please acknowledge present
2 when I call your name.

3 Arthur Bernstein?

4 MR. BERNSTEIN: Present.

5 DR. BROWN: Peter Van Alfen?

6 DR. VAN ALFEN: Present.

7 DR. BROWN: Donald Scarinci?

8 MR. SCARINCI: Present.

9 DR. BROWN: Michael Moran?

10 MR. MORAN: Present.

11 DR. BROWN: Harcourt Fuller?

12 DR. FULLER: Present.

13 MR. HOARD: Kellen Hoard?

14 MR. HOARD: Present.

15 DR. BROWN: Christopher Capozzola?

16 DR. CAPOZZOLA: Present.

17 DR. BROWN: Dennis Tucker?

18 MR. TUCKER: Present.

19 DR. BROWN: John Saunders?

20 MR. SAUNDERS: Present.

21 DR. BROWN: And I am Lawrence Brown.

22 We do have a quorum. We will now move to the next

1 portfolio for consideration today. The reverse
2 candidate designs for the 2025 American Innovation \$1
3 coin honoring innovation in Michigan. April Stafford,
4 chief of the Mint's Office of Design Management will
5 introduce the program and present the reverse
6 candidate designs.

7 MS. STAFFORD: Thank you. And
8 previously I gave background information on this
9 program. So we'll go straight into information about
10 Michigan's concept. There is a single concept, and
11 that is the automobile assembly line. The moving
12 assembly line changed the way automobiles are made.
13 The assembly line concept was originally patented by
14 Ransom Olds and was used to build the first mass
15 produced automobile, the Oldsmobile Curved Dash in
16 1901. At the Ford Motor Company, William Klann
17 introduced the assembly line after visiting a
18 slaughterhouse in Chicago. There he observed what was
19 referred to as the disassembly line, a system where
20 carcasses were butchered as they moved along a
21 conveyor. The efficiency of one person removing the
22 same piece over and over without moving himself caught

1 Klann's attention. At Ford, the process was an
2 evolution by trial and error. The moving assembly
3 line was developed for the Ford Model T and began
4 operation on October 7th, 1913, at the Highland Park
5 Ford Plant. It continued to evolve after that using
6 time and motion studies. The assembly line, driven by
7 conveyor belts, reduced production time for a Model T
8 from over 12 hours to just 93 minutes by dividing the
9 process into 45 steps. With the reduction of time
10 came a reduction in injuries to workers and the
11 financial cost of production. This cost savings
12 reduced the price of automobiles, increased pay for
13 workers, and played an integral part in America's
14 adoption of the automobile in everyday life.

15 Required inscriptions for this coin are
16 United States of America and Michigan. We are so
17 pleased to have with us today our liaison to Michigan,
18 Judge Steven Bieda. Judge, would you like to say a
19 few words before our committee reviews the candidate
20 designs?

21 MR. BIEDA: Thank you. My name is
22 Steve Bieda. I'm from Michigan, and I have a

1 numismatic backup in addition to (inaudible) I'm a
2 life member of the ANA, and I'm also a designer of the
3 Olympic coins in 1992 and had design experience
4 working on Michigan quarter dollars in 2004. We've
5 had an opportunity to review designs that have been
6 fitted specifically in the assembly line. And we have
7 some things in there, and I don't know if it's
8 appropriate to share those with you or the committee
9 would like to (inaudible) those first. But if our
10 preferences and sort of in the order are M1-06,
11 followed by M1-05, and then third choice is M1-02.
12 One of the things that we liked about M1-06 is the
13 fact that it shows a lot of the vitality of the
14 movement of the assembly line as well as it also shows
15 several workers on the assembly line, which is an
16 important part of the assembly line process, as well
17 as it's influenced in the creation of the American
18 middle class. Many of you might be familiar with
19 Henry Ford -- \$5 promised the workers which was one of
20 the things that he seen Michigan (inaudible) of the
21 middle class. (inaudible) we suggest (inaudible)
22 there's also some technical -- small technical changes

1 to the 06 spokes and the wheels on there, which is a
2 pretty (inaudible) product as well. I don't know if
3 there's any questions on that. I'm not sure how the
4 format goes on this, but it's an honor to be here and
5 an opportunity to appear before the Citizen Advisory
6 Commission in the past of some other points programs.
7 And it's great to see everybody. (inaudible)

8 MS. STAFFORD: Thank you so much. We
9 really appreciate that. And yes, the committee will
10 definitely come back to you with questions as they
11 have them. And we will go to the candidate designs
12 now. Starting with design one, design two, as our
13 liaison noted, this is their tertiary preference.
14 It's also the recommendation by the CFA, although the
15 CFA did suggest again, it's the liaison's suggestion
16 that if possible, a worker could be added into the
17 background. Design three, four, five. This is our
18 liaison's secondary preference. And six -- design six
19 is our liaison's first preference. And again, there
20 is a request by the liaison to -- not necessarily for
21 this design, but for anyone that moves forward, that
22 more than one person be depicted. Thank you.

1 DR. BROWN: Thank you so much. To the
2 committee, are there any technical or legal questions
3 that you have about this program? Seeing none. Let
4 us begin our consideration. Let's start with Donald?

5 MR. SCARINCI: I think this is one of
6 those designs I would love to just make a motion and
7 do it. I think design number three is a no brainer
8 here. I think it fits within the series. It does
9 everything we need to do to illustrate the assembly
10 line process. I think it's; you know, I think it's --
11 I love the geometric forms. And, you know, I could
12 live with the little, tiny people that are going to
13 look like the quarter in your -- it's going to look
14 like the little guy in the quarter on your display
15 board in front of you, where you can't really see
16 unless you take a loop to it that that's a person who
17 looks like a bug. So but in this context, I think the
18 symmetry -- what works here is the symmetry of those
19 little figures along with the lines. You know, it's --
20 - it presents a dynamic and as far as I know, accurate
21 image of assembly line -- of assembly lines. I, you
22 know, I really, you know, I appreciate the liaison's

1 preference for number six, but, you know, those cars
2 look like they came from one of the original assembly
3 lines. And, you know, again, you know, there's three
4 figures in there. Two of them are going to look like
5 a bug and, you know, on the quarter planchette. So I
6 think this is an opportunity, especially since we went
7 with a portrait on one of the other coins in the
8 series. You know, I think this is an opportunity to
9 go back to, you know, what makes this particular
10 series, you know, very cool and go with the geometric
11 design.

12 DR. BROWN: Thank you so much. Let's
13 turn to Peter?

14 DR. VAN ALFEN: Thank you, Dr. Brown.
15 Peter Van Alfen. I do like the symmetry of number
16 three. I agree with Donald there. I'm not sure,
17 however, if it is an accurate representation of a
18 1960s assembly line, which is what it seems to be. I
19 have a strong preference for number two. I think that
20 this is a very strong design. And I think adding
21 another figure to it, actually, in my preference,
22 would not add greatly to the design. I think it's

1 quite strong as it is right now. And the others, I
2 think the overall portfolio is really quite nice and
3 attractive. But I think number two really does stand
4 out just for the strength of design. So I'll leave it
5 at that. Thank you.

6 DR. BROWN: Thank you so much. Let's
7 turn to John?

8 MR. SAUNDERS: My first preference was
9 number one. I like several designs that are similar.
10 Number one was a little bit simpler, easier to
11 understand. I like number two as well. Not quite as
12 well as number one, but very similar. Number three, I
13 didn't like. Number one, the innovation happened with
14 the Model T, and this is, you know, 30, 40 years
15 later. It seems a little bit busy for me. I
16 understand, as Donald saying, the symmetry of it's
17 kind of nice, but it was not one of my first choice --
18 choices. Number four, I didn't particularly like.
19 This would be more appropriate if we were doing
20 Dayton, Ohio convention of the tire or something like
21 that. It's not a bad design. I don't think it
22 expresses the assembly line. Number five was kind of

1 okay, but I like other ones that did the same thing
2 better. And number six was my second choice behind
3 number one. I think it does a good job, too. It's a
4 little busier than number one. I like the simplicity
5 of one better. But I also have a technical question
6 on these. A number of the cars or the designs feature
7 an early car, I presume that's a Model T, but is it a
8 Model T first off? And has somebody checked it for
9 accuracy of what a Model T looked like? So those are
10 my preferences and my questions?

