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CITIZENS COINAGE ADVISORY COMMITTEE
MEETING/CONFERENCE



DATE: Tuesday, September 27, 2022
TIME: 9:00 a.m. - 2:58 p.m.
LOCATION: Meeting/Conference
Department of the Treasury
801 9th Street NW
2nd Floor Conference Room
Washington, DC 20220
REPORTED BY: Timothy Guevara, Notary Public
JOB NO: 5350860

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A T T E N D E E S

Dr. Lawrence Brown, Chairperson of the CCAC
Sam Gill, Representing the general public
Dean Kotlowski, Qualified in American History
Robin Salmon, Qualified in Mettalic Arts/Sculpture
Mike Moran, Recommended by the Senate Minority
Leader
Donald Scarinci
Dennis Tucker, Qualified in numismatics
Peter Van Alfen, Qualified as a numismatic curator
Arthur Bernstein, Representing the general public
Harcourt Fuller, Recommended by the Speaker of the
House
Mary Lannin, Recommended by House Minority Leader
Ventriss Gibson, Director of Mint
April Stafford, Chief Office of Design Management
Megan Sullivan, Senior Design Specialist
Boneza Hanchock, Design Manager
Roger Vasquez, Design Manager
Joe Menna, Mint Chief Engraver
Mike Costello, manager, design and engraving
Greg Weinman, senior legal counsel/counsel to the
CCAC
Robert Hoge, former CCAC member
Jennifer Warren, Mint Liaison to the CCAC

PRESENT VIA REMOTELY:

Mike Unser, Coin News Media Group
Paul Gilkes, Founder and editor
Amos Media, Coin World Senior Editor
Brandon Hall, Whitman Publishing Senior Editor
Pam Borer, Design Manager

ALSO PRESENT REMOTELY:

Mr. Crozier Connor, Senior Legislative
Deputy Gregory Olsen
Anne Lown, Daughter of Dr. Bernhardt Lown
Mr. Philip Arnzen, Deputy Legislative Director of
the Office of the Governor, Michael L. Pierson
Mae Krier, Former "Rosie the Riveter",
Lori Gold, Daughter of Phyllis Gould
Sarah Pritchard, executive director of "Rosie the
Riveter" Trust
Elizabeth Young, attorney advisor
Mike White, Office of Corporate Communication

1 (Thereupon, the following meeting is had.)

2 DR. BROWN: Good morning. I call to order
3 this meeting of the Citizens Coinage Advisory
4 Committee, for Tuesday, September 27, 2022.
5 Please note that this meeting is recorded and
6 transcribed.

7 For the sake of our public listeners, we
8 may prefer -- we may refer to ourselves during
9 the meeting as the CCAC.

10 The notice published and the Federal
11 Register included as an agenda item for today's
12 meeting, the review and discussion of candidate
13 designs for the Harlem Hell Fighters
14 Congressional Gold Medal. We understand that
15 this portfolio is not yet ready for review, and
16 will instead be presented at a future meeting.
17 I would like to remind each and every member of
18 the CCAC members, liaisons, and Mint employees
19 participating remotely to mute his or her
20 phone, or microphone on the Microsoft Teams
21 program when not talking, and to announce your
22 name at the beginning of each time you speak.
23 By the way, I didn't do that, Lawrence Brown.

24 Additionally, I remind the public that
25 this is a listening only hearing for the

1 public. Before we begin, and as this may be
2 the first time for those participating during a
3 meeting of the CCAC, I want to introduce the
4 members of the CCAC at this time, indicating
5 the diversity of the members. Please respond,
6 my colleagues, present when I call your name.
7 Representing the general public, Sam Gill?

8 MR. GILL: Present.

9 DR. BROWN: Specially qualified in
10 American History, Dean Kotlowski?

11 MR. KOTLOWSKI: Present.

12 DR. BROWN: Specially qualified in
13 Medalllic Arts or Sculpture, Robin Salmon?

14 MS. SALMON: Present.

15 DR. BROWN: Recommended by the Senate
16 Majority Leader, Mike Moran.

17 MR. MORAN: Present.

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

20 MR. SCARINICI: Present.

21 DR. BROWN: Specially qualified in
22 Numismatics, Dennis Tucker?

23 MR. TUCKER: Present.

24 DR. BROWN: Specially qualified as a
25 Numismatic Curator, Peter Van Alfen?

1 MR. VAN ALFEN: Present.

2 DR. BROWN: Representing the general
3 public, Arthur Bernstein.

4 MR. BERNSTEIN: Present.

5 DR. BROWN: Recommended by the Speaker of
6 the House, Dr. Harcourt Fuller?

7 DR. FULLER: Present.

8 DR. BROWN: Recommended by the House
9 Minority Leader Mary Lannin?

10 MS. LANNIN: Present.

11 DR. BROWN: I am again Dr. Lawrence Brown,
12 representing the general public, and
13 Chairperson of the CCAC. I believe we have a
14 quorum.

15 The agenda for today's meeting, public
16 meeting, includes the following: presentation
17 of the CCAC Public Service Awards to Mr. Robert
18 Hoge, acceptance of the letters to the
19 secretary and approval of the minutes of our
20 June 14, 2022 meeting, review and discussion of
21 candidate designs for the Congressional Gold
22 Medal to Greg LeMond, review and discussion of
23 reverse candidate designs for the 2024 American
24 Innovation \$1 coins honoring innovations in
25 Maine and Missouri, and finally, review and

1 discussion of candidate designs for the
2 Congressional Gold Medal to women known as
3 "Rosie the Riveter". Before we began our
4 proceedings, I asked the Mint liaison to the
5 CCAC, Ms. Jennifer Warren, if we are aware of
6 any members of the press who are remotely
7 signing into this public meeting.

8 MS. WARREN: This is Jennifer Warren.
9 Mike Unser of Coin News Media Group, founder
10 and editor; Paul Gilkes, Amos Media Coin World
11 Senior Editor; Brandon Hall, Whitman
12 Publishing, Senior Editor.

13 DR. BROWN: For the record, I would like
14 to also to confirm the following Mint staff,
15 and the former CCAC members attending the
16 meeting today. Please indicate by saying
17 present after I've called your name. Director
18 Ventriss Gibson?

19 MS. GIBSON: Present.

20 DR. BROWN: April Stafford, Chief Office
21 of Design Management?

22 MS. STAFFORD: Present.

23 MS. BROWN: Megan Sullivan, Senior Design
24 Specialist?

25 MS. SULLIVAN: Present.

1 DR. BROWN: Boneza Hanchock, Design
2 Manager?

3 MS. HANCHOCK: Present.

4 DR. BROWN: Pam Borer, Design Manager.

5 MS. BORER: Present.

6 DR. BROWN: Roger Vasquez, Design Manager?

7 MR. VASQUEZ: Present.

8 DR. BROWN: Russell Evans, Design Manager?

9 MR. EVANS: Present.

10 DR. BROWN: Joe Menna, Mint Chief
11 Engraver?

12 MR. MENNA: Present.

13 DR. BROWN: You know, I had to say
14 something delayed for that because -- Jennifer
15 Warren, Director of Legislative,
16 Intergovernmental Affairs and liaison to the
17 CCAC?

18 MS. WARREN: Present.

19 DR. BROWN: Mike Costello, Manager, Design
20 and Engraving?

21 MR. COSTELLO: Present.

22 DR. BROWN: Greg Weinman, Senior Legal
23 Counsel and counsel to the CCAC?

24 MR. WEINMAN: Present.

25 DR. BROWN: Elizabeth Young, attorney

1 advisor?

2 UNKNOWN SPEAKER: She'll be coming on
3 later.

4 DR. BROWN: Mike White, Office of
5 Corporate Communication?

6 MR. WHITE: Here.

7 DR. BROWN: Sir Robert Hoge, former CCAC
8 member?

9 MR. HOGE: Present.

10 DR. BROWN: And finally, the following
11 liaisons will be on the call with us today.
12 For the Greg LeMond Congressional Gold Medal,
13 we have the pleasure, because we have with us
14 Mr. Crozier Connor.

15 UNKNOWN SPEAKER: Probably coming on
16 later.

17 DR. BROWN: Senior Legislative Assistant
18 for Representative Mike Thompson; for the 2024
19 American Innovation Dollar honoring innovation
20 in Maine, we have with us Deputy -- I'm sorry
21 --

22 UNIDENTIFIED FEMALE SPEAKER: Gregory
23 Olsen.

24 DR. BROWN: Deputy Gregory Olsen, and Anne
25 Lown, the daughter of Dr. Bernard Lown, the

1 subject of the innovation theme; for the 2024
2 American Innovation Coin honoring innovation in
3 Missouri, we have with us Mr. Philip Artin;
4 Deputy Legislative Director of the Office of
5 the Governor, Michael L. Pearson; and for the
6 Congressional Gold Medal to the women known as
7 a "Rosie the Riveter", we have with us Mae
8 Krier, a former "Rosie the Riveter"; Lori Gold,
9 the daughter of Phyllis Gold, a former "Rosie
10 the Riveter"; Sarah Pritchard, Executive
11 Director of "Rosie the Riveter" Trust. I want
12 to thank all of you for joining with us today.

13 I'd like to start with a question to the
14 Mint. Are there any other issues that need to
15 be addressed at this time? Hearing none,
16 seeing none.

17 As is my pattern, I would like to consider
18 this meeting in the context of matters of
19 significance to our society and roles of the
20 CCAC. By the way, who does not like autumn of
21 the year? September represents the threshold
22 to autumn of the year, and for those of us in
23 the Northeast, it means returning to school,
24 and we know how we remember those number two
25 pencils. Albeit we chart a little later than

1 many parts of the country. Looking back,
2 September has heralded unfortunate historical
3 events, such as the execution in 1776 of the
4 Patriot Nathan Hale, and who can forget his
5 last words, "as I only regret that I have but
6 one life to lose for my country." And it still
7 looms, September still looms in the minds of
8 most, because of the worst terrorist attack in
9 the history of the United States on September
10 11, 2001.

11 September has also provided us historical
12 events, such as the establishment of Congress,
13 of the US Treasury, as the third presidential
14 cabinet of the U.S. Being a veteran, I would be
15 remiss if I did not include the establishment
16 of the United States Army, and the U.S. Armed
17 Forces in the ninth month of the year.

18 September is also the birth month of a number
19 of famous Americans, such as Supreme Court
20 Justices John Marshall and Warren Burger,
21 Patriots Samuel Adams and Marquis de Lafayette,
22 and other famous Americans in music such as
23 George Gershwin, happens to be from Brooklyn,
24 and in sports, Jesse Owens. Now, please
25 forgive me as I take this point of personal

1 privilege, and mention for the record another
2 person very close to me, who just celebrated
3 her birthday, my wife, Dr. Faith Brown.

4 Since we are going to be discussing
5 designs pertaining to innovations, I would be
6 remiss if I did not mention two matters related
7 to this topic. September is the birth month of
8 the British scientist Michael Faraday, whose
9 invention ultimately led to the development of
10 electric generators. Even more significant,
11 chewing gum was first produced commercially for
12 the first time in September of 1848. I'm sure
13 certain dentists probably say, you know, that's
14 significance to them. Closer to numismatics,
15 September is also a month of historical
16 significance. In 1968, Treasury Secretary
17 Fowler laid the cornerstone of the fourth
18 Philadelphia Mint Building. September press
19 release by the US Mint announced production of
20 the American Gold Eagles in 1986, Platinum
21 Eagles in 1996, and coins honoring the Botanic
22 Garden in 94, Basketball Hall of Fame (by the
23 way, I love basketball; I thought I was going
24 to perhaps do that professionally) and 2019,
25 the 75th anniversary of the end of the World

1 War II in 2020, and even closer to the hearts
2 of many of us on the CCAC, the appointment of
3 none other than Dr. Harcourt Fuller to the CCAC
4 last September. Based on today's agenda,
5 September 2022, will join its predecessors as a
6 phenomenal chapter in the history of the CCAC.

7 Now turning -- and thank you for your
8 patience with this chair of the CCAC. I know
9 that you'll probably say he's unique. You may
10 have other words to say as well, but we have
11 those as a sidebar.

12 Turning to the first order of business for
13 this committee is the presentation of the
14 Citizens Coinage Advisory Committee Public
15 Service Award to Mr. Robert Hoge. In
16 recognition of his loyal service, Director
17 Gibson will finally -- will be making the
18 presentation to him today. Director?