11 DR. BROWN: Joe?

12 MR. MENNA: John, this is Joe Menna.
13 Thank you, Mr. Chairman. John and the rest of the
14 committee, as with other coins and medals where we've
15 depicted vehicles from specific eras or various eras
16 on one coin rather, we try and capture the zeitgeist
17 and the feel of the cars or planes or whatever they
18 may be. We cannot depict specific vehicles, details
19 accurate to any specific model for reasons that Greg
20 Weinman can explain.

21 MR. WEINMAN: Fundamentally, there are
22 two. Number one, the government tries not to endorse

1 when there's not a specific charge to do so. And so
2 this isn't about Ford, isn't about GM, it isn't about
3 Oldsmobile. So we're not trying to -- we don't want
4 to endorse one organization over another. And the
5 second one is there are actually sometimes
6 intellectual property considerations when it comes to
7 the design of certain very identifiable vehicles, for
8 example. For that reason, we try to find something
9 that is more generic.

10 MR. SAUNDERS: Interesting points.

11 DR. BROWN: Thank you so much. Mr.
12 (inaudible) Kellen?

13 MR. HOARD: Thank you. This is Kellen
14 Hoard. I also liked -- well, what I did is, before
15 this meeting, I went and talked to some of my student
16 peers about the idea of the assembly line innovation
17 just to kind of bounce off what they thought of it.
18 The thing that kept coming up time and again for them
19 was that it wasn't just the actual automation, but
20 also, like our liaison said, about the people. And
21 that's kind of what they thought of, was the people
22 who were involved in that, particularly in light of

1 recent news out of the UAW. So I was really drawn
2 quite a bit to six, both on my own and as a
3 consequence of people that I spoke to really valuing
4 the people and being intrigued by the people in
5 addition to the machinery. I thought it shows kind of
6 dynamic motion happening. I thought it shows actually
7 the assembly occurring quite well. And I thought it
8 was very fluid. It feels like it's happening, and
9 then they're in the midst of doing something. I, like
10 Donald, was also somewhat drawn to three. I'm not
11 sure I'd rank it the highest, but I thought it was a
12 really quite interesting design. And I'm less
13 concerned about the exact date of the cars in there
14 because to me, this is a continuing innovation. It's
15 not something that only happened for the older cars.
16 It is something that continues to be not only built
17 upon but continues to work as an innovation through
18 the 60s, 70s, into today. So I'm less worried about
19 the exact date of the cars because this is an
20 innovation that has lasted long beyond its original
21 kind of limited purpose there. And those are kind of
22 the two big ones for me. I would probably not rank

1 two very highly. As I've spoken about earlier, I find
2 to be, in contrast, number six, a very static image
3 where there's not much assembly occurring, and the man
4 almost looks kind of posed for a photo rather than
5 actually engaged in his work. And so for that reason,
6 I wasn't quite as drawn to it. That's it for me.
7 Thank you.

8 DR. BROWN: Thank you so much. Dr.
9 Fuller?

10 DR. FULLER: Thank you, Dr. Brown.
11 This is a really -- I'm sorry. This is Dr. Harcourt
12 Fuller. This is a really wonderful portfolio. I
13 think that most of the designs have great merit, and I
14 think that they portray very well, you know, the idea
15 of the assembly line. But let me agree with Donald.
16 If we could go to three, please -- 03. What I like
17 about 03 is that when we think about the assembly
18 line, we -- I certainly haven't seen a design like
19 this that gives you essentially a bird's eye view of
20 what the assembly line looks like. The other ones
21 that show the assembly of the cars, right, they are
22 more detailed, right, and you get a close-up view of

1 the assembly of the cars. But, you know, to me,
2 especially when April was discussing how the idea of
3 the assembly line came about, you know, by, you know,
4 looking at meat, you know, slaughterhouses, right? I
5 think this is true to that, you know. It really gives
6 you that bird's eye view where you're seeing the
7 process and you're also seeing the people. And so I
8 will give this high marks. But I also like four --
9 04, if I may. And I know that this design is not
10 necessarily about the tire, right, but of course, the
11 tire is an integral part of the automotive mobile,
12 right? This is just a wonderful design to see on a
13 coin, you know. It just almost looks like -- it looks
14 three dimensional. It just really speaks to me. And
15 so that's one that I like. But again, overall, I
16 think this is a great portfolio. I also like six, the
17 liaison's preference. But again, I think three and
18 four are my top preferences. Thank you.

19 DR. BROWN: Thank you so much. Let's
20 turn now to Dennis?

21 MR. TUCKER: Thank you, Mr. Chair. And
22 I'd like to start by greeting our liaison. Steven,

1 you're never very far from American Coinage, and we
2 appreciate the work that you've done with the
3 stakeholder's program. You're a valued member of the
4 ANA, so it's very nice to know that you've been
5 involved with this program that we're working on
6 today. My eye was drawn to R-03 as well, Donald. It
7 actually reminded me of the Virginia Chesapeake Bay
8 Bridge Tunnel design. I think it's remarkable as a
9 work of draftsmanship. I'm not quite as convinced
10 that it would work well as a coin just because it is
11 such a small canvas. And I like R-06 because of that
12 combination of humanity and mechanized assembly that
13 we've talked about. So R-06 has my support. Thank
14 you.

15 DR. BROWN: Thank you so much. Art?

16 MR. BERNSTEIN: This is Arthur
17 Bernstein. I was attracted to design six that was the
18 preference of the liaison. But the more I looked at
19 design three, to me it just shouts assembly line. I
20 mean, you can't look at that whole confusion of stuff
21 going on and not think about what it's trying to
22 represent, an assembly line. So I'm going to cast

1 significant points for design three.

2 DR. BROWN: Thank you so much. Mike?

3 MR. MORAN: This is Mike Moran. I went
4 through them and ranked them as to what they conveyed
5 to me in a message. One was okay. Two was a little
6 better. But again, six, I thought, gave me a sense
7 both of motion and of process and was the most
8 effective in conveying to me the sense of the original
9 concept of the assembly line. So that's where I'm
10 going to go, six.

11 DR. BROWN: Thank you so much. Turn
12 out to Chris?

13 DR. CAPOZZOLA: All right. Chris
14 Capozzola. I'll be brief and just say that if we
15 acknowledge the input of the liaisons, I would pick
16 six over the others for the reasons of motion that
17 people addressed before. I thought I was going to be
18 the only person to speak up for three, but three
19 stopped me dead in my tracks when I saw it. I thought
20 it was really fantastic. I liked the sort of mid-
21 century feel of it. I liked the scale of it,
22 including the small scale of the human beings. So I'd

1 like to, in part, hear from the liaisons about any
2 discussions they had about three if you would.

3 DR. BROWN: Mr. Bieda, do you want to
4 respond to that?

5 MS. WARREN: You're muted, sir.

6 MR. BIEDA: Can you hear me?

7 DR. BROWN: Yes.

8 MS. WARREN: Yes.

9 MR. BIEDA: Actually, a lot of good
10 suggestions on here. As I said earlier, this is a
11 beautiful portfolio. All of these designs have some
12 very strong elements. I think when we're kind of
13 looking at some of the designs, I also because it does
14 activity and it shows a line from a perspective. The
15 concern that when you edit broke down to the size
16 point, it's almost like not recognizable, which is the
17 issue that I think that kind of reminded me of an
18 electronic keyboard or something when I'm looking at
19 it and shrunk the actual size of a coin. If this was
20 a traditional silver dollar size. I think it might be
21 a much more powerful design. We're concerned that we
22 looked at it when we shrunk it down that the workers

1 are almost indistinguishable and as the design in
2 itself. So while it's a beautiful design, I don't
3 think it's going to work really well in that small
4 size. (inaudible) Again, like the tire design, except
5 for it does remind me of something that the Fine Arts
6 Commission mentioned about. We have a (inaudible)
7 that's right near the airport that people pass all the
8 time but it's a beautiful design, great logo and if we
9 were talking tires or something it would be even
10 better. But it just doesn't show what I'm looking for
11 in assembly line distinction. So I kind of go with
12 six. I respect all of your opinions, want to thank
13 you for your service on this Citizens Coin Advisory
14 Commission. I've been watching this for years and the
15 work that you've done and I appreciate -- it's
16 difficult (inaudible) that you have to make. You
17 know, there's a couple of designs that you could use
18 small kink if they were kind of curious, but nobody
19 seemed to focus on number five design which is also a
20 pretty good design to start to show the progress on
21 the line and it's a very powerful design as well. The
22 car and the line is shown. You know, again, we're

1 kind of caught in time with several of the top three
2 designs that invest in their earlier days. I don't
3 think one of the difficulties, something from six
4 weeks is sort of subjective of a timeline where the
5 assembly line (inaudible) were looking at it from its
6 earliest days. We kind of looked at that on this.
7 But I think the real reason that I go back to six is
8 it's the only design that really shows a sense of
9 workers you've got (inaudible) being lifting up the
10 car, you've got the line showing, you got several
11 workers in there. And it's one part where you really
12 show that interchange and that interaction between
13 the, you know, the line element of that, which, if you
14 look at (inaudible) maybe, the reason down to that
15 figures and everything a little easier to look like
16 the other ones.

17 DR. BROWN: Thank you so much. I must
18 confess that hearing comments from our colleagues I
19 lean towards the design that's favored by our liaison
20 for a couple of reasons. One, it sort of reminds me
21 of a phrase that one of our former members mentioned
22 about the tabletop test. If I think about having a

1 coin on the tabletop and someone had asked me what
2 does that mean? What does that design mean? It would
3 seem to me that the elements would be large enough to,
4 in fact, have a conversation. The other reason that I
5 lean in this direction is that from what the comments
6 and my colleagues have said about the involvement of
7 people. Involvement of people is really critical. So
8 that -- for that reason as attractive as design three
9 is on the planchette that we're going to see this,
10 it's going to be so difficult to see them that you're
11 going to need a loop. And we've already had some
12 members of the public comments about the size of some
13 of our elements that they need a loop to be able to
14 discern them. So for that reason, I was leaning in
15 the direction of six as well. I see your hand up.
16 John, do you have a question, comment?

17 MR. SAUNDERS: No, I had a comment. I
18 want to second something Steven said earlier. I mean,
19 the assembly line is what we're celebrating here, but
20 the offshoot of the assembly line was the decision of
21 certain car makers to make sure that their workers
22 made enough money to buy one of their cars. And I

1 think that's part of the innovation that we're
2 celebrating here. And so I think it just redoubles my
3 feeling that we have to show workers as well as the
4 assembly line happening.

5 DR. BROWN: Are there any additional
6 comments or motions from members at this time? Mike
7 and Joe, did you have additional comments you'd like
8 to add?

9 MR. COSTELLO: I have none.

10 DR. BROWN: Thank you. Hearing none.
11 The committee will now score the reverse candidate
12 designs for the 2025 --

13 DR. FULLER: Mr. Chairman?

14 DR. BROWN: I'm sorry? Harcourt?

15 DR. FULLER: This is Dr. Fuller.
16 Please forgive me. Can I ask Joe to opine about the
17 size of the size issue in number three? In other
18 words, will it be discernible? Will the cars and the
19 people be discernible on a quarter? I'm sorry --
20 dollar.

21 MR. MENNA: Yeah, this is Joe Menna.
22 Dr. Harcourt, you're talking about the one with just

1 modern cars, mid-century cars -- three to seven --
2 three rows. I believe, while the artist -- that's the
3 artist's particular vision, but I don't want to sound
4 like I didn't do my job, but I don't think it would
5 read as well, let's say as number six. Let's put it
6 like that. Like not even close.

7 DR. FULLER: Thank you. Appreciate it.

8 DR. BROWN: And we will now score the
9 reverse candidate designs for the 2025 American
10 Innovation \$1 coin honoring innovation in Michigan.
11 Please provide your completed sheets to Greg, who will
12 then tally the scores and report the results. We can
13 take five minutes recess in order to get this
14 accomplished. We are recessed for five minutes.

15 (Off the record.)

16 DR. BROWN: We are back. I recognize
17 Greg Weinman.

18 MR. WEINMAN: Thank you, Dr. Brown.
19 Once again, with 10 members voting, that means the
20 score is out of a possible 30 points. M1 -- Michigan
21 one received eight points. Design number two received
22 12 points. Design number three received 15 points.

1 Design four received three points. Design five
2 received seven points and design six received 21
3 points, making it the high vote getter.

4 DR. BROWN: Thank you so much Greg.
5 Are there any motions at this point?

6 MR. HOARD: I would move that we adopt
7 design six.

8 DR. BROWN: Is there a second on that
9 motion?

10 DR. VAN ALFEN: Peter Van Alfen,
11 second. I would add a friendly amendment that the
12 spokes in the cars be modified to reflect accuracy.

13 MR. HOARD: That's friendly.

14 DR. BROWN: Any further conversation
15 regarding the motion on the table? Hearing none. All
16 those in favor signify by saying, aye.

17 GROUP: Aye.

18 DR. BROWN: All those opposed? Any
19 abstentions? By my hearing, that sounds to me to be
20 unanimous. Are there any further motions? If not,
21 then all discussion on this program has been
22 concluded. We'd like to really thank you, Judge

1 Bieda, for attending and giving us your insight. It's
2 not often that we hear from a fellow collector, so we
3 really appreciate your input that you've provided.

4 MS. WARREN: You're muted, sir.

5 MR. BIEDA: Thank you. It's been an
6 honor (inaudible) Kind words, Dennis. I appreciate
7 your out there career. (inaudible) Fun job. I envy
8 you and (inaudible) really appreciate all the work
9 that you've done and frankly the artists and the folks
10 at the Mint have been wonderful. So with that,
11 (inaudible)

12 DR. BROWN: Thank you so much, sir.
13 Have a good remainder of the day.

14 MR. BIEDA: Thank you. You as well.

15 DR. BROWN: We will now move to the
16 last portfolio for the day, which is a review of the
17 reverse candidate designs for the 2025 Native American
18 \$1 coin. Once again, April Stafford, Chief of the
19 Mint's Office of Design Management, will introduce the
20 program and present the reverse candidate designs.