19 MS. GIBSON: And good morning and thank
20 you so much, Dr. Brown, for that intro and
21 thank each and every one of you for joining us
22 today.

23 I had the honor from the Philadelphia the
24 first Mint, we're welcoming the treasurer of
25 the United States today to the Mint, and thus,

1 I am not there with you.

2 Mr. Robert Hoge was first appointed to the
3 CCAC in 2012 and then reappointed in 2016 as
4 the member specifically qualified in numismatic
5 curation. From 2001 to 2013, Mr. Hoge served
6 as curator of North American Coins and currency
7 at the American Numismatic Society in New York
8 City, where he later served as Curator
9 Emeritus. Prior to that, from 1981 to 2001, he
10 served as Curator of the ANA, or, as we know,
11 the American Numismatic Association. Mr. Hoge
12 directed the ANA's money museum in Colorado
13 Springs, and also served as manager of its
14 authentication bureau, and was a regular
15 columnist and contributing director for the
16 ANA's official publication, The Numismatists.

17 For 20 years, that is 20 years, he taught
18 at the ANA's summer seminar and prepared
19 numerous seminars from museological
20 organizations. Mr. Hoge brought his extensive
21 knowledge to the CCAC during his eight years on
22 the committee, providing his thoughtful and
23 insightful knowledge to the numerous portfolios
24 that came in front of our committee. Among the
25 designs Mr. Hoge reviewed were the Native

1 American \$1 coin, the American the Beautiful
2 Quarter program, bullion designs for Liberty
3 and several Congressional Gold medals,
4 including the series of Code Talkers medals.
5 Mr. Hoge's final meeting as a CCAC member was
6 in June 23rd of 2020. But due to the pandemic
7 only now are we able to formally, and properly
8 thank him for his service on the CCAC, and to
9 present him with the Citizens Coinage Advisory
10 Committee Public Service Award.

11 The CCAC Public Service Award recognizes
12 the contributions of a member of the CCAC, who
13 has honorably served the public interests by
14 advising the Secretary of Treasury on themes
15 and design proposals relating to circulating
16 coinage, bullion coinage, Congressional Gold
17 Medals and national and other medals produced
18 by the United States Mint. The award -- and
19 let me repeat this, the Public Service Award --
20 contains a framed certificate and two bronze
21 medals; a three-inch Alexander Hamilton
22 Secretary's medal, and a three-inch bronze
23 duplicate of a medal reviewed by the CCAC,
24 typically, during the tenure of the recipient.
25 Mr. Hoge requested the three-inch David Ryder

1 bronze medal, as a pleasant reminder of his
2 term in CCAC, and of the Mint personnel whom he
3 got to know during his tenure. Today, I am
4 pleased to present the CCAC Public Service
5 Award to Mr. Robert Hoge. Mr. Hoge, you have
6 consistently provided, inspired and thoughtful
7 input, and you know what, what an
8 accomplishment, thoughtful input, because that
9 is so important in this day and time to the
10 development of numerous United States coins,
11 and medals, and is highly regarded by your
12 colleagues, and you're respected for your
13 opinion and your insight. For this, we say
14 thank you.

15 Ladies and gentlemen, please join me in
16 thanking and congratulating Robert Hoge for his
17 service to the Citizens Coinage Advisory
18 Committee. Robert, the microphone is yours to
19 say a few words, sir.

20 MR. HOGE: Thank you so much, Director
21 Gibson. It has been an extraordinary pleasure
22 and honor for me to participate with the many
23 wonderful people I have had the opportunity to
24 get to know as a part of my service. It has
25 been an extraordinary experience, and I'm fully

1 thrilled (to have) the privilege to have be a
2 part of this procedure, which is an important
3 part of our nation's history and participation
4 of the entire population of our country, and
5 the use and understanding of our coins and
6 medals honoring our past history. It's really
7 an important event for me to be here today, and
8 I feel very humbled and very honored to be
9 recognized in this lovely fashion. Thank you
10 so much. Ah, there it is.

11 DR. BROWN: Robert, on behalf of the CACC,
12 the U.S. Mint, the Department of Treasury, we
13 are thankful for the opportunity to present
14 this to you, to let you know that while some of
15 us are here for whose term overlapped with
16 yours, there are few of us who, in fact, did
17 not have that pleasure. But nonetheless, we
18 have the esteemed honor of continuing to hear
19 from you, prior to the CCAC of you joining and
20 subsequent to that. So, we are pleased, and we
21 look forward to hearing more from you because
22 even though you have left the CCAC, the CCAC
23 has not left your heart.

24 MR. HOGE: That's true.

25 DR. BROWN: So, thank you so much.

1 Another round of applause for Mr. Hoge.

2 MS. WARREN: Okay, we're going to just
3 take like a three-minute break, because we have
4 to move the computers and stuff. So just bear
5 with us, everybody. Thank you, Director.

6 (Thereupon, a break was taken,
7 and the proceeding continued as
8 follows:)

9 MS. WARREN: Okay, we're going to go ahead
10 and start.

11 DR. BROWN: Thank you for your patience.
12 The next item on the agenda is the review and
13 approval of the minutes and the letters to the
14 Secretary from the public meeting on June 14,
15 2022. Are there any comments from any of the
16 members of the CCAC? Hearing none, is there a
17 motion to approve the minutes and letters?

18 MR. BERNSTEIN: Art Bernstein so moves.

19 DR. BROWN: Is there a second?

20 MS. LANNIN: Mary Lannin, second.

21 DR. BROWN: Hearing that, all those in
22 favor signify saying aye.

23 (Aye)

24 DR. BROWN: Those not in favor? Thank
25 you. My apologies. I'll make sure to pause a

1 second, for our colleagues that are
2 participating virtually. Are there any
3 objections to the motion? If not, without
4 objection, the minutes and letters are
5 approved.

6 Now, we, in fact, are returning to the
7 main course of the meeting and turning over to
8 now April Stafford, Chief of the Mint Office of
9 Design Management, who will present the obverse
10 and reverse candidate designs for the
11 Congressional Gold Medal to Greg LeMond.

12 MS. STAFFORD: Thank you. It is Public
13 Law 116-208, the Greg LeMond Congressional Gold
14 Medal Act that awards the Congressional Gold
15 Medal to Greg LeMond in recognition of his
16 service to the nation as an athlete, activist,
17 role model and community leader. Gregory, Greg
18 LeMond began cycling at the age of 14. He took
19 home a full suite of medals at the 1979 Junior
20 World Championships, and at age 18 became the
21 youngest cyclist in the history of the sport to
22 be selected for the U.S. Olympic team. The
23 Tour de France, the world's preeminent cycling
24 competition takes place over 23 days, covering
25 an extraordinary 2200 miles, winding through

1 multiple mountain ranges, and spanning multiple
2 nations. LeMond first competed in the Tour de
3 France in 1984, finishing third and the
4 following year second. In both years, he
5 deputized himself to his teammates, sacrificing
6 a chance to win for himself, to boost his
7 teammates towards victory. LeMond emerged
8 victorious in the 1986 Tour de France after
9 ascending the fabled Alpha Dreads, ahead of the
10 field by more than three full minutes, becoming
11 the first American and the first non-European
12 to win cycling's most prestigious race. Later,
13 LeMond mounted the greatest comeback in the
14 history of American sports, winning the 1989
15 Tour de France following multiple surgeries,
16 life threatening wounds, tendon repair, and an
17 appendectomy. LeMond went on to win a third
18 Tour de France in 1990. LeMond completed his
19 professional career, having won two world
20 championships, three Tour de France
21 championships, and 22 titles overall. More
22 than any other cyclist, LeMond personifies the
23 breakaway culture of American cycling in the
24 1970s and eighties, attempting to accomplish
25 feats no other American had up until that time.

1 LeMond has not only reached the pinnacle of
2 international sport, but also has devoted his
3 time and resources to assisting his fellow
4 athletes. LeMond has demonstrated the
5 commitment to excellence, generosity,
6 community, and tenacity that makes him an
7 example for all to follow; a commitment and
8 tenacity exemplified by his personal guiding
9 principle, "Don't ever give up. It doesn't get
10 easier. You just get faster." Common
11 inscriptions across the obverse designs you'll
12 be reviewing today include Greg LeMond, Tour de
13 France, 1986, 1989 and 1990, which were the
14 year of his Tour de France victories. And on
15 the reverse, you'll see act of Congress 2022
16 and 1979, 1983 and 1989, the years of his world
17 championship victories. And I believe earlier
18 I said that he had two. So, it is three and
19 those years are 79, 83 and 89. Also on the
20 reverse are the inscriptions, World Champion
21 and his again personal motto, "Don't ever give
22 up. It doesn't get easier. You just get
23 faster."

24 So, for this Congressional Gold Medal,
25 Greg LeMond had a specific vision, and it is

1 reflected in his identified preferences of
2 obverse eleven and reverse five. And we will
3 show them to you here. That's obverse eleven
4 and reverse five.

5 Now, our liaison to Mr. LeMond, Crozer
6 Conner, who is the senior legislative assistant
7 to representative Mike Thompson, is with us to
8 answer any questions that the committee might
9 have. Mr. Connor, I believe you're with us.
10 Do you have anything you'd like to share with
11 the committee before we review the candidate
12 designs?

13 MR. CONNOR: I don't think so. I would
14 just say thank you all for your good work.
15 April, and Boneza and Jennifer have all been
16 great. You know, this is a cause that was very
17 important to my boss, not only as a cyclist,
18 but also as a veteran and a champion for mental
19 health. Greg has done a lot of tremendous
20 charitable work in the years since his career
21 came to an end.

22 I also think it was important to note, and
23 this is not, you know, inherent in the medal,
24 but, you know, Greg was kind of one of the
25 first athletes to stand up against cheating in

1 this sport, and he was really kind of
2 railroaded for that, and like, you know, wanted
3 to find a way to correct the record. So, I'm
4 happy to answer any questions. But thank you
5 all very much for your work on this, and I look
6 forward to getting this done.

7 MS. STAFFORD: Thank you so much. So, I
8 should also note that obverse eleven and
9 reverse five. In addition to being Mr.
10 LeMond's preferences, they are also the U.S.
11 Commission of Fine Arts recommendations. So,
12 we will go through the portfolio candidate
13 design, starting with obverse designs. We'll
14 start with obverse three. This depicts LeMond
15 waving the American flag while riding past the
16 Arc de Triomphe, with the years of his Tour de
17 France victories emblazoned on the pavement
18 before him. Obverse four shows LeMond with the
19 Arc de Triomphe in the background, a
20 representation of the American flag is set in
21 the background, and angled to emphasize
22 LeMond's amazing speed. Obverse five is a
23 portrait of the LeMond with the Arc de Triomphe
24 in the background, along with an image of him
25 in action on his bicycle. Obverse six depicts

1 the American flag projecting outward from the
2 Arc de Triomphe, as LeMond banks to make a
3 turn. The inscriptions are on a tilt,
4 reinforcing the motion of the design. Obverse
5 nine depicts LeMond in action, wearing race
6 number one, awarded to the winner of the
7 previous year's Tour de France. Also shown are
8 the years LeMond won with that year's winning
9 time in brackets and incused diamonds,
10 representing the number of stages he won in
11 that year's race. The design also features a
12 map of France in the background. And finally,
13 obverse 11, which again is Greg LeMond's
14 preferred obverse design, and the
15 recommendation of the CFA. This design depicts
16 Greg LeMond in action, riding past the Arc de
17 Triomphe with the years of his Tour de France
18 victories inscribed.

19 Moving on to the reverse designs. Again,
20 that is the preference of Mr. LeMond and the
21 CFA's recommendation. The candidate designs
22 are as follows: Reverse one depicts a globe
23 with the inscription, "Don't ever give up."
24 LeMond races the uphill sweep of the
25 inscription, bridging the gap between North

1 America and Europe. Reverse two is a
2 representation of the world superimposed over a
3 bicycle sprocket, and LeMonds quote, "Don't
4 ever give up. It doesn't get easier. You just
5 get faster." featured in the center. Reverse
6 three is a depiction of LeMond superimposed
7 over the globe, writing above his quote with
8 his signature beneath. Reverse five again read
9 the most preferred reverse, and the
10 recommendation of the CFA. This design is a
11 textured globe to offset is from the field,
12 while gently alluding to road asphalt, the
13 service, the surface LeMond competed on.
14 Bicycle chains and the inscription World
15 Champion are inscribed on the outer border.
16 Also, this design includes a shortened version
17 of LeMonds quote, "It doesn't get easier. You
18 just get faster." Moving on, reverse six
19 depicts a bicycle free wheel with a chain, the
20 inscriptions along the border and the incused
21 inscription "World Champion" center. And
22 finally, reverse eight features, chain, rings,
23 and a crank with a globe on the center. The
24 inscription, "World Champion" is along the
25 crank arm.

1 Chairman, that concludes the candidate
2 designs.

3 DR. BROWN: Thank you so much. Are there
4 any technical or legal questions from the
5 committee about this program, or these designs
6 for the great Greg LeMond Congressional Gold
7 Medal before we began our general discussion?

8 MR. SCARINCI: Would it be appropriate to
9 ask the stakeholder a question at this point or
10 wait?

11 DR. BROWN: I think that makes sense.

12 MR. SCARINCI: Can I -- I just have one
13 question for the stakeholders.

14 DR. BROWN: Donald, my apologies. I
15 should have, in fact, that's Donald Scarinci.

16 MR. SCARINCI: Oh, I'm sorry. Donald
17 Scarinci. Was this, you know, your choice of
18 design preference, was it like resounding or
19 were you close to considering one of the other
20 designs, particularly in the reverse?

21 MS. STAFFORD: So, I believe that question
22 is aimed at you, Mr. Connor. Crozer Conner is,
23 again, our liaison to Mr. LeMond, and has been
24 with us throughout the development. Mr.
25 Connor, did you hear the question, or should we

1 repeat it real quick?

2 MR. CONNOR: Could you repeat it real
3 quick? I only got pieces of it.

4 MR. SCARINCI: Sure. I just -- I was just
5 wondering, I was just curious if the decision
6 for the preference, for your preference was a
7 resounding decision, or if you had, if it was
8 between, if it was close between one of the
9 other designs, particularly on the reverse.

10 MR. CONNOR: Sure, I would say that Greg
11 is a man of few words. And so, he was pretty
12 concise in his preference. I mean, he was, he
13 was very clear about the obverse, and, you
14 know, he really just selected the reverse and
15 told me that, you know, why he liked it. I
16 don't want to put words in his mouth. It's not
17 that he didn't like any of the other proposals.
18 I just, I know that that's the one that he
19 thought was best, and he was pretty clear about
20 that.

21 MR. SCARINCI: Thank you.

22 DR. BROWN: Any other questions from the
23 CCAC? And let me also, in fact, for the
24 record, share the fact that when Mr. Connor
25 mentioned about Mr. LeMond's, in fact, effort

1 to reduce cheating in sports, I happened to
2 actually be one of the members of the United
3 States Anti-Doping Agency that came into
4 existence because of Mr. LeMond advocacy, that
5 actually, in fact, was responsible for testing
6 American athletes, whether they were competing
7 abroad or competing in the United States and
8 Olympic type of events. So, again, I certainly
9 salute him for his efforts there because I had
10 another role there that was more minor, but as
11 a result of his advocacy.

12 Let us then begin our discussion. I would
13 like to remind members to try to keep our
14 comments to five minutes or less, and to
15 identify, each and every time, ourselves.
16 We'll be keeping track of time, and that
17 typically means you know Jennifer is helping
18 me, so, you know Jennifer. She's the one that
19 keeps us on track here. Additionally, if any
20 members have any questions or comments on any
21 program, please refrain from asking at this
22 point, or discussing that until you are
23 recognized, or at the end of the discussion of
24 this program when I will ask if you have
25 additional comments.

1 For the benefit of the court reporter and
2 those calling in, I ask that you speak loudly
3 and clearly due to the microphones, and to
4 again to state your name before you begin
5 speaking. As a reminder, again, you have five
6 minutes. So, let's start with Dean Kotlowski,
7 Dean?

8 MR. KOTLOWSKI: Thank you very much, Mr.
9 Chairman. I'm not sure Robert Hoge is still
10 there, but I just wanted to say if you are
11 Robert, your insight and your experience really
12 did set an example for a lot of us who joined
13 the committee in the years you were on it, and
14 your warmth, sensitivity, and sense of humor, I
15 think it made a lot of us, and me in
16 particular, feel very comfortable serving on
17 the CCAC, and I want to thank you for your
18 service, and say you truly are in our hearts,
19 and congratulate you on this really important
20 day.

21 I think there are a lot of really
22 excellent designs here, and with respect to the
23 obverse, I want to applaud Mr. LeMond for
24 picking what I think is the best design. It's
25 very striking. It's very dramatic. I love the

1 way it has the Arc de Triomphe, the American
2 flag, Mr. LeMond, the cyclist, and the way the
3 dates are composed going into the background.
4 So, I think that's very, very striking, and I
5 really love the design and I hope it will get
6 some attention in France. It's a nice melding
7 of some important iconic symbols of the two
8 countries. With the reverse again, there is a
9 lot of very, very good designs. I don't know
10 where to begin. I have an inclination just to
11 simply go with what Mr. LeMond wants. I can
12 see why number five is very important to him,
13 because the quotation is key, I would imagine,
14 for him, and it is a nice representation of the
15 globe; bike chain is very nice. The design
16 though struck me as just a little faint and
17 maybe a little undramatic. And there are some
18 other designs that I would just point to that I
19 think are interesting, creative, original,
20 striking. Number eight really struck me. I
21 like the bike chain and how the world, the
22 globe was at the center here, and the way the
23 dates are written, and "World Champion" just
24 stands out for me. It's, you know, the incused
25 words there, very bold, very dramatic. Number

1 six is a little bit on the same theme, maybe
2 just a bit less dramatic, but worth noting as
3 well. And I was looking again, I passed it
4 over when I first looked at the portfolio, but
5 number, just want to point to this, this is --
6 I never use this word when I'm discussing
7 designs, but this is a kind of cute design, I
8 think. The way it ties the Atlantic world
9 together with the cyclists and, you know, you
10 have the globe and you have the "Don't ever
11 give up.", and a bit of cuteness, and this is
12 where, Mr. Chairman, I'm going to close my
13 comments. Number three is worth pointing out,
14 and it reminded me of E.T. I'm not sure that
15 was the effect that they were going for, but
16 it's a good example, maybe just of how a design
17 can be intended one way and received another
18 way. So, those are my comments, and I'm
19 looking forward to listening to what my
20 colleagues have to say. Thank you very much,
21 Mr. Chairman.

22 DR. BROWN: Thank you so much for your
23 thoughtful comments. Let's turn now to Arthur
24 Bernstein.

25 MR. BERNSTEIN: Good morning. This is

1 Arthur Bernstein. I'd like to speak in favor
2 of the obverse and reverse that was selected by
3 Mr. LeMond. With obverse 11, I also appreciate
4 the architectural feature of the Arc de
5 Triomphe. On reverse five, the bike chain
6 border I think is very attractive. I will say
7 as a cyclist, I can verify that it does get
8 easier, but I'm not sure it's true that I get
9 any faster. But I appreciate having the
10 quotation on the medal. I had one minor
11 criticism of obverse nine. I guess as a
12 father, I don't like to see a cyclist not
13 wearing a helmet. Other than that, I'm in
14 favor of the selections that were chosen.
15 Thank you.

16 DR. BROWN: Thank you. Let's return to
17 Mary Lannin.

18 MS. LANNIN: Okay. I'm going to be the
19 outlier here. I understand why Mr. LeMond
20 liked number 11. What bothers me on that one
21 is the position of the flag. I don't know
22 where else you can put it, but it looks like
23 it's attached to the bicycle. I don't know,
24 that just bugged me. I preferred number six
25 rather than number eleven, because I think it

1 shows the same speed. I like the swirling of
2 the stars and stripes, and I thought that the
3 years that he won the Tour de France were very
4 bold. So, my preference would be the number
5 six over number 11 in terms of obverse. And
6 then getting to reverse, again, I'm an outlier.
7 I did like number three, Jean. So, thank you.
8 The thing that I liked about it, is that it's
9 something with his signature, and I think that
10 that, you know, if you're going to be a young
11 kid and a biker, I'm a former Sonoma County
12 resident, so we saw bikes all over because Greg
13 sponsored lots of things at Sonoma County. He
14 would be a hero, and so you try to collect
15 things of your heroes, and so here you've got
16 an autograph, you've got him in profile
17 whizzing across the globe, and then down at the
18 bottom you've got the years, very clearly, that
19 he was the world champion, and I think that
20 that stands out. Now, as to his selection
21 number five, I understand he's a man of few
22 words, but these are too few for me. I think
23 it's -- I think it's too self-effacing. He's
24 an incredible champion, and this reverse is
25 just kind of fading away from me. So, my

1 favorite for the reverse is number three, and
2 for the obverse is number six. Thank you.

3 DR. BROWN: Thank you. Let's turn to
4 Peter.

5 MR. VAN ALFEN: Thank you, Mr. Chairman.
6 This is Peter Van Alfen. As an avid cyclist
7 myself, and a huge fan of Greg LeMond,
8 particularly for his anti-doping efforts, I
9 have to say I'm really thrilled to participate
10 in the selections of the designs for this, and
11 I also want to point out that there is a
12 website called Velominati, the Keepers of the
13 COG, and on that website there are 95 rules,
14 most of which are somewhat tongue-in-cheek.
15 But rule number ten, is it doesn't get easier,
16 you just get faster. For myself and those that
17 I cycle with, rule number ten is something of a
18 mantra for us, so something we invoke all the
19 time. I'm very happy to see this on the medal
20 itself. So, I'm more than happy to support Mr.
21 LeMond's selections of obverse eleven and
22 reverse three. I also want to point out that
23 reverse six I find particularly attractive,
24 both because I'm somewhat of a cycling gear
25 head, but I also just think that this is a very

1 attractive design, with the free wheeler that
2 are (unintelligible) here. So, with that, I'm
3 happy to wrap up my comments. Thank you very
4 much.

5 DR. BROWN: Thank you. We turn now to
6 Donald.

7 MR. SCARINCI: Donald Scarinci. Um, you
8 know, since there is not a close second choice,
9 I always, I always, as we all know, I always
10 support the gold medalist's selection when it
11 comes to congressional gold medals. So, I
12 don't need to belabor it. I simply do not want
13 to give a lot of merit to the portfolio as a
14 whole, and I particularly, if it were my pick,
15 I particularly like obverse number six. I
16 think the -- I think that's a, that's a medal
17 in motion. I love the motion. I love the
18 curvature. You feel like you're riding and,
19 you know, so the artist who designed this
20 really did a particularly outstanding job. And
21 in the reverse, I think it was reverse number
22 eight that caught my attention, as being
23 particularly creative as well as reverse number
24 six, and, you know, I, too, like those other
25 artists who designed those should be commended

1 in as well. So, with that said. I'll be
2 voting for the stakeholder's selection.

3 DR. BROWN: Thank you. Next is Michael
4 Moran.

5 MR. MORAN: Thank you, Dr. Brown. This is
6 Mike Moran. I too will concur with the
7 stakeholder's selections here.

8 DR. BROWN: A little louder.

9 MR. MORAN: I too would concur with the
10 stakeholder's selections here out of respect
11 for his choice. At the same time, I think that
12 the artist that -- I'm with Donald -- that
13 created obverse six, it's an excellent piece of
14 work. I also particularly like obverse --
15 reverse three and reverse eight. My votes will
16 go for number eleven and number five. Thank
17 you.

18 DR. BROWN: Thank you. Turn now to Sam
19 Gill.

20 MR. GILL: Thank you, Mr. Chairman. This
21 is Sam Gill. I'm going to echo Mike and Don's
22 comments that I'm going to support the
23 stakeholder here for sure. I agree that with
24 Donald that it's always good form to do that,
25 particularly with the Congressional Gold Medal.

1 I would like to just draw attention to one
2 obverse that I particularly think is a
3 beautiful coin, and that it obverse three. I
4 don't think it would work particularly well,
5 because it's very busy, but it's just really
6 pretty art to me. And then finally on the
7 reverse, either six or eight were just very
8 interesting to me and I like them, but I
9 certainly respect the choices that the
10 stakeholder made, and that would be obverse
11 eleven and reverse five. Thank you, Mr.
12 Chairman.

13 DR. BROWN: Thank you so much. Next is
14 Doctor --

15 MS. WARREN: One second. This is Jennifer
16 Warren. Please, members, if you could speak
17 up, it's still hard sometimes for the court
18 reporter here on his microphone. So,
19 especially those in the back of the room, if
20 you could just make sure you project and speak
21 up each time. Thank you.