21 MS. STAFFORD: Thank you so much.

22 First, some background on this program. Every year

1 since 2009, the United States Mints and issues a
2 golden-hued dollar coin that celebrates the important
3 contributions made by Indigenous Americans, who
4 include American Indians, Alaskan Natives and Native
5 Hawaiians. The obverse of the coins retain the
6 depiction of Sacagawea and her infant son first used
7 in 2000. In 2025, the reverse will honor Mary Kawena
8 Pukui, the first Native Hawaiian to be honored this
9 Public Law. In our work collecting recommendations
10 for themes, multiple congressional stakeholders
11 advocated for a theme celebrating and recognizing
12 Native Hawaiians. Mary Kawena Pukui was specifically
13 among a list of prominent Hawaiian women, including
14 Edith Kenao Kanaka'ole, who were proposed for
15 inclusion in the American Women Quarters program.
16 Mary Kawena Pukui was a prominent Native Hawaiian
17 scholar, author, composer, and dancer whose
18 translations, compositions and ethnographic work have
19 sustained the Hawaiian language and culture for
20 generations. At a time when Hawaiian knowledge was
21 rapidly being lost, Pukui worked to document the
22 stories and lifeways of the Hawaiian elders and

1 translated countless Hawaiian language primary source
2 materials through her career at the Bishop Museum in
3 Honolulu. As a result of her undertakings, Pukui
4 produced over 52 published titles, 150 songs and
5 chants, and countless other authoritative written
6 works that shared aspects of the Hawaiian language and
7 culture to the broader public. She coauthored one of
8 the most comprehensive Hawaiian dictionaries to date,
9 as well as a collection of 2,941 Hawaiian proverbs
10 sayings -- and sayings that continues to be a popular
11 text in Hawaii. Pukui was born on April 20th, 1895,
12 and in keeping with Hawaiian custom, she was raised by
13 her grandmother, who spoke to her only in Hawaiian and
14 taught her the traditions, rituals, and religion,
15 including the art of hula that she learned from her
16 elders. Pukui attended a Hawaiian seminary where
17 classes were taught only in English. Although
18 speaking in Hawaiian was not permitted, she persisted
19 in keeping her language alive through sharing Hawaiian
20 lore and wisdom in her Native Hawaiian language with
21 her classmates. Beginning in 1937, Pukui worked for
22 the Bishop Museum, collaborating with scholars in an

1 array of disciplines, resulting in notable
2 publications. As a skilled translator, she
3 interviewed native Hawaiians who were fluent Hawaiian
4 language speakers, capturing their thoughts and wisdom
5 first in notes and later in audio recordings. The
6 museum houses an extensive collection of her work,
7 including original music compositions, cultural
8 stories, histories, audio recordings and ethnographic
9 notes.

10 A little bit about the designs. All of
11 the candidate designs feature a depiction of Mary
12 Kawena Pukui and an inscription of her name, along
13 with the required inscriptions United States of
14 America and \$1. The Hawaiian inscription you'll see
15 translates literally to "Look to the Source." This
16 phrase itself is considered very evocative of Pukui's
17 life, work and legacy, as she was someone who was
18 constantly consulted for her expertise on various
19 aspects of Hawaiian knowledge. Hawaiian knowledge is
20 symbolized in the candidate designs through the fruit,
21 leaves, and nuts of Hawaii's state tree, the Kukui.
22 The Kukui nut lei is an important Hawaiian cultural

1 element that was worn by Pukui. We are so pleased to
2 have with us several liaisons. We have several family
3 representatives and I'll ask that they introduce
4 themselves. And we also have a representative from
5 the Smithsonian's National Museum of the American
6 Indian who focuses on native Hawaiian history and
7 culture. So if I could invite first the family to
8 introduce yourself and say a few words.

9 MS. WARREN: There's one on there.

10 MS. STAFFORD: Pele?

11 UNIDENTIFIED SPEAKER: Yes. He may be
12 muted at the moment.

13 MS. WARREN: Hold on. Another family
14 member is coming on. Pele?

15 MS. STAFFORD: Perhaps while the family
16 is looking at their settings, perhaps Pele, would you
17 like to say a few words?

18 MS. HARMAN: I'm sorry for this.

19 MS. STAFFORD: Oh, no worries.

20 MS. HARMAN: I was just trying to get
21 on earlier. Aloha (Speaks Hawaiian) from Hawaii.
22 Aloha. And Mohalo for having us here. Our Ohana here

1 this morning to speak briefly about my great
2 grandmother. Can you hear me?

3 MS. STAFFORD: Yes. Thank you.

4 MS. HARMAN: Okay. We're very honored
5 to be considered -- our great grandmother to have been
6 considered (inaudible) for this prestigious honor of
7 a coin. And it comes at a very interesting date for
8 this series today because a lot of people back in
9 Hawaii are celebrating L. K.'oko'a when our third one
10 went around the world through different papers,
11 agreement signed, declarations of Independence. And
12 so it's quite interesting that today is the day of the
13 hearing of my grandmother -- my great grandmother was
14 born under the Hawaiian flag. She was a staunch
15 advocate for all things Hawaiian but was also very
16 proud of her heritage from being American, from her
17 father having resided and been born in Salem,
18 Massachusetts. And so she served as a bridge for our
19 people to really kind of navigate this time of great
20 change in Hawaii, our homeland. And at the core of
21 everything that she did was her love of her people and
22 of knowledge and of educating others. And so we're

1 very, very honored and thank the committee and also
2 all the artists for the hard work that they put into
3 trying to depict what she meant -- not just what she
4 looked like, but what she meant to all Native
5 Hawaiians and also to those of her heritage from her
6 father's side (inaudible) of the world and her Salem,
7 Massachusetts side and so, Mohalo. I'm very happy if
8 there's anything that you want me to answer, I can.

9 MS. STAFFORD: Well, certainly after we
10 move through the candidate designs, we will definitely
11 have questions for you, so thank you. Thank you very
12 much. All right. And I see we have our Smithsonian
13 representative also here, Halena Kapuni-Reynolds.
14 Halena, could I ask you to say a few words?

15 MR. KAPUNI-REYNOLDS: Yes, of course.
16 Aloha kakahiaka. Good morning from Hawaii. My name
17 is Halena-Kapuni-Reynolds. I am the Associate Curator
18 of Native Hawaiian History and Culture at the National
19 Museum of the American Indians. I started in April,
20 so this was one of the first portfolios that I've been
21 working on completely following the launch of the
22 Edith Kenao Kanaka.ole quarter. So it's been a

1 blessing in many ways to be able to work with the
2 ohana, the family on these coins and hopefully to
3 provide you folks with enough information to make a
4 sound decision regarding the design. As the brief
5 mentions, Pukui is a really prominent Hawaiian scholar
6 and author that is quite beloved and well known in the
7 community. And this quaint is really an opportunity
8 to really reintroduce her again to the next generation
9 to ensure that her work lives on and that we're
10 constantly engaging with the legacy that she leaves
11 behind. So I'll end there and it's great to be here
12 with you folks today, and I look forward to the design
13 discussion.

14 MS. STAFFORD: Thank you so much. And
15 again, we'll definitely come back to the family and to
16 Halena with questions as we move through. So we'll
17 look at our candidate designs now, and as well as
18 family representatives, our Smithsonian subject matter
19 expert. As you all know, we have three different
20 congressional committees with which we work, and so I
21 will be noting their preferences as we move through
22 the portfolio. So let's start with design one.

1 MR. KAPUNI-REYNOLDS: Before we
2 continue with the portfolios, I do see that we have
3 two more of Pukui's family members that are ready to
4 introduce themselves. Dodie?

5 MS. BROWNE: Hi. Aloha.

6 MR. KAPUNI-REYNOLDS: Maybe if you want
7 to, they're going to start talking about the brief.
8 So if you'd like to introduce yourself, and then
9 La'akea, we'll jump back to you, okay?

10 MS. BROWNE: Can you hear me?

11 DR. BROWN: Yes.

12 MS. BROWNE: Okay. Aloha. I'm Dodie
13 Brown. I am a granddaughter of Mary Kawena Pukui, and
14 this is such a wonderful honor, and I appreciate what
15 you are all doing for her. Mohalo.

16 MR. KAPUNI-REYNOLDS: Thank you,
17 Dodie. And La'akea?

18 MS. WARREN: You're muted again. There
19 you go.

20 MR. SUGANUMA: Okay. Yeah. Being
21 raised from infancy by my grandmother. I know how
22 hard she worked to preserve her culture and her

1 language, and she would shy away from all the
2 accolades and awards and accepting graciously. But I
3 know in her heart all she wanted to know is that her
4 work made a difference. And it certainly did, and it
5 has, and it continues to every day. So again, we're
6 very thankful that we were able to recognize her and
7 I'm thankful to my daughter for all the hard work she
8 did while I was absent. Thank you.