22 DR. BROWN: Just as a helpful, let's use
23 our outdoor voice a little bit. That may help
24 out. Dr. Fuller?

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

1 Thank you to the committee again. I will be
2 voting for the stakeholders choices. However,
3 please allow me to make a couple of comments on
4 the -- the obverse. I really like obverse
5 three. I like the fact that he's celebrating
6 with the American flag. I think that seems to
7 be the only one that really shows that, you
8 know, he's won and that he's, you know, doing
9 it for America. I also like obverse five,
10 because I think we get, we get several things
11 here. For those -- for those people who may
12 not be familiar with Greg LeMond, you see his
13 face, his profile. So, you get, you know, you
14 get to see what he looks like, and then, of
15 course, you see him on a bike, the years that
16 he won and things of that nature. I think
17 obverse six is also great because it shows him
18 in motion, it shows his speed, and so I will be
19 giving high marks to that one as well. With
20 respect to the reverse, I really like two of
21 them. The first one, reverse number one. I
22 just love "Don't ever give up." I think that
23 it's, you know, I think it's a wonderful
24 message for people in general who might be
25 facing challenges and they need some

1 inspiration. So, I really like that one. And
2 I particularly like a reverse six. Just seeing
3 it, the first time I saw it, it just jumped out
4 at me more so than any other design. So, I
5 like those, but again, I will defer to the, to
6 the choices of the stakeholders. Thank you.

7 DR. BROWN: Thank you. Next is Robin
8 Salmon.

9 MS. SALMON: Thank you, Mr. Chair. This
10 is Robin Salmon, and I -- I do like obverse 11,
11 the honoree's choice, but I also really like
12 obverse six. The motion, not just movement,
13 but the speed implied in this particular design
14 is beautiful, and I think it has all of the
15 elements that the other design, obverse eleven,
16 has, but just put together in a more lyrical
17 way. Reverse five is a very nice design, and I
18 understand why he would prefer this one.
19 However, reverse three has the entire quote,
20 that I always think it's important to be
21 complete as much as possible. It also has the
22 addition of his signature, it includes the
23 world and everything that's necessary in the
24 reverse design. I like also the silhouette of
25 the rider. And this seems to sum up for me

1 more of the significance of who this man was,
2 and -- or is, and what he did. So those are my
3 choices. There -- there are many lovely
4 designs in this portfolio and I commend the
5 artists. Thank you.

6 DR. BROWN: Thank you. Let's turn now to
7 Mr. Dennis Tucker.

8 MR. TUCKER: Thank you, Mr. Chair. This
9 is Dennis Tucker. Donald, I want to kind of
10 follow up on something that you said, and that
11 Harcourt and Sam concurred with --

12 DR. BROWN: Dennis.

13 MR. TUCKER: Yes, thank you. I would
14 remind the committee that congressional gold
15 medals have a history that goes back to the
16 Revolutionary War, and I think it's well within
17 our purview to analyze them from that
18 perspective. Congressional gold medals are not
19 personal medals, but they are national medals
20 with a -- of a personal nature. I respect Mr.
21 LeMond's preferences, but as I said, I think as
22 a, as an advisory committee, we're within our
23 rights to look at these designs and offer our
24 expertise and insight, and I agree that obverse
25 six is much more dynamic design than obverse

1 eleven. It's -- every design element in
2 obverse six speaks to motion and energy. The
3 Arc de Triomphe is at a three-quarter profile,
4 if you will, rather than just a flat facing
5 view. Even the typography is in motion, and it
6 captures speed I think in a way that number
7 eleven does not as, as Robin pointed out.
8 Mary, I had your same concern about the
9 American flag. I think the placement is
10 unusual in number eleven. That's something
11 that struck me. I love the way the flag is
12 triumphant in obverse three, as Dr. Fuller
13 pointed out. But for me obverse six is, is the
14 most dynamic, energetic, motion oriented and an
15 appropriate design, and that's the one that I
16 will endorse. Thank you, Mr. Chairman.

17 DR. BROWN: Thank you. This is Lawrence
18 Brown, and I want to say, first and foremost, I
19 would like to commend the artists because all
20 the designs in this portfolio are fantastic. I
21 also want to applaud the comments and the
22 merits expressed by my fellow members of the
23 CCAC. To me, I generally express and lean
24 towards designs that are sufficiently
25 explanatory and relevant, clearly have

1 historical significance, and that will spur
2 interest. And as many may not know in the
3 public, that while we're talking about a gold
4 medal, there's an opportunity for U.S. Mint to
5 actually make bronze replicas. In that sense,
6 it does make sense that we take into
7 consideration, if we're going to increase the
8 appetite of the public, that it should be
9 something that they will embrace as well. At
10 the same time, I lean in the direction of
11 supporting the fav -- those favored by the --
12 by Mr. LeMond. So, I'm going to vote in that
13 direction. But I do, nonetheless, underscore
14 that the comments made by the members of the
15 CCAC are phenomenal. Now, I want to turn to,
16 to ask if there are any other additional
17 comments or motions from the members at this
18 time?

19 MR. MENNA: I apologize for interrupting.
20 I don't know if I'm allowed to speak right now,
21 but can I just make one quick comment about the
22 obverse that Greg selected?

23 DR. BROWN: Certainly, and you are always
24 welcome to speak.

25 MR. MENNA: So, as far as the comments

1 about the flag, I just, you know, I understand
2 that this may not be clear to members of the
3 public, but I think someone pointed out that it
4 looks like the flag is attached to the bike,
5 and that is because it is attached to the bike.
6 This is from a picture that Greg selected, and
7 it shows him at the end of the race. He has
8 already won the Tour de France, he's -- like I
9 believe the race ends at the Arc de Triomphe.
10 And so, the idea was he had crossed the finish
11 line, and he had planted an American flag on
12 the back of his bike, and that's where the
13 image came from. And I just -- I would
14 reiterate that I don't think, my sense is that
15 Greg was not, my sense is that he felt more
16 strongly about the obverse than the reverse.
17 I'll leave it at that. I think he very much
18 liked the obverse design that we presented, and
19 he simply selected the reverse one. Thanks.

20 DR. BROWN: Thank you. Let's go to
21 Donald.

22 MR. SCARINCI: Let's go to Donald. Your
23 definitive decision to embrace the one that --
24 that you selected saved you, and spared you
25 from my passion in support of what Dennis, you

1 know, what Dennis feels about obverse six. And
2 you know, I just want you, and, you know, that
3 obverse six is very a artistic, you know, very,
4 you know, would make a very compelling medal,
5 and I just had to say that because Dennis is
6 right, we are an advisory committee to advise
7 on design, and we can't let it pass without
8 telling you. And with that said, I supported,
9 you know, I fully support the, you know, your
10 choice because it's a Congressional Gold Medal.
11 If this were a coin, this would be a much more
12 heated debate.

13 DR. BROWN: Joe Menna?

14 MR. MENNA: This Joe Menna. Not to
15 editorialize, but regardless of Mr. LeMond's
16 selection, I support every design in this
17 portfolio fully. But personally, I'd rather
18 see the flag shown in victory, than somebody
19 riding on top of the flag, on the flag. I
20 think that that could give -- that's an odd
21 symbolism to have Mr. LeMond actually riding on
22 the flag, despite the fact that it's a
23 wonderful design. My comment was going to be,
24 I can assure you that the way number eleven
25 would be sculpted, the concerns of it looking

1 as if it's one contiguous mass would be
2 alleviated by the way it would be layered and
3 stacked, and it would look exactly the way Mr.
4 LeMond wants it to look. Sorry to editorialize
5 about the flag thing, but you know, we'll talk
6 about that later.

7 DR. BROWN: Thank you so much, Joe. Thank
8 you so much. Joe, do you and Mike or Mike have
9 any additional comments you would like to offer
10 at this time?

11 MR. MORAN: No.

12 DR. BROWN: Are there any additional
13 comments or clarification by April, Boneza, or
14 Mr. Connor? They're not. I'm going to thank
15 you, Mr. Connor. Thank everyone who
16 participated in this conversation. Hearing
17 them, the committee will now score the obverse
18 and reverse candidate designs for the
19 Congressional Gold Medal to Greg LeMond.

20 Each of you have in front of you a score
21 sheet, if you're here in person. Dean and
22 those who are participating virtually, you
23 should have received that from Jennifer.

24 CCAC general counsel, Greg Weinman will
25 tally the scoresheet, and will present the

1 results in a few minutes. We will take a
2 five-minute break for the scoring and tallying
3 of the score.

4 MS. WARREN: Let's make it ten.

5 DR. BROWN: We're going to move that to
6 ten. We're a generous committee.

7 (Thereupon, a break was taken,
8 and the proceeding continued as
9 follows:)

10 DR. BROWN: We are back. I recognize Greg
11 Weinman, counsel to the CCAC, to present the
12 results from the scoring sheets.

13 MR. WEINMAN: The scoring being completed,
14 obverse number three received nine points.
15 Obverse number four received four points.
16 Obverse number five received five points.
17 Obverse number six received twenty-one points.
18 Obverse number nine received three points. And
19 obverse eleven received twenty-seven out of 33
20 possible points. That is the high scorer for
21 the obverse. It's obverse eleven with
22 twenty-seven points.

23 Reverses. Reverse one received seven
24 points. Reverse two received four points.
25 Reverse three received nine points. Reverse

1 five received twenty-seven out of thirty-three
2 points, that is the high scorer for reverse is
3 reverse five. Reverse six received ten. And
4 reverse eight received fourteen points.

5 DR. BROWN: Thank you, Greg. Are there
6 any motions? Hearing none, I'm assuming then
7 that the committee is, in fact, supporting the
8 votes as been tallied too. Is there any
9 further debate? If -- since all discussion has
10 been concluded, I will call the question, all
11 those in favor of what you heard, aye?

12 (Aye)

13 DR. BROWN: Those opposed? It appears
14 that the motion has passed. Are there any
15 further motions? Hearing or seeing none, if
16 all discussion has concluded, then we'll move
17 to the next order of business, but we want to
18 thank Mr. Connor for having joined us today. I
19 want to thank Ms. Hanchock for her contribution
20 and Mr. Evans as well.

21 MR. CONNOR: Thank you all very much.

22 DR. BROWN: Now April will present the
23 reverse candidate designs for the 2024 American
24 Innovation \$1-coin, honoring innovations in the
25 State of Maine.

1 MS. STAFFORD: Thank you so much. And
2 first, just a little bit of general information
3 about the program. It is Public Law 115-197,
4 the American Innovation Dollar Coin Act that
5 requires the Secretary of the Treasury to mint
6 and issue dollar coins, with a reverse design
7 honoring innovation or innovators from each
8 state in the union, as well as the territories
9 and the District of Columbia. In accordance
10 with the Act, the United States Mint worked
11 with the governors of the states being honored
12 in 2024, to develop design concepts or themes
13 for the coins. The Secretary of the Treasury
14 approved those concepts.

15 Candidate designs for the first two states
16 to be honored in 2024, specifically, Illinois
17 and Alabama, were presented to you in June of
18 2022, and the final two states for Maine and
19 Missouri for 2024 are presented here now. We
20 worked with liaisons and experts from each
21 state in developing the following candidate
22 designs. The obverse design for this program
23 will remain the same as in previous years, and
24 will contain a unique gear shaped privy mark to
25 distinguish the date, or the set for this, for

1 the 2024 annual issuances. So, for Maine, we
2 have the theme to honor the innovator, Dr.
3 Bernard Lown.

4 So, a little bit of background about Dr.
5 Lown. Lithuanian American cardiologist, Dr.
6 Bernard Lown, was a pioneer in public health, a
7 graduate of Lewiston High School and the
8 University of Maine, Dr. Lown immigrated from
9 Lithuania to Maine at the age of 14 to escape
10 Nazi persecution. In 1962, Dr. Lown, a leader
11 in cardiac research in cooperation with
12 engineer Baruch Berkowitz, developed the
13 defibrillator, a new method for correcting
14 dangerously abnormal heart rhythms called
15 fibrillations. Fibrillations at the time were
16 believed to be responsible for 40% of the half
17 million fatal heart attacks in the United
18 States every year. This breakthrough became a
19 lifesaving technique worldwide, and helped make
20 open heart surgery possible. It ushered in a
21 new era of cardiac resuscitation techniques and
22 technological developments, including modern
23 pacemakers and defibrillators implanted in the
24 chest of heart patients that automatically
25 detect and correct abnormal rhythms. While the

1 portfolio you'll see does focus on honoring Dr.
2 Lown, and depicts his role as co-creator of the
3 direct current defibrillator, as an innovator,
4 Dr. Lown's career went far beyond this
5 important medical device. It included cutting
6 edge approach approaches to public health, drug
7 treatment, coronary care units, and the impact
8 of stress on cardiovascular health. Dr. Lown
9 was also active in anti-nuclear proliferation
10 advocacy, and in 1985 accepted the Nobel Peace
11 Prize as a founding member on behalf of the
12 International Physicians for the Prevention of
13 Nuclear War.

14 I should note that several designs in this
15 portfolio, if recommended to the Secretary,
16 will need to be adjusted to accommodate a
17 legislative requirement, that there be no head
18 and shoulders depiction of any person. I will
19 speak to those designs as we move through the
20 portfolio for review, and we have our chief
21 engraver and our legal counsel with us, if you
22 have any specific questions relating to that.
23 Also, the Governor's Office of Maine identified
24 design one as a preference. It is also the
25 recommendation of the CFA. Representatives

1 from the Lown family expressed an appreciation
2 for design eight. Our liaison with the main
3 governor's office had an unexpected conflict,
4 but his deputy, the main deputy treasurer, Greg
5 Olsen, should be with us today to answer any
6 questions you may have. We are fortunate also
7 to have a family representative, Anne Lown,
8 with us today also, and it's my understanding
9 that Ms. Lown would like to say a few words.
10 So if it's okay with Mr. Olsen, I'll defer to
11 Ms. Lown first, if that's okay, Mr. Chair, yes?

12 DR. BROWN: That is okay.

13 MS. STAFFORD: Ms. Lown, would you like to
14 say a few words?

15 MS. LOWN: Yes. Hello.

16 MS. STAFFORD: Hello.

17 MS. LOWN: Okay. Thank you to Dr. Brown
18 and members of the Committee for the
19 opportunity to introduce you to my father, Dr.
20 Bernard Lown, who died in 2021 at the age of
21 99. I am speaking as a representative of his
22 children and grandchildren.

23 To say that he had a long fulfilling life
24 is to say the very least. As you heard, he
25 came to the U.S. at age 14, a refugee from

1 Lithuania escaping anti-Semitism. Many family
2 members left behind were murdered in the second
3 world war, and this profoundly shaped my dad
4 and his concern for social justice and world
5 peace. At 14, he arrived in Lewiston, Maine
6 speaking no English. Yiddish was his only
7 language. And at 17, he was admitted to the
8 honors program at the University of Maine. He
9 graduated summa cum laude. My dad always stood
10 up for social justice, even when at personal
11 risk. He attended Johns Hopkins, a medical
12 school where there was a quota for Jews and
13 women and non-African American students. While
14 there, he worked at the Hopkins Blood Bank,
15 where he discovered that black and white blood
16 was segregated. My dad refused to honor the
17 racist system, but found a way to undermine and
18 relabeling the blood. When discovered, he was
19 suspended from medical school and a group of
20 friends protested his suspension. He was able
21 to be reinstated to medical school, but fired
22 from the blood bank. My dad went on to become
23 a cardiologist and a research scientist. He
24 was always committed to the use of science and
25 technology to serve humanity. In spite of

1 being a technology pioneer, he was always in
2 search of the least invasive treatment to
3 improve patient outcomes. He became focused on
4 sudden cardiac death, which was causing
5 fatalities throughout the world. At this time,
6 he was studying how stress and intense emotions
7 can affect one's health and even lead to death,
8 and as has been stated, this led in 1962 to
9 the invention of the defibrillator. He refused
10 to get a patent as he did not want to profit
11 off his invention, but to have it globally
12 available. His greatest love was the practice
13 of medicine, and he continued to see patients
14 until age 86. He recognized that the mind and
15 body are integrated, and to help his patients,
16 he adds, listened empathically to their life
17 stories. He wrote "The Lost Art of Healing:
18 Practicing Compassion" in 1996, a best seller.
19 My dad was always concerned with the state of
20 the world. He wondered how he could spend his
21 professional life keeping people alive while
22 the world was building nuclear weapons that
23 would wipe out all life on the planet. In
24 1962, he co-founded Physicians for Social
25 Responsibility, an organization that educated

1 millions on the medical consequences of nuclear
2 war. In 1980, he co-founded the International
3 Physicians for the Prevention of Nuclear War
4 that enlisted 135,000 doctors from nations,
5 mobilizing to the dangers of nuclear war. In
6 1985, the organization won the Nobel Peace
7 Prize. As my dad wrote, "When doctors take the
8 solemn oath to preserve health and protect
9 life, they assume responsibility for the
10 well-being of the human family."

11 In 1988, he launched a satellite which
12 connected health care workers in developing
13 world, with up-to-date medical information. In
14 2008, he began The Lown Scholars Program, a
15 global initiative based at the Harvard School
16 of Public Health, to bring together physicians
17 from the developing world, to be trained in the
18 use of public health strategies. To date, 92
19 Lown scholars from 23 countries have been
20 trained. He also inspired the Lown Institute,
21 a think tank, to translate my dad's vision of a
22 healthier world into a reality by advocating
23 bold ideas for a just and caring system. Even
24 in the darkest of times, my dad had an undying
25 optimism in faith in humanity. He believed

1 that each of us could make a difference in
2 changing the world if we join with others. All
3 my life, I heard my dad's voice asking, what am
4 I doing to make a better world? He had a
5 passion for life, a great storyteller, an
6 incredible memory. He traveled all over the
7 world, loved classical music, art, literature.
8 He knew how to understand that to understand
9 human beings we must read world literature, and
10 each morning at medical rounds, he would ask
11 his medical residents what they were reading.
12 And he was most passionate about my mother,
13 Louise, his wife of more than 70 years, who
14 accompanied him on this journey and shared his
15 commitment to making a better world. She died
16 at a in 2019 at age 96. My family is so
17 honored and wishes to thank Governor Mills for
18 recommending Bernard Lown to represent Maine
19 for the 2024 American Innovation Dollar coin.

20 MS. STAFFORD: Thank you so much, Ms.
21 Lown. We really appreciate hearing about your
22 father. Thank you so, so much. And Mr. Olsen,
23 thank you so much for being with us today.
24 Would you like to add anything or are you
25 comfortable with us moving through the

1 candidate options?

2 MR. OLSEN: I just want to add, you know,
3 Dr. Lown is somebody that is -- who the state
4 of Maine and Mainers can be extremely proud,
5 and we're very pleased to see him honored in
6 this way, and eager to see the decision of the
7 committee.

8 MS. STAFFORD: Thank you so much. So, if
9 it's okay, I will proceed with going through
10 the candidate designs. Required inscriptions
11 for these coins are United States of America
12 and Maine. So, we'll start with design one.

13 This design features a profile portrait of
14 Dr. Lown. A lightning bolt splits an
15 electrocardiogram line under Dr. Lown, showing
16 the effective application of his innovative
17 direct current defibrillation in converting a
18 dangerous case of ventricular fibrillation to a
19 stable and healthy heartbeat. The inscriptions
20 "Dr. Bernard Lown" and "DC defibrillator" round
21 out the design. I will note that this is the
22 preference of our liaison, the Governor, and it
23 is also the recommendation of the CFA. It is
24 also one of the designs it recommended to the
25 Secretary, that would need to be adjusted to

1 ensure we comply with the legislative
2 requirement that no head and shoulders of any
3 person be depicted in this program, and so the
4 Mint team has come together and would
5 recommend, that the banner that you see across
6 the lower area be lowered slightly, and to
7 allow for more of his torso to be depicted.
8 And so that would do one of two things. We can
9 certainly increase the inscription "Maine" and
10 the device, the defibrillator. Device is
11 represented symbolically, obviously, through
12 that device that cuts through the center of the
13 design, and as we know from the theme that's
14 been selected, it is Dr. Lown that is being
15 honored as opposed to the innovation
16 specifically of the defibrillator. And again,
17 our chief engraver and our legal counsel, we
18 have Liz Young joining us via the conference,
19 can answer any questions as the committee
20 members may have them.

21 We'll move on to design 2A. This design
22 represents a portrait of Dr. Lown above an
23 electrocardiogram line, going from an irregular
24 to a regular rhythm. A heart appears with a
25 starburst, suggesting the defibrillation made

1 possible by the defibrillator. The
2 inscription, "Bernard Lown, MD" appears below
3 the (unintelligible). Okay, and for the
4 committee's information, the design previously
5 labeled 2B has been removed from consideration.
6 So, when you see that on your score sheets,
7 that should be ignored. And we will remind you
8 of that when scoring takes place.

9 Okay, moving on to Design 3A and 3B.
10 These designs portray Dr. Lown administering
11 defibrillation to a patient. In 3A, a heart
12 appears to the right of Dr. Lown and the
13 inscriptions "Dr. Bernard Lown" and "DC
14 defibrillator" on cues below. In 3B, the
15 inscription "Dr. Bernard Lown" appears above
16 the starburst with "direct current
17 defibrillator" below. Again, for the
18 committee's information, the design previously
19 labeled four has been removed, and we will note
20 that when scoring comes.

21 Design five features a large heart with a
22 starburst and an electrocardiogram line in the
23 background. The inscription "Dr. Bernard Lown,
24 M.D." And "direct current defibrillator"
25 appear above and below the heart. Design six

1 shows a doctor's hands gripping direct current
2 defibrillator paddles. The inscription "direct
3 current defibrillator" appears above the
4 composition. Just a note, if recommended, this
5 design would be updated to include the
6 inscription "Dr. Bernard Lown".

7 Design 7A and 7B present a human torso as
8 a central device. In 7A, a cardioverter
9 paddles flanks each side of the torso with the
10 incused inscription "The Lown Cardioverter"
11 along its bottom. 7B shows the rod of
12 Asclepius -- forgive me if I'm mispronouncing
13 that -- the classical symbol of healing over
14 the heart of the patient. Stylized electricity
15 appears incused along the coin's border to
16 symbolize the action of the cardioverter and
17 electrodes appear on the torso.

18 And finally, design eight presents a
19 profile portrait of Dr. Lown with his direct
20 current defibrillator in operation below. The
21 design is flanked by the inscriptions "Dr.
22 Bernard Lown" and "direct current
23 defibrillation". This design is the one that
24 the Lown family has expressed deep appreciation
25 for, in particular because of the portrait of

1 their father. That concludes the candidate
2 designs.

3 DR. BROWN: Thank you so much. Are there
4 any technical or legal questions from the
5 committee about this program, or these designs
6 for the 2024 Maine American Innovation Dollar
7 Coin? Before we begin our general discussion,
8 I want to recognize Art.

9 MR. BERNSTEIN: Thank you. This is Art
10 Bernstein. I have two questions. In the
11 discussion of the modifications to design one,
12 were any of the words going to be removed or I
13 just didn't --

14 MS. STAFFORD: It is very possible. I
15 won't say likely. I'll defer to our chief
16 engraver on that, that in shifting that banner
17 down, that the inscription that would remain
18 would be Maine, and this accomplishes two
19 things. Not only does it address the need that
20 we need to illustrate more of his torso, but it
21 also plants the focus firmly on Dr. Lown as the
22 honoree, as opposed to naming an innovation
23 that he co-invented amongst his numerous,
24 numerous accomplishments. Joe, may I ask you
25 to --

1 MR. MENNA: Sure. This is Joe Menna.
2 Yeah. It's not just you, Art, the entire
3 committee, say if you were to lower the
4 horizontal element -- say the top of the
5 horizontal element was lowered to about the
6 midpoint of the EKG readout, you could lower
7 the name and have it arched along the bottom of
8 the coin. Probably beef it a little bit
9 because I think it should be more prominent if
10 it's by itself. So, that would create, it
11 already is a built in exergue there. So that
12 that would accommodate more of the figure. So,
13 it meets the legislative requirements. DC
14 defibrillator would be difficult to accommodate
15 with this adjustment, because as April said the
16 defibrillator -- sorry it's a tongue twister
17 for me and I suffer from a (unintelligible).
18 So, yeah, I believe the EKG readily supplies us
19 with what the apparatus is, and again we're
20 celebrating him. So, I think, I'm not telling
21 you guys what to think, but I'm not -- I'm not
22 advising the committee how to think, but
23 symbolically and compositionally we can fully
24 accommodate the legislative request for your
25 consideration.