9 MS. STAFFORD: Okay. Thank you so
10 much. So we will move through the candidate design,
11 starting with design 1. This design was identified by
12 the Congressional Native American Caucus of the House
13 of Representatives as a preference. Design 1A was
14 identified also by the Congressional Native American
15 Caucus of the House of Representatives as a secondary
16 preference. Design 1B was a preference of the family
17 of Mary Kawena Pukui as well as the recommendation by
18 the U.S. Commission of Fine Arts. Design 1C was a
19 preference by the National Congress of the American
20 Indians and the Senate Committee on Indian Affairs.

21 Moving on, we have Design 2, which was
22 also a preference of the family of Mary Kawena Pukui,

1 a secondary preference of the National Congress of the
2 American Indian and the Senate Committee on Indian
3 Affairs. @A, 2B, 3, 4, another preference of the
4 family as well as a secondary preference of the Senate
5 Committee on Indian Affairs. And finally, design 4A.
6 And that concludes the candidate designs.

7 DR. BROWN: Thank you so much. And we
8 want to really thank the family for joining with us to
9 help us in this very intriguing yet exciting
10 exploration of these designs before us. To the
11 committee, are there any technical or legal questions
12 that you may have about this program? Hearing none.
13 And we will begin our consideration. We'll begin with
14 none other than, Art.

15 MR. BERNSTEIN: This is Arthur
16 Bernstein and there are a lot of preferences we've
17 heard. I think the preference I lean towards is the
18 family choice of Design 2. And I note the
19 granddaughter's comment about appreciating the
20 simplicity and the inclusion of the Bishop Museum,
21 which the honoree was so closely associated.

22 DR. BROWN: Mike?

1 MR. MORAN: Thank you, Dr. Brown. This
2 is Mike Moran. I was initially attracted to the
3 series that starts with image number one and I have
4 some concerns as to how this thing would coin up
5 because there is a lot of background in there as to
6 whether it will distort it or not. And that's
7 something that I've struggled with since I first
8 started studying the portfolio and I have not answered
9 it for myself yet. Then I go to one that nobody
10 really mentioned at all, 4A. And I like 4A for its
11 simplicity. It captures the essence of her and does
12 it with satisfactory negative space. I would point
13 out if you go back to 4, the stack of books behind her
14 is looking to the left, does absolutely nothing for
15 the design and just actually clutters. This one was
16 probably the one in the portfolio that I struggled
17 with the most because usually something comes right
18 out, hits me, and I go for it. This one, not really.

19 DR. BROWN: Thank you so much. Turn
20 now to Donald>

21 MR. SCARINCI: I really liked 1, and
22 I'm kind of listening to what Mike is saying about 4A.

1 I can see what Mike likes about 4A. You know, I like
2 the way her shirt drapes over the circle. I think our
3 former member would have said that if she were still
4 here today, our sculptor member, so I like that. And
5 I also, you know, and I also have to say, I kind of
6 like the fact that she's writing on a wall. The other
7 designs, you know, but I'm really intrigued by 1 and
8 1A as between the two of them, you know, 1 is -- 1
9 really, really, I think would make a very interesting
10 coin design for this series. Whereas 4A would be more
11 same ole, same ole, you know, done. Not a bad design.
12 I mean, a good design -- it's a good design. It's
13 not a bad design. It's a good design, right? But my
14 preference is to be a little more bold with the
15 design. And, you know, I think as between the two,
16 number 1 is my trifling. The others in the portfolio,
17 you know, I just, I wouldn't do 1C. I wouldn't do 2
18 with the house. I think it's just too much stuff, you
19 know. The same thing with the, you know, with the
20 plant in the background. You know, I just don't see
21 any of the others as being possibilities. I think
22 it's really between 1 and 4. That's my pick.

1 DR. BROWN: Thank you so much. Let's
2 turn now to Peter?

3 DR. VAN ALFEN: Thank you, Dr. Brown.
4 It's Peter Van Alfen. I'm very attracted to 1 and 1A
5 as well. This whole group of number 1, obviously,
6 shares a lot of similarities. And I do have a
7 question for the family why it is that they would have
8 preference for 1B over, say, number 1? If one of you
9 could address that. I'm just curious to know why it
10 is that you find this more compelling.

11 MS. HARMAN: So I can address that.
12 Again, so this has been a steep learning curve for us
13 so -- initially, I think when we were presented with
14 the first set of designs, we were not aware -- there
15 were certain elements from each of the designs that we
16 liked, but I didn't quite understand that each one was
17 done by a different artist. And so it's not possible
18 to mix and match. What we loved about all the -- the
19 first -- the number 1 submissions were that this is
20 the one that looks most like my great grandmother.
21 And so her likeness was very much captured the way
22 that she would have worn her hair with the hibiscus

1 flower, with her family. Her property in Oahu is
2 known for tourists but would have gone by her property
3 on Birch Street to look at her beautiful hibiscus
4 flowers that she was very proud of. And so we liked
5 all of those elements. And then, what we -- yeah, and
6 so, I think this was an attempt to kind of change and
7 then have the United States of America underneath and
8 just appear but that was before we understood what the
9 process was about the artistry that went into each of
10 the submissions and that they were done. So our
11 suggestion was kind of trying to do (inaudible) kind
12 of thing with different elements of different designs,
13 and so it would still be -- a preference, would be 1A,
14 1B. Yes. That's all.

15 DR. VAN ALFEN: Thank you. All right.
16 Thank you very much.

17 DR. BROWN: Thank you. John?

18 MR. SAUNDERS: This is John Saunders.
19 Dr. Brown, thank you. I like the 1 series, but I
20 think it looks better on paper than it would in a
21 coin. I'm concerned with the hand being too prominent
22 on the coin. I mean, it's beautiful. But again, I'm

1 not sure how it would coin up. So my preference went
2 to the two series based on my thoughts there. I like
3 all three of the two series. They're not that much
4 different. I kind of like the hibiscus almost as well
5 as the Bishop Museum because, you know, we show her
6 with a hibiscus in her hair. I've always thought, you
7 know, I love the hibiscus flowers. A Hawaiian girl
8 with a hibiscus in her hair is, you know, typically
9 Hawaiian. So I like that one almost as well. But I'm
10 going to go with my first voice to go along with the
11 family and go with one with Bishop Museum with a
12 hibiscus and a very close second. Three, I didn't --
13 I wasn't in love with. Between 4 and 4A, I like 4A
14 better, but I like the earlier designs better.

15 DR. BROWN: Thank you so much. Turn
16 now to, Kellen?

17 MR. HOARD: Thank you. This is Kellen
18 Hoard. I was a big supporter of the 1 series as well.
19 And I liked all the different -- actually, all four of
20 the ones in the 1 series. But I would tend either
21 towards 1 or 1C. The reason being that 1A lacks the
22 lei. And I would like to get, actually, both those

1 elements in there. She's not wearing or holding the
2 lei in 1A and then, 1B, I know it was raised in a
3 concern in the descriptions by I think it was one of
4 the congressional committees that she was both holding
5 it and wearing it, and they didn't like that so much.
6 So I like her either wearing or holding it in 1 or 1C,
7 and I find that both of those designs quite excellent.
8 So that's about it for me. Thank you.