1 MR. BERNSTEIN: Thank you. That was
2 helpful. I had a second question, April. I
3 see different -- as we look at the different
4 designs, there are different ways in which Dr.
5 Lown's title is used. In some cases, it's
6 doctor, in some cases it's M.D., and I think in
7 some cases it was both. I'm not a doctor. I'm
8 just curious how that decision was made and
9 what is -- is there one correct way or, or all
10 of them correct?

11 MS. STAFFORD: So, our understanding
12 currently is that Dr. Bernard Lown or Bernard
13 Lown, M.D., is correct. If there -- if you see
14 one with both --

15 MR. BERNSTEIN: I may have --

16 MS. STAFFORD: -- we would -- we would
17 recommend eliminating one or the other. So --

18 MR. BERNSTEIN: Yes, design five has them
19 both.

20 MS. STAFFORD: That would be something
21 that if recommend that we would want to
22 address. Certainly. Thank you.

23 DR. BROWN: Donald?

24 MR. SCARINCI: A question about --

25 DR. BROWN: Donald?

1 MR. SCARINCI: A question -- Donald
2 Scarinci. A question about number 7A, or I'm
3 sorry, maybe it's six. Number six. Where
4 would you insert the doctors name there?

5 MR. MENNA: This is Joe Menna again.
6 Again, as April noted with the previous design,
7 the apparatus is clearly visible. It is the
8 primary element along with the hands. So, you
9 could take direct current defibrillator away,
10 and replace with the doctor's name very easily,
11 I believe very easily.

12 MR. SCARINCI: Or could you put the
13 doctor's name under direct current
14 defibrillator, and just continue that in the
15 same type?

16 MR. MENNA: This is Joe Menna again.
17 There used to be a member of the committee who
18 was always talking about negative space, and
19 advocating the use of it. So, in honor of that
20 committee member who might still be on the
21 committee, I would say no.

22 UNKNOWN SPEAKER: There still is. There
23 still is.

24 MR. MENNA: But that's a great shape
25 there. It's a great shape in between there I

1 think. But whatever you -- I'm not going to
2 tell you guys what to do. I'm just here to
3 give my advice, my opinion. Thank you.

4 DR. BROWN: Any other comments?

5 MS. SALMON: This is Robin Salmon. I'm
6 having a very hard time hearing everybody. I
7 don't know whether it's a device I'm using, or
8 whether you're just not close enough to the
9 microphones.

10 DR. BROWN: Thank you, Robin. This is
11 Lawrence Brown. I think it's because of the
12 fact that we're so much involved with being
13 diplomatic, that we'll make sure that we
14 actually convey and project our voices going
15 forward.

16 MS. SALMON: Thank you.

17 DR. BROWN: Are there any other questions
18 or comments from the committee? Mary?

19 MS. LANNIN: This is Mary Lannin. When
20 April first began talking about this coin, we
21 are honoring the doctor not the innovation.
22 And as much as I like the cleanness of 06, that
23 shows the innovation not the innovator. So, I
24 think that that we need to figure out how to
25 adjust the portraits of Dr. Lown.

1 DR. BROWN: Thank you very much. Any
2 other comments? If not, then let us -- April,
3 do you have something additional you want to
4 add?

5 MS. STAFFORD: I just wanted to
6 acknowledge Robin's comment on behalf of the
7 Mint. We really appreciate all of the CCAC
8 members' patience, as we reenter our in-person
9 meetings with the new technology that that we
10 are employing. We do have our I.T. team fully
11 focusing on this, and we will be reaching out
12 to collect any notes that you have of your
13 experience and having a meeting afterwards of
14 lessons learned to ensure that we improve all
15 of this for our next in-person meeting. So,
16 thank you very much, Robin and Peter, for
17 joining us virtually, and we will continue to
18 improve the aspects that you're experiencing.
19 So, on behalf of the Mint, just wanted to say
20 that. Thank you.

21 DR. BROWN: Thank you so much, April. We
22 really appreciate that.

23 Let us begin our conversation -- our
24 consideration of the issues. As before, I'd
25 like to remind members to please try to keep

1 your comments to five minutes or less and
2 identify yourself prior to speaking. Also,
3 remember that we need to make sure we project,
4 so that others in the room, and I would suggest
5 that every member of that project at least in
6 my direction. So, if you do that, then it's
7 likely that the speaker, speakers will pick you
8 up and pick up your voice. We'll be keeping
9 track of time. Additionally, if there are any
10 members who have questions or comments on any
11 program matter, please refrain from asking them
12 during this time until you are recognized, or
13 at the end of the discussion of the program,
14 when I will ask you again are there any
15 additional comments. For the benefit of the
16 court reporter and those calling in, I ask that
17 you speak again loudly due to the microphones,
18 microphones, and to state your name when you
19 begin speaking. Let us begin this conversation
20 with Sam Gill.

21 MR. GILL: Thank you, Mr. Chairman. This
22 is Sam Gill. I had originally settled on our
23 first obverse, I mean 01, because I like the
24 whole, the whole picture. I like the
25 electrocardiogram going across, but I also

1 really like the DC -- D5 open the
2 (unintelligible). You know, the defibrillator.
3 So, I like that. But I think that's important
4 that it goes on the coin because it designates
5 the invention -- the innovation that occurred.
6 So, I had to move away from a 01, and just for
7 the sake of art, I liked 02A, but it doesn't
8 have it on there as well. So, I settled on the
9 family preference, which was number eight,
10 because it does describe the invention, and I'm
11 not crazy about it, but it, but I, it's, it's,
12 it's, it's still good, and that's where I
13 settled out, number eight.

14 DR. BROWN: Thank you so much. Let's turn
15 now to Mary Lannin.

16 MS. LANNIN: Well, I started to say
17 earlier -- this is Mary Lannin. I actually
18 preferred number one. I know that we're going
19 to make adjustments to it, but I thought that
20 it was really interesting that sort of like the
21 lightning bolt was pointed right at his heart,
22 and so it divided it into an emergency before
23 and sort of calmness and regularness after.
24 So, my preference is number one. I know the
25 family's preference is number eight. I think

1 it's just got too much going on, and if I need
2 to see defibrillator, I don't want to see DC
3 defibrillator. I would like it spelled out
4 direct current defibrillator. We're in DC, you
5 know, as a, as a shorthand for where we meet,
6 and so I'd like to see direct current
7 defibrillator. So, with that being said and
8 with April's notice that we are honoring the
9 man not the invention, I prefer number one.
10 Thank you.

11 DR. BROWN: Thank you. Turn now to
12 Donald.

13 MR. SCARINCI: I have to very passionately
14 disagree with the whole concept of honoring the
15 man, right. So, I'm sorry about that. This is
16 an American innovation series, right, and we
17 are only -- we're not even halfway through
18 this, this, this program and halfway through
19 the series, and if we do this today, then we
20 are opening the door to a whole other series,
21 that is not honoring innovations but honoring
22 the person. This is a remarkable person, and
23 he should have a commemorative coin. A whole
24 commemorative coin should be for this person.
25 Remarkable. There is no taking it away from

1 this man, all right. But this is just not the
2 place to do this. This is not the series to do
3 this. And this would be, and this would -- and
4 I, and I, and I would only pray that this would
5 be an outlier in this series, but my fear,
6 since the states are all involved, if we do
7 this, we're not going to see the last of it,
8 and there are many remarkable people in
9 America, and there are many people that
10 Congress should commemorate and we are
11 including him -- including many of those topics
12 in our annual report, and we certainly should
13 include, you know, in the annual report, a
14 recommendation to honor this man, right, who
15 deserves it. But this is just not the place.
16 It's not the series. And I can't support any
17 of these designs that have, that have a double
18 portrait, no matter how, you know, creative.
19 You know, I'm a lawyer, so I can, you know, we
20 do creative things, right. And no matter how
21 creatively we want to interpret it, it's just
22 not the right thing to do, and I can't do it.
23 So, I think, you know, I'm going to give all of
24 my support to number six. I'm honoring the
25 innovation, which is a remarkable innovation

1 that saved, that's saved countless lives. And,
2 and, you know, and, and it is, it is truly a
3 significant innovation for any state and Maine
4 should be very proud. So, I, having said that,
5 I have to give all of my votes to number six.
6 Thank you.

7 DR. BROWN: Thank you. That was Donald
8 Scarinci.

9 MS. YOUNG: I'm sorry. This is Elizabeth
10 Young. I'm a legal counsel for this program.
11 I just wanted to jump in real quick, to clarify
12 that the legislation for this coin program does
13 allow for honoring either an innovation or
14 innovator. Just to make sure that you all
15 understand that that is something that we're
16 able to do in this program, and that we have
17 done prior in other states for this program.
18 Thank you.

19 UNKNOWN SPEAKER: There was, just for the
20 record, Annie Jump Cannon came in this series.
21 It was the first coin in the series, I believe.
22 Septima Clark and Ralph Baer, that one did not
23 depict the man but the invention.

24 DR. BROWN: Thank you. Joe?

25 MR. MENNA: This is Joe Menna. I know

1 we're supposed to wait until the end. My boss
2 just reminded me. I would never argue
3 semantics with an attorney, let alone Donald
4 Scarinci, but I would not consider it a double
5 portrait as to obverse, as a sculptor, as a
6 sculpture of the Statue of Liberty, scenes from
7 afar, it would be the only portrait on the
8 coin. With all due respect, Donald.

9 MR. SCARINCI: No, absolutely.

10 DR. BROWN: Thank you all. Let's turn now
11 to Michael.

12 MR. MORAN: Dr. Brown, this is Mike Moran.
13 If it were me in isolation, I would pick design
14 reverse one. It's the most pleasing to me.
15 But as I've listen, and I wanted to envision
16 lowering the tape, and the printout of the
17 heartbeats, I can't get there. I think it's
18 going to mess with the design. I really do. I
19 also, I know we don't want to get into issues
20 of opposing counsels here, but I'm on Donald's
21 side. We didn't do Alexander Graham Bell; we
22 did the dial on the telephone. To me at heart,
23 it is the innovation. I'm sorry.

24 On the other hand, his life story is
25 compelling. Absolutely compelling. But let's

1 look at number five. Right there, that says as
2 much as number one, and it focuses upon the
3 heart. His name is there, direct current is
4 spelled out. It's simple. There is plenty of
5 negative space. I know the heart isn't the
6 most lovely thing to look at, but we all need
7 it. Given that I can't really make myself
8 support number one, that's where I would go.
9 So, we're probably going to be all over the
10 place.

11 MS. STAFFORD: Chairman Brown, I'm sorry
12 we were --I was conferring with the chief
13 engraver because both Mr. Moran and Mr.
14 Scarinci brought up design one. I wanted to
15 make sure for the record, at least I can
16 clarify the option that we described for how to
17 adjust it. If we would go to design one --
18 yes, thank you -- was what the team would
19 suggest. But there is another way, I believe,
20 to retain both the inscriptions in the lower
21 portion, and I asked Joe Menna, our chief
22 engraver, to speak to that in case, in case you
23 would consider multiple options. But just for
24 your information.

25 MR. MENNA: This is Joseph Menna, and

1 Roger can help me on this one. Roger Vasquez
2 has been very instrumental in the development
3 of our template creation, which is, which are
4 minimum sizes for coinability, not minimum
5 sizes for visibility. So, we have a template
6 that is, that is, we have templates for all
7 different denominations of CGM's and stuff that
8 provide the minimum letter text heights and
9 stuff like that. But I don't recommend the
10 minimum usually. But here I think we can go
11 down a little bit, in the current -- in the
12 size of it. Right, Rog, according to our
13 template? If we shrunk DC defibrillator down a
14 little bit? Kept that mark? Then we drop
15 names so it's nested within DC defibrillator,
16 like an excerpt within an excerpt sort of?
17 It'll make its own little semi lunar shape,
18 drop that down, you could, you could, you could
19 still drop the full horizontal element down,
20 same as discussed and keep the full text. It
21 would just be less legible. But it would be
22 coinable. That's one option. This is an
23 option, not a recommendation.

24 DR. BROWN: Thank you so much for that
25 additional information.

1 MR. MENNA: Yes, sir.

2 DR. BROWN: Dr. Fuller?

3 DR. FULLER: Thank you, Mr. Chairman. I
4 have to say that one of the joys of serving on
5 this committee, is when you get to learn about
6 wonderful Americans, wonderful global citizens
7 that just knock your socks off, and I really,
8 really mean that. Just to learn about this,
9 this wonderful person who forgo the potential
10 for profit, forgoing a patent because he wanted
11 this to be available to humanity, and all of
12 the wonderful things that he has done
13 throughout his long life is really and truly
14 inspiring. And if I may, just on a personal
15 note, my wife, Dr. Christina Fuller, is a
16 graduate of the Harvard School of Public
17 Health. So, I'm sure she will be delighted to
18 know about the work that he did with that
19 school as well, in service of humanity. So,
20 I'm just so happy to learn about this wonderful
21 human being, and we need more people like that
22 in this world, quite frankly. With that said,
23 I liked 1, 3B and I like 3B because I, I really
24 believe that you cannot separate the innovation
25 from the innovator. I think that, pun

1 intended, they are two sides of the same coin.
2 So, I like the fact that we're seeing Dr. Lown,
3 as well as his invention in 3B, and I also
4 appreciate 8 for the same reasons. Thank you.

5 DR. BROWN: Thank you so much. A reminder
6 for my colleagues, remember to state your name
7 before you begin speaking pretty, please.
8 Next, let's turn to Robin Salmon.

9 MS. SALMON: Thank you, Mr. Chairman.
10 This Robin Salmon.

11 DR. BROWN: She has froze.

12 MS. SALMON: -- for his points. I'm drawn
13 to both the innovator and the innovation, and
14 for that reason, 3B is the one that I
15 preferred. It seems to have, for me, all of
16 the elements that are required. It shows the
17 man in action. It spells out direct current,
18 which to me is important. It has his name, and
19 it also has the symbolism of what the
20 defibrillator is all about. Sorry about that.
21 I am mindful, however, of the family's
22 preference and I will certainly be giving
23 points to number eight for that reason. It too
24 has the defibrillator in action and all of the
25 other requirements, at least in my mind. Thank

1 you very much.

2 DR. BROWN: Thank you so much. Let's turn
3 now to Mr. Dennis Tucker.

4 MR. TUCKER: Thank you, Mr. Chair. This
5 is Dennis Tucker. And if Ms. Lown is still
6 there, I wanted to thank you for that wonderful
7 description of your father's life and work. A
8 couple of things you said stuck out to me as
9 you were speaking with us. You commented on
10 his commitment to the well-being of the human
11 family, and you emphasized his question, what
12 am I doing to make a better world? That's
13 wonderful.

14 MS. LOWD: Thank you.

15 MR. TUCKER: Thanks to you, and thanks to
16 your family and to your father, of course. I
17 like number eight, which was the family's
18 preference. I think this has a better balance
19 in the weight of the lettering than some of the
20 other designs have. It gives a little more
21 emphasis to Dr. Lown's name, but it also spells
22 out direct current defibrillator, and I like
23 the use of a cameo portrait. That's something
24 that we don't often see in American coinage.
25 That really spoke to me. I just like, I like

1 the way that looks. So, I think, I think this
2 is a good combination of the innovator and the
3 innovation, and it works quite well. So those
4 are my comments. Thank you, Mr. Chairman.

5 DR. BROWN: Thank you. Let's turn now to
6 Dean.

7 MR. KOTLOWSKI: Thank you, Mr. Chairman.
8 Thank you, Mr. Chairman, for having me go near
9 the end, because this was a design portfolio
10 that, that I struggled with. And I also want
11 to pay tribute to this Ms. Lown and to Dr.
12 Lown. Ms. Lown, I thought what you said was
13 absolutely beautiful, was inspired, and
14 inspiring, and eloquent and very much befitting
15 of your father and his magnificent
16 accomplishments, and I was really looking for
17 the committee to provide me with leadership and
18 guidance, and you did, just not a lot of
19 clarity. There's a lot of good thoughts out
20 there, and I think I'm just going to speak from
21 the heart as a collector of this series.

22 The coins that I really like to look at in
23 the series are simple, forceful, mechanical,
24 and geometrical. Landscapes don't really work
25 for me very well in this. We've got one in the

1 series and the portraits don't work quite as --
2 quite as well, although the exception here is
3 any Annie Jump Cannon. That was one of the
4 first coins in the series and that was -- that
5 was wonderful artistry, beautiful artistry
6 integrated in with the history and the
7 biography. And here, there's a little bit more
8 of a, there's more of a struggle as I was going
9 through these designs. I appreciated Dennis's
10 comments because I do like the cameo in number
11 eight, and I do like the family's design, and I
12 want to be very mindful of what the family is
13 interested in and prefers. All of the
14 qualifications I mentioned before about
15 geometrical, you know, and having a nice, I
16 think, very sort of clean design. Number six,
17 number six is very, very, very nice. And by
18 the way, I forgot; my name is Dean Kotlowski.
19 So, I forgot my name before. Number six, I'm
20 wondering what the family would feel if you
21 removed, as was suggested, direct current
22 defibrillator, and we put Dr. Lown's name.
23 There's a part of me that still feels we need
24 his portrait here, I think, to give him a kind
25 of visibility because he is not as well-known

1 as other scientific innovators. So, that
2 brings me to two designs. Number one, I hear
3 what you're saying about all the adjustments,
4 and so on and so forth. I just think after the
5 adjustments, it's a little too bland and a
6 little too inactive for me. I was very pleased
7 to hear Dr. Fuller and Robin mention 3B. I
8 think 3B is a little busy. There's quite a bit
9 going on here. You know, you have the sort of
10 star there in the middle. But as Robyn said,
11 it shows quote/unquote, man in action, and I
12 also like the outline at the bottom of the
13 human figure that he is, that he's engaged
14 with, and I think that this is a nice design
15 that I'm going to give some points to, but, you
16 know, I started out all over the place and I
17 think, I think to some extent that I still am
18 on these designs. Thank you very much, Mr.
19 Chair.

20 DR. BROWN: Thank you so much. Let's turn
21 now to Peter.

22 MR. VAN ALFEN: Thank you, Mr. Chairman.
23 This is Peter Van Alfen. I also want to
24 preface my comments by thanking Ms. Lown as
25 well for her wonderful introduction to her

1 father. I, of course, have done a little bit
2 of Googling of her father. I've learned a
3 great deal more from her, of course, than ever
4 would have from the Internet. So, thank you
5 again very much for her comments.

6 Now, I have to say that like Dean, I also
7 struggle with this portfolio. I am not a huge
8 fan of number one, simply because I don't find
9 it particularly attractive design but also, I
10 think that there is a lot of information here
11 that might be lost on some observers, for
12 example, might not be entirely clear what DC
13 mean. This is something that a number of my
14 colleagues have raised. But also just the
15 electrocardiogram graph there. You know, the
16 size of a relatively small coin might not
17 convey what it's supposed to mean. And I'm
18 also not a huge fan of the lightning bolt
19 because it seems a little bit comic book like.
20 While, like Mike, I also quite like the
21 elegance and simplicity of the number five for
22 the negative space, there are certain problems
23 with this as well. I'm not entirely sure,
24 again, if the representation, the sort of
25 anatomically graphic representation of the

1 heart would necessarily not be lost on some of
2 the observers. I think from a distance, it
3 might look a little bit too much like a frozen
4 chicken, for example. And again, I'm not
5 hugely fond of this starburst in the middle of,
6 again, because of the sort of comic book
7 element. All told, I have to say I do like
8 number eight, the families preference the best
9 from the portfolio. Like Dennis, I really do
10 like this cameo portraits, and as Dr. Fuller
11 said as well, I think the balance between the
12 innovator and the innovation is nicely conveyed
13 here. So, my preference overall, I think is
14 number eight. Thank you very much.

15 DR. BROWN: Thank you so much. Let's turn
16 now to Art.

17 MR. BERNSTEIN: Hello, this is Arthur
18 Bernstein. I'm pleased to be speaking on the
19 Maine one dollar coin. I was recently in Maine
20 for a family reunion, and there I learned that
21 Maine is the only state name that is a single
22 syllable. You'll all be thinking about that
23 now as I speak, but I can assure you it's true.
24 I'm going to speak in favor of design eight,
25 and I support that for all the reasons that

1 have been stated by my colleagues. I think
2 this silhouette is very distinguished. I find
3 it's busy, but I think it's busy, the design is
4 busy in a good way. If we choose that design
5 or we choose, or we, or design one is selected.
6 In either case, I wanted to comment on two
7 matters of abbreviation. I don't think we
8 should use DC because of its similarity to a
9 geographic place, and I, I prefer that we have
10 Dr. Lown's name with M.D. after his name, as
11 opposed to the doctor abbreviation because I
12 think it clarifies that he is a medical doctor
13 and not a PhD. Thank you.

14 DR. BROWN: Thank you so much. This is
15 Lawrence Brown. And I must confess that this
16 series and this design has been very
17 interesting to me. First and foremost, let me
18 again thank you, Ms. Lown, for the information
19 you provided about your father, and let me
20 share with the committee members my bias. You
21 all know that I'm a physician. I'm a physician
22 in addiction medicine. I'm not a cardiologist.
23 So typically, when someone is going to have a
24 picture about an anatomical picture of the
25 body, I'm generally interested in knowing

1 whether other colleagues have been consulted to
2 determine that it's a faithful representation.
3 But hearing from Ms. Lown and actually, I did
4 a little bit of Googling as well to hear more
5 about the foundation, I really feel that the
6 defibrillator is understating his innovation.
7 When you think about the contributions he's
8 made, as stated by his daughter, they far, in
9 fact, exceed those things that, in fact,
10 reduction in deaths due to defibrillator. And
11 when my colleague Dr. Fuller shared with us
12 about his wife, those in public health would
13 probably say amen to that, because they would
14 say that oftentimes in medicine we talk about
15 the pill, the injection, as opposed to other
16 things we do in life, that improve life. So,
17 in a way, I must confess that the defibrillator
18 is understating this, and to the extent to
19 which we go forward with that, I would
20 recommend that the Mint actually does even a
21 greater job to really speak to the
22 contributions that this physician has given. I
23 must agree with Art with respect to the M.D.
24 versus the D.R., and part of this, I must
25 confess, I do it with some caution. I do it

1 with caution because sometimes we physicians
2 are viewed as arrogant. We need to recognize
3 that. I'm just saying, folks, having dealt
4 with a lot of PhDs, sometimes they feel that
5 we, in fact, do not really appreciate their
6 contribution. But at the same time, if the
7 public is going to review this coin, I think it
8 is better to be clear than to have them wonder,
9 because there are a number of scientists who
10 are involved in scientific research that are
11 not MDs. In fact, many of them are not MDs. I
12 must confess that as much as I appreciate the
13 suggestions by the family on design number
14 eight, I think this still understates his
15 contribution as an innovator. I really do
16 based on what I've heard from his daughter, and
17 what I've read from the Internet. But at the
18 same time, I also recognize that design number
19 one, is one for which, yes, it's going to stir
20 some questions. Not many people who in fact,
21 are not physicians, not too many people who are
22 not of the age range of 50 and above, are
23 likely to have had a EKG to know what it means.
24 But I think still, at the same time, I think
25 having the DC, I would agree with my colleague

1 Mary that we probably should try to do what we
2 can, to either not have a defibrillator there
3 or to spell that out. But I think it's still
4 going to stimulate some questions about what it
5 means. And my bias is also that I'm a
6 collector of this series. So, I'm very attuned
7 to the fact that what does it say when you pick
8 up the coin? To what extent am I going to be
9 asked to question what it says, if there's not
10 going to be someone to actually answer the
11 question. I know it doesn't circulate. So,
12 for those of us who say, well, you know, yes,
13 it's there, but there's circulate with much,
14 maybe that's not going to be an issue. But I
15 think that's part of the problem, quite
16 frankly, I think that not enough of our coins
17 are stimulating the questions by the public to
18 ask them, so that we in fact, are answering
19 their questions. So please forgive me. That
20 was long winded and Lawrence Brown, but I'm
21 probably going to lean in the direction of one
22 and eight. Not because they answer all the
23 issues that I've raised about the innovator
24 versus the innovation, and I appreciate Donald
25 your point, but I'm going to lean to the other

1 lawyer to say that we're already copacetic with
2 respect to going forward. So, those are going
3 was going to be my votes, and again, thank you
4 for your patience with this contribution.

5 Now returning to being the chair, are
6 there any additional comments or motions from
7 the members at this time?

8 DR. FULLER: Yes.

9 DR. BROWN: We have Dr. Fuller?

10 DR. FULLER: Yes, this is Harcourt Fuller.

11 Are we not looking at a reverse for this?

12 Okay, okay. Thank you.

13 DR. BROWN: Other questions or comments?
14 I'm going to turn now to Joe and Mike. Do you
15 have anything you'd like to share with the
16 committee, regarding the designs for this coin?