9 DR. BROWN: Thank you so much. Let's
10 turn out to, Harcourt?

11 DR. FULLER: Thank you, Dr. Brown.
12 This is Dr. Harcourt Fuller. I also like the 1
13 series. You know, the 1 series reminds me, if I may
14 say so, of the Jovita Idar quarters and just gives me
15 the same uniqueness, the same feel. And I'm curious
16 to see if my colleagues would agree with that
17 assessment. But I like the 1 series. Can we go to
18 4A, please? Yes. I also like 4A. I like the fact
19 that she's, you know, she's writing with the pen. I
20 think that's quite unique. You know, she pops in this
21 design as well, even though it is a bit traditional in
22 terms of a coin design. But I like how she's writing

1 with the pen. And there was a-- and let's see. can
2 you go -- is that 12? Let me see. There's one of
3 them. If you could -- yes, this one right here. I'm
4 sorry. Go back. Yes. I do like this one as well.
5 Not necessarily for the design, but for the lettering.
6 I think that when you look at this coin, you can
7 clearly see her name and her name pops in this one,
8 you know, so I like that. But again, I like the 1
9 series. Thanks.

10 DR. BROWN: Thank you so much. Let's
11 turn out to, Dennis?

12 MR. TUCKER: Thank you, Dr. Brown. And
13 thank you to the family and our liaisons for your
14 insight and sharing your thoughts. I want to praise
15 the artist of group 1 through 1C. I think this is a
16 beautiful portrait, and I think the entire composition
17 is very well done. I would love to see this on a
18 three-inch silver medal. It's just a remarkable
19 design. However, as a writer myself, I was more drawn
20 to the designs where she is shown either actively
21 writing or pausing the active writing. So that leaves
22 us with group 2 and group 4. The two designs in group

1 4 reminded me of the 2017 Sequoia Native American \$1
2 with the invention of the Native American syllabary,
3 where he is actually drawing on the coin as well. So
4 I think that's a neat effect. But I do prefer group 2
5 in general. I think these are nice compositions.
6 They're nice portraits. They have her in the act of
7 written communication. And I like the inclusion of
8 the Bishop Museum. And I know that design 2 in
9 particular has not only family buy in, but also is a
10 preference of two of our Senate liaisons. So I'm
11 strongly in favor of design 2. Thank you, Dr. Brown.

12 DR. BROWN: Thank you so much. Turn
13 now to, Chris?

14 DR. CAPOZZOLA: All right. Thanks,
15 everyone. Just briefly, series 1, I shared the
16 enthusiasm for it, but also just the hesitation that
17 it just seemed a bit busy. You know, the lines on the
18 back, which I know represent water, might not come
19 through clearly enough there. There is a certain
20 simplicity to 4A, you know, for the work that this
21 coin would need to do. It's the easiest and safest
22 choice that the CCAC could make, and that doesn't

1 necessarily make it the wrong choice, but, you know,
2 it certainly gets, in some ways, the work done. I'd
3 be perfectly happy with 2 as well. And then again, if
4 the preference is for 2 at the Bishop Museum, that
5 would be my preference in the 2 series. I did have
6 one comment and two questions -- or one comment and
7 one question. The comment is about if you look, for
8 example, at 4A, I want us to spend a little bit of
9 time thinking about fonts and ways in which fonts of
10 the United States of America appear here. And then,
11 "N.n. I Ke Kumu" and I want to make sure we're not
12 exoticizing her Native American identity by
13 exoticizing the fonts in certain ways. And I think
14 that happens in some of the other designs as well.
15 And think about, frankly, I'd love to see United
16 States of America in the same font as "N.n. I Ke
17 Kumu". And then the question for the liaisons is
18 about translation. Some of the designs include the
19 translation, "Look to The Source," and some do not.
20 And the tension here is that, you know, a coin is a
21 teachable moment. It's a chance to teach the Hawaiian
22 language. On the other hand, the question is, you

1 know, it also reiterates the idea that Hawaiian is a
2 foreign language rather than, you know, part of
3 America's heritage. And just wondering if you have
4 any preference among the liaisons or family members
5 about the translation question.

6 MS. HARMAN: Yes, if I could chime in
7 again. So I am in a lot of ways trying to kind of
8 carry on like great grandmother's footsteps. I
9 currently teach -- my 22nd year teaching at Hawaii
10 (inaudible) School. And so this is something that we
11 talked about as a family (inaudible) my father,
12 (inaudible) and my sisters as well. It's very
13 important that -- we felt like we didn't want to have
14 the translation because not just that it made it a
15 little busier looking. But that's a conversation that
16 I feel -- we felt that would come out in the
17 literature that accompanies the coin itself. And all
18 the website at the U.S. Mint, that information that
19 would be brought out to the general public could have
20 a deeper kind of conversation about the status of
21 native languages all over the world and especially our
22 unique language. And so we felt that, you know, that

1 would cause people to pause and ask questions about, I
2 wonder what this said, and then dive deeper into what
3 our language, how to learn our language. And I'll
4 read the letters for that when accompanying it, rather
5 than just have the point itself and have the
6 translation right there. So we prefer the designs
7 that did not have the translation. And that was, I
8 think, why the subsequent designs in the 1 series was
9 to add on these thoughts again, and I just want to --
10 well, actually, I'll wait for the -- so that's that.
11 Yeah. No translation would be our preference.

12 DR. CAPOZZOLA: Thank you.

13 DR. BROWN: Thank you so much and we
14 really appreciate it. Do you have any further
15 comments you'd like to offer based on what you've
16 heard from the committee?

17 MS. HARLAN: Yes. So -- and maybe my
18 dad and my aunt would also thank you so much for
19 taking into consideration the ideas of the
20 preferences. And I want to just share so the whole 1A
21 series -- the 1 series, any of the designs. And this
22 is where we kind of defer to the expertise of people.

1 All the things that you thought of for exactly what
2 you had spoken about in (inaudible) as far as how is
3 it going to look translating onto a coin with all the
4 background that's going on and, you know, all the
5 business of it all. And then can we take off the
6 translation. And so these are all questions that we
7 ask ourselves as well. The whole series of the number
8 1 design and the number 4 were actually the present of
9 my father. So you have on the call two grandchildren
10 and Auntie Dodie is her preference, was the number 2
11 design series. And then my father and myself and our
12 sisters, we kind of leaned more towards the number 1
13 design as well as the number 4 because of her -- the
14 likeness to what our great grandmother not only looked
15 like, but what she did. so writing, like, somebody
16 had said, (inaudible) writing was perfected and
17 preserving all of this knowledge for us. And so, that
18 would be our, I think -- I don't know. I'm done if
19 you wanted to say something as well.

20 MR. SUGANUMA: I just wanted to add
21 that they're all beautiful. And a little bit about
22 the significance of the hibiscus. Where we lived in

1 Honolulu, on the corner of Birch and Elm Street, the
2 house was surrounded by hibiscus. Every type of
3 hibiscus that existed. In fact, tour buses on the way
4 to Waikiki would swing into this little area and go
5 right by our house to show the tourists all the
6 beautiful hibiscuses. So the hibiscus plays a
7 prominent role, you know, in the place where we grew
8 up. Also,
9 "N.n. I Ke Kumu", it's a good way to learn a little
10 bit about Hawaiian, but it's very significant because
11 "N.n. I Ke Kumu" means to look at the source. And
12 it's a phrase that used a lot today after she wrote
13 that book. Because when people have questions about
14 our history, about our thinking, and about our
15 culture, you know, they're also look to the source.
16 And it's very, very important, I think, for people to
17 know, "N.n. I Ke Kumu" Mohalo. Thank you.

18 MS. HARMAN: Yes. So you can see the
19 family has even that art. So you have a very daunting
20 task because different branches had different
21 preferences and then, Auntie Dodie, I don't know if
22 you want to talk about the number 2 design, which was

1 your preference.

2 MS. BROWNE: Well, my take on it is is
3 my grandmother was a very simple person. She lived
4 with us. I was an only child, so she always talked
5 about the museum, and she felt very strongly that she
6 would not have been able to do what she did without
7 the support of the museum. It gave her direction, and
8 I think, to me, it would be nice to include the
9 museum. She was a simple person. She didn't like a
10 lot of designs, color, if you remember the time frame,
11 she was born in 1895. Her preferences were always
12 calicos, which were small prints for, always made by -
13 - we had a wonderful seamstress that would make her
14 mu'umu'u and she always chose things that were simple,
15 simple design, simple taste. And to me, and that was
16 what came through on that particular coin with the
17 museum, is it's very simplistic. And that was, to me,
18 very much her. That's why that was -- I was drawn to
19 that one.

20 DR. BROWN: So you have -- we really
21 appreciate the different views of the family. And you
22 have made an important point that you made the

1 challenge even more substantial for us because we
2 typically like to lean in the direction of the family.
3 We appreciate that, but I'm going to turn it over to
4 some of my colleagues because the more that we can
5 sort of narrow this, the better, and the stronger is
6 our recommendation. Donald?

7 MR. SCARINCI: Thank you so much for,
8 you know, explaining your different views. And I, you
9 know, and I -- and I'm looking at this a little
10 differently now. And I'd like to ask Joe a question
11 about am I correct that the -- in 01 in the 4 series,
12 all by the same artist, by the way, in the 4 series,
13 is this going to be incuse? Is the United States of
14 America and the, you know, and the motto and
15 everything going to be incuse in the coin with the
16 portrait, you know, kind of, jutting out of that
17 incuse? Is that the way you're envisioning it?

18 MR. MENNA: I'm not envisioning it.
19 The artist -- I don't mean that disrespectful.

20 MR. SCARINCI: No.

21 MR. MENNA: The way the artist -- this
22 is Joseph Menna. The way the artist is envisioning it

1 is as presented, the text would be necessarily
2 highest. The swirls that it's on after that, the
3 texture could not be textured field, that would also
4 be a raised layer. And the white behind that, that
5 would be the part that is polished. I think in this
6 series, number 4 provides greater -- the 3 or 4
7 provide a greater opportunity for success.

8 MS. STAFFORD: It's 1 --

9 MR. MENNA: I mean, 1B and 1C rather
10 provide a greater opportunity for success because of
11 the clarity. There's an implied border that goes
12 behind her neck that's raised. There's only a few
13 more of those borders. Then we see the secondary
14 layer that is raised, which is textured. It doesn't
15 have outlines, but it would be raised, and that will
16 provide more opportunity for polish. And I think
17 there's more logic to the swirls, yet it does not
18 detract from their dynamic quality. From my
19 perspective, I'm not trying to influence anybody or
20 invalidate anybody.

21 MR. SCARINCI: No. And the United
22 States of America doesn't appear on the obverse, so

1 this is the only place it's going to appear.

2 MR. MENNA: Yes, sir.

3 MR. SCARINCI: I, you know, I like the
4 elegance of the portrait, you know, by the artist who
5 did the first series. And I can see why you like
6 number -- and I could see why you like number 1B, you
7 know, I mean, the portrait is nice. And I agree with
8 Joe. I think this stands out. And I guess my
9 conclusion after listening to everything is, you know,
10 if we went with 1B, it's a coin that would stand out
11 on a reverse as opposed to, you know, as opposed to
12 4A, which is just like every other coin in the series.

13 DR. BROWN: So it seems to me --

14 MS. HARMAN: And if I can interject
15 really quickly. So the 1B, I think that was our
16 attempt after we saw the initial designs that were
17 presented, and that was our attempt to kind of
18 simplify like she said. You know, there was a lot
19 going on, as beautiful as the design was, and it
20 really does stand out. We wanted it to be simplified
21 a little bit and then include more elements. So
22 that's why we asked for her dress to be shown as well

1 as a lei, because these are -- although the design
2 might not have been something that she would have
3 necessarily chosen, it's not quite a (inaudible) but
4 it is our -- something that all of our kupuna, all of
5 our ancestors were very proudly our traditional
6 garment. And so, with a lei as well, which is a state
7 tree of Hawaii. The state tree -- kukui and so this
8 is on the second part of the second part, the second
9 draft that we were sent. That was kind of our
10 attempt. So I really do appreciate hearing from your
11 standpoint how it would translate into a coin and how
12 this is different, you know, the raised lettering and
13 all of that would work out to stand out. And we just
14 really like the way that she's looking off into the
15 distance. And with all her knowledge, but also her
16 dignity of "N.n. I Ke Kumu" looking to the source and
17 off into the distance rather than straight head on at
18 us.

19 DR. BROWN: Thank you so much. Unless
20 any committee members -- Kellen?

21 MR. HOARD: I just have one quick
22 question if I could?

1 DR. BROWN: Please.

2 MR. HOARD: This is Kellen Hoard. I
3 find myself more and more drawn to, you know, 1B and
4 1C in terms of clarity on the coin, in terms of the
5 likeness, like we've discussed, in terms of the
6 symbolism, in terms of the language, but without the
7 translation. I find myself just really drawn to it.
8 I'm wondering from the family if they could speak to
9 1B versus 1C, because both of the Senate committees, I
10 believe, were concerned about the lei being in the
11 hand and on the neck. And I didn't know whether
12 there's a preference in the family, whether the fruit
13 be more clear, whether they're worried about the
14 duplication or whether they're okay with kind of the
15 1B words in both locations, whether they had concerns
16 with clutter or with appearance or any other thing,
17 what the distinction was for the family.

18 MS. HARMAN: I can kind of -- just
19 because -- that was my -- so, I just have to Mohalo,
20 Roger, for, you know, just kind of walking us through
21 this whole process. So the way that the hand is
22 shown, I actually had concerns about that because this

1 is not like a traditional gesture that we would have
2 had. And so it was a (inaudible) strange from an
3 artist perspective, and then also, I think, previous
4 points, there's some kind of uniformity to the gesture
5 itself. And so having something in her hand was very
6 important. I think the only difference between
7 although multi lines are very similar, having the lei
8 in her hand and then also on her neck would have been
9 our preference, but it's not a very strong, strong
10 preference. And the only reason I'm sorry if I offend
11 anyone, but the tool that's in her hand, it kind of
12 reminded us of, like, a good part of (inaudible) that
13 was like, I don't know about the tool as opposed to
14 just the way that it looked, and I don't know how that
15 would translate on a coin. But -- and so that was why
16 something was a little rather than (inaudible) in her
17 hand.

18 DR. BROWN: Thank you so much. Let's
19 do this, my colleagues let's, in fact, score issues,
20 and then let's see if that gives us any further
21 clarity about the next step. So we're going to take
22 five minutes to scoring that will be completed by Greg

1 Weinman. And then he will report the results to us.

2 MS. WARREN: So we recess for five
3 minutes.

4 (Off the record.)

5 DR. BROWN: Okay. We are back. I now
6 recognize Greg Weinman, who will present to us the
7 results.

8 MR. WEINMAN: Once again, out of the 10
9 members scoring, the high possible score is a 30.
10 That in mind, design number 1 received 19 points.
11 Design 1A received 12. Design 1B received 20 points,
12 which is a very close top scoring design. Design 1C
13 received 17 points. 02 received 13 points. 2A
14 received four points. 2B received 7. 3 received 2.
15 4 received 4. And 4A received 14. So, once again,
16 really very close between 1 and 1B, 19 and 20 points,
17 respectively, followed by 1C with 17.

18 DR. BROWN: Thank you, Greg. Are there
19 any motions from the committee?

20 DR. VAN ALFEN: This is Peter Van
21 Alfen. I would move that we adopt 1B as the reverse
22 for this as is it seems to align with the family's

1 preferences and with the CFA as well.

2 MR. BERNSTEIN: Arthur Bernstein
3 seconds.

4 DR. BROWN: Okay. Any discussion on
5 the motion? Hearing none. Seeing none. All those in
6 favor signify by saying, aye.

7 GROUP: Aye.

8 DR. BROWN: Any opposed? Any
9 abstentions? By my hearing, it sounds like that it is
10 a much (inaudible) carried unanimously.

11 I would like to take this time to
12 really thank the family. We can understand can
13 appreciate how the family, particularly when we get
14 together. There may be times when we don't always see
15 eye to eye on everything. So we appreciate the fact
16 that you were courageous enough to share with us the
17 differences that you had in terms of this program. So
18 we'd like to take this moment to thank you for your
19 attending and participation in this discussion.

20 MS. HARMAN: (inaudible) to the
21 committee.

22 MS. BROWNE: (inaudible) Take care.

1 Thank you so much. Aloha.

2 DR. BROWN: Okay. All right. So this
3 is the last order of business for today's session. I
4 just would like to take a few moments to share some
5 comments. Serving as chair of the Citizens Coinage
6 Advisory Committee for two consecutive one-year terms
7 was a tremendous honor and privilege. Collaborating
8 with the committee comprised of experts from various
9 fields, including artists, historians and collectors,
10 allow for a rich and diverse exchange of ideas. The
11 responsibility to provide recommendations to the
12 Secretary of Treasurer on coin and medal designs
13 involved balancing historical significance with
14 cultural representation and artistic innovation. This
15 experience not only deepened my appreciation of the
16 importance of coins and medals in preserving and
17 reflecting national heritage, but also underscored the
18 significance of public engagement in the storytelling
19 of the nation's coinage on one of the smallest
20 (inaudible). I would again like to thank members of
21 the CCAC, the phenomenal Mint staff, our liaisons, our
22 artists, and the public for their attendance today and

1 to let them know I'm fully, really appreciative of
2 what you have done and supported the CCAC over these
3 last two years.

4 The next public meeting will be in 2024
5 and announced in the Federal Register. I now ask if
6 there is a motion to adjourn.

7 MR. SCARINCI: Dr. Brown, before a
8 motion to adjourn, I'd like to say something. Were
9 you going to say something?

10 DR. VAN ALFEN: I was but go ahead.

11 MR. SCARINCI: So, I mean, I would like
12 to speak personally to those of you who are in the
13 selection process for CCAC members. And I would like
14 to share with you something rather personal. I, you
15 know, for three-and-a-half years during the Pandemic,
16 I ran the law firm operating remotely and it was the
17 most challenging experience of my life. Second to
18 none. And, you know, for the last, you know, during
19 this Pandemic, Larry, you know, was, you know, more
20 heavily engaged than any other member that I've known
21 since 2007. And when I first became a member, he was
22 -- I never got a call from a chairman before. You

1 know, but --

2 DR. BROWN: Never harassed.

3 MR. SCARINCI: Never harassed. And,
4 you know, the caring and the attention that he has
5 paid to other collectors who've asked questions. And
6 his concern for making sure that everyone was touched
7 and his concern for making sure that as we changed
8 members on this committee throughout the Pandemic and
9 we hardly knew each other because we never met in
10 person until recently, you know, it was Larry -- it
11 was Larry Brown who kept us all together as a group.
12 And I would hate to see, you know, I think one thing,
13 you know, we really need as a committee, as a CCAC, is
14 some cohesiveness and continuity. And coming out of
15 this Pandemic, we're not there yet, right? I mean,
16 people are still working from home, you know, in my
17 law firm and everywhere else, and we're not there yet.
18 And I think having continuity on this committee
19 creates cohesiveness. And I just wanted to say
20 personally, I want to implore any of you who I don't
21 have any idea what the process is or who's involved in
22 it. You know, it's a mystery to me. But, you know,

1 whatever criteria you're using to consider appointing
2 members, I really like you to give a strong, hard look
3 to Dr. Brown and the contributions he's made
4 throughout the most difficult time, certainly of my
5 life, and I think probably most of you. And it was
6 even more difficult having new members join us, you
7 know, every four years during the same period. So I
8 just want to make a personal appeal to whoever is
9 involved in this process to reappoint him. Thank you.

10 DR. VAN ALFEN: And to that, I would
11 just like to say I think we owe Dr. Brown a hearty
12 round of applause for doing such a fantastic job in
13 the last couple of years as Chair.

14 MR. MORAN: Before you get in, I want
15 to add my two cents in on this. And, Donald, I highly
16 concur with everything you've said. I consider Larry
17 a friend. We've had many conversations on the phone,
18 and he always listens to me. But no, I really think
19 that he's been an excellent leader, and we could use
20 four more years of his participation on this committee
21 and his leadership on this committee from whether it's
22 a chair position or a voting member position. I'd

1 like to see him have another term.

2 DR. BROWN: Okay. Folks, listen, I did
3 not open that door for the sake of -- Harcourt?

4 DR. FULLER: I believe I have my hand
5 up.

6 DR. BROWN: That, you do.

7 DR. FULLER: And folks, please forgive
8 me also for I know you're anxious to get home, but
9 please, I also need to weigh in. I appreciate Dr.
10 Brown's service, and particularly, as a military man
11 as well, because one thing I appreciate about Dr.
12 Brown is, when he's at the helm, I have a lot of
13 confidence. You know, it's like when you're on an
14 airplane or you're taking a cruise, and you know that
15 the person at the helm is capable. They listen. And
16 I have a lot of confidence. If you guys look at how
17 he runs a meeting, it's precise, you know, and it's
18 just -- again, the word that comes to mind is capable
19 and confident. And I want to say that you're very
20 inspiring as well. You -- as one of our colleagues
21 said, you call folks, you really care about people's
22 opinions. And that is something that we have to

1 commend because there are leaders that don't listen to
2 other folks. You're very respectful of your
3 colleagues, and again, I appreciate you. Certainly on
4 a variety of levels you represent a lot to a lot of
5 people, and I think that, you know, since, I mean, I
6 think, we've had a great run with respect to the
7 diversity of ideas, of individuals, of thought, of
8 designs with you at the helm. And just finally, not
9 only do I appreciate you, but I appreciate everyone
10 who has served on the CCAC and everyone who continues
11 to serve. Thank you.

12 MR. MENNA: As an observer, not as my
13 current position, but as someone who's been in the
14 audience for almost 20 years of this stuff. The
15 coolest thing, Dr. Brown is just an incredible
16 gentleman, a great person, but I've never seen a
17 chairperson actively solicit make sure everybody was
18 heard and go back and double back and double back. He
19 is the most egalitarian person to sit in that chair in
20 the 20 years that I -- nearly 20 years that I've been
21 here.

22 DR. BROWN: Folks, I think we have a

1 motion on the table. All those in favor? Aye.

2 Second. Okay.

3 DR. VAN ALFEN: All right. I'll

4 second. I'll second. Peter Van Alfen.

5 DR. BROWN: All those in favor, aye.

6 GROUP: Aye.

7 DR. BROWN: Opposed, nay.

8 UNIDENTIFIED SPEAKER: Too bad. Even

9 if you do --

10 DR. BROWN: We are adjourned.

11 (Whereupon, at 2:32 p.m., the

12 proceeding was concluded.)

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1 CERTIFICATE OF NOTARY PUBLIC

2 I, MATTHEW YANCEY, the officer before whom
3 the foregoing proceedings were taken, do hereby
4 certify that any witness(es) in the foregoing
5 proceedings, prior to testifying, were duly sworn;
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12 of the parties to the action in which this was taken;
13 and, further, that I am not a relative or employee of
14 any counsel or attorney employed by the parties
15 hereto, nor financially or otherwise interested in the
16 outcome of this action.

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19 

20 MATTHEW YANCEY

Notary Public in and for the

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



SONYA LEDANSKI HYDE

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