17 MR. COSTELLO: This is Mike Costello; I
18 have no additional comments.

19 MR. WEINMAN: Joe, would you just for the
20 record, clarify because of the earlier comments
21 in the introduction, why is 08 not a prohibited
22 bust or head and shoulders portrait, just in
23 case anybody would ask?

24 MR. MENNA: Well, I think that there's a
25 difference between a bust and a portrait, or

1 just part of the bust. A bust is typically
2 anything from the waist up, going all the way
3 up to maybe the sternum or even just one
4 shoulder. You see Rodin's portion in the round
5 --

6 DR. BROWN: Joe, a little louder.

7 MR. MENNA: This is Joe Menna. If you see
8 Rodin's portraits in the round or --

9 UNKNOWN SPEAKER: Walkie talkie or
10 something.

11 MS. STAFFORD: So, folks that are joining
12 in might want to mute your speakers. We'll
13 return to our chief engraver.

14 MR. MENNA: Oh, I'm sorry. So, if you see
15 here, imagine this is the kind of portrait you
16 see of by Despiiau or Rodin, 19th century
17 academic portrait that is just a head. A bust
18 is typically shoulders right down to the
19 sternum, or even all the way down to the waist,
20 a monumental bust. Think about some of the
21 Renaissance busts, even some of the ceramic
22 ones that were done further. So, anyway, the
23 people are talking from my prospective, I'm
24 going to diverge what Greg asked me to clarify,
25 if you see, but also those are Dr. Lown's

1 hands. This is a very interesting sculpture in
2 that design in that you are -- the POV is you,
3 you become Dr. Lown. That's crazy cool. You
4 become the physician and yet, and that you're
5 able to double identify that by seeing, you
6 know, the effigy. Typically in 19th century,
7 remember in the 19th century they did
8 silhouette before they had cameras. They do
9 like the little paper silhouettes. Even my mom
10 had them down when I was a kid on the
11 boardwalk. A profile is the most readily
12 identifiable way to determine the individual's
13 character. No two people on the planet have
14 the same profile, nobody. It's the one line
15 that I was taught by my mentor. The one line
16 that distinguishes all of us, each of us. So
17 that the character of his profile combined with
18 the hands, that's him. And then you become
19 him, too. There's something really kind of --
20 this is a really neat, this is like, this is
21 like the Apollo obverse or reverse rather. You
22 know, you're the astronaut in that one. It's
23 very similar, symbolic. I'm not trying to sell
24 you on it, but I did. So, I'm sorry.

25 DR. BROWN: This is Lawrence Brown. Joe,

1 can you share with the committee, would there
2 be any difficulty in having M.D. instead of the
3 D.R. In any of the design?

4 MR. MENNA: Absolutely not. It's that
5 occupies the exact same space, and in this one,
6 in particular, Lown would probably just move to
7 the left a little bit, and there we'd scooch in
8 after his name because you couldn't stack it
9 like this. But absolutely not, sir.

10 DR. BROWN: April?

11 MS. STAFFORD: I believe Dean has his hand
12 raised.

13 DR. BROWN: Dean?

14 MR. KOTLOWSKI: Joe, thank you for those
15 comments. I could hear you. I was having some
16 trouble hearing some of the other folks. Dr.
17 Brown, I think I had a lot of trouble hearing
18 you, and I think in the end you suggested which
19 design you were leaning toward. If that's
20 true, if I didn't get it, could you repeat it,
21 please?

22 DR. BROWN: I'd be happy to. This is
23 Lawrence Brown. My challenges that I had was
24 the fact, that being able to really appreciate
25 that the innovator, correction, that the

1 defibrillator understated the innovation, the
2 contributions of the innovator. So, I was a
3 bit hesitant, but things that focus on
4 defibrillator without, in fact, recognizing the
5 other contributions this physician has had.
6 And I appreciate Donald's point that he's made
7 earlier. So, but still, I think that I would
8 lean in that direction if I had to, given the
9 suggestion by the Mint staff regarding design
10 one. I'd be leaning that with the adjustments
11 as well as, in fact, I'm also receptive to
12 design eight, even though I do recognize that
13 nowadays, and as Joe pointed out, that it
14 appears that you may be the doctor's hand, but
15 I'm not sure anyone who sees that coin, even if
16 they're a physician, they're going to actually
17 look at it from that perspective. The
18 electrodes are very different now than they
19 were then. So, I just want to make that
20 comment. But still, I'm not I'm not totally
21 adverse to it. So, I can lean in the direction
22 of design one and design eight, or even the
23 limitations that I've just articulated. I hope
24 that is helpful Dean.

25 Are there any other questions, or

1 clarifications or comments from anyone? I want
2 to turn back to April, to, in fact, Mr. Evans,
3 Elizabeth Young, Deputy Olsen or Ms. Lown, is
4 there anything else you would like to add? I
5 wanted to pause for a few moments just to make
6 sure. Ms. Lown, do you want to add anything
7 more based on this conversation that you've
8 heard?

9 MS. LOWN: No, I really appreciate the
10 opportunity to hear people's comments, and
11 again, the family's in support of number eight,
12 because we think it most vividly reflects the,
13 both the man and the invention, the innovation.
14 So, thank you.

15 DR. BROWN: Thank you so much. Are there
16 any further discussions by any of the members?
17 Hearing none, the committee will now score the
18 reverse candidate designs for the 2024 American
19 Innovation \$1 coin honoring innovations in
20 Maine. Each of you should have received in
21 front of you a scoresheet, and our members who
22 are participating virtually, you would have
23 received that from Jennifer. Again, we want to
24 thank our liaisons. I want to thank you, Ms.
25 Lown. Thank you and your family. We really

1 appreciate your contribution. We're going to
2 take 10 minutes. We're going to take 5 minutes
3 to tally. So, we are in adjournment for five
4 minutes.

5 (Thereupon, a break was taken,
6 and the proceeding continued as
7 follows:)

8 DR. BROWN: Ladies and gentlemen, we are
9 back. I recognize Greg Weinman, counsel to the
10 CCAC, to present the results from the scoring
11 sheets.

12 MR. WEINMAN: Yes. Once again, out of a
13 possible score of 33 points, these are the
14 following scores. Obverse 1 received 14.
15 Obverse 2A received five. Obverse 3A received
16 four. Obverse 3B received 15. Obverse 5
17 received 12. Obverse 6 received 10. Obverse
18 7A received 4. 7B received four. And obverse
19 8 received 26, making it the high point getter.

20 DR. BROWN: Thank you, Greg. Are there
21 any motions?

22 MR. TUCKER: This is Dennis Tucker.

23 DR. BROWN: Dennis.

24 MR. ARNZEN: Phillip Anson, with Governor
25 Parson's office Missouri.

1 DR. BROWN: Thank you. Welcome with us.
2 We thank you for your contribution to this
3 process. Really appreciate it. We're going to
4 turn now to Dennis Tucker.

5 MR. TUCKER: Thank you, Mr. Chair. This
6 is Dennis Tucker. I would move that we make
7 the recommended change of the text to Bernard
8 Lown, M.D. in reverse eight.

9 MR. BERNSTEIN: Art Bernstein would second
10 that.

11 DR. BROWN: There's a motion and a second.
12 Is there any discussion on the motion? Hearing
13 none, all those in favor Aye?

14 (Aye)

15 DR. BROWN: Are there any nays?

16 UNIDENTIFIED SPEAKER: There is one
17 abstention.

18 DR. BROWN: We have one abstention. The
19 motion passes. Are there any other motions?
20 Hearing none, and the votes stand as you have
21 been, as we've heard. I don't think there is a
22 reason for any other motions based on that. If
23 not then, since we've essentially concluded all
24 the discussion, we are moved to, in fact, thank
25 again Deputy Olsen and Lown for joining us

1 today, and we concluded this matter, and we are
2 --one second. We're going to turn to the next
3 order of business.

4 Turning back to you, April, who will
5 present the reverse candidate designs for the
6 2024 American Innovation \$1 coin, honoring
7 innovations from the state of Missouri.

8 MS. STAFFORD: Thank you so much, and the
9 design concept for the state of Missouri, the
10 theme is to honor the innovator, George
11 Washington Carver. A little bit of background.

12 George Washington Carver was one of the
13 most revered figures in early 20th century
14 American history. His work at the Tuskegee
15 Institute in Alabama is considered instrumental
16 in changing southern approaches to agriculture.
17 Born into slavery in Diamond Grove, Missouri,
18 Carver received his early education in
19 Missouri, in Kansas. He later studied in Iowa,
20 and in 1897, Booker T. Washington, founder of
21 the Tuskegee Institute, convinced Carver to
22 serve as the school's director of agriculture.
23 At Tuskegee, Carver developed his crop rotation
24 method, which alternated nitrate producing
25 legumes such as peanuts, and peas with cotton

1 which depletes soil of its nutrients. Carver's
2 methods restored nitrogen to the soil,
3 improving crop yields, and was more cost
4 effective than using commercial fertilizer.
5 Despite difficult growing conditions, cotton
6 was firmly positioned as the primary cash crop
7 in the South. Carver's interest in Chemurgy, a
8 branch of applied chemistry that involves
9 finding industrial uses for agricultural raw
10 materials, was driven by his desire to identify
11 new uses for non-cotton southern crops. As
12 both an agricultural scientist and an inventor,
13 George Washington Carver is famous for
14 developing hundreds of different, different
15 products using sweet potatoes, peanuts, and
16 soybeans, and in 2000, Carver was a charter
17 inductee in the USDA Hall of Heroes, as the
18 father of chemurgy.

19 Required inscriptions for these candidate
20 designs are United States of America and
21 Missouri. We have our liaison to the Missouri
22 governor's office with us today, Phillip
23 Arnzen, deputy legislative director. The
24 governor's office recently cited a preference
25 for design four, highlighting the agricultural

1 aspect of -- because it highlights the
2 agricultural aspect of Carter's work. Mr.
3 Arnzen, would like to say a few words to the
4 committee?

5 MR. ARNZEN: Yeah, glad to be here and
6 it's exciting getting to work on this project.
7 I'm really just wanted to reiterate what you
8 said regarding the Governor's selection for
9 design number four. It really ties the
10 agricultural focus of George Washington Carver,
11 as well as the agricultural history, and the
12 present focus on agriculture for the state of
13 Missouri. So really, the Governor viewed of as
14 kind of having a having a double benefit of
15 tying you back to his history with the state,
16 and also tying back the state's overall history
17 as well as, you know, it has a, you know,
18 aesthetically pleasing design, and it's nice, I
19 guess nice to look at for lack of a better word
20 there. That's all, you know, that's the only
21 thing I have to say on the coin. If you have
22 any other questions, let me know.

23 MS. STAFFORD: Thank you so much. And we
24 will move through the candidate options. We'll
25 start with design one. This design features

1 imagery commemorating the lively, fertile mind
2 of George Washington Carver in earthen textures
3 cut away to reveal peanuts and sweet potatoes
4 growing into the soil. A microscope evokes the
5 diligence and scientific inquiry he displayed
6 throughout his remarkable life. The
7 inscription George Washington Carver is incused
8 next to the microscope. Now, I want to say
9 just a couple of things about this design.
10 First, the CFA declined to make a formal
11 recommendation. However, they gave very strong
12 support to this design, but asked that a slight
13 reworking be brought back for their
14 consideration. They first focused on this
15 design out of the portfolio because it is the
16 only one that depicts Carver himself and they
17 felt it was critical to depict this very
18 important black American scientist. But they
19 thought that the initial execution of how
20 Carver integrated into the other elements was
21 slightly inelegant, and if you extend that
22 concept that they worried, perhaps it could
23 even be seen as disrespectful. So, they wanted
24 a slight differentiation between the man and
25 his imaginings. Of course, when we heard their

1 very strong feedback on this point, our team
2 immediately convened and our chief engraver led
3 the way, and worked with the artist to retain
4 the original artist vision, but yet answer the
5 very important ask that the CFA gave us. So,
6 we have a, uh, a slight update revision for you
7 to see here, if we can go to that. And I'll
8 ask Joe, our chief engraver, to speak to this
9 because this is an indication, but really it's
10 about how it would then be modeled or sculpted.
11 So, if you don't mind.

12 MR. MENNA: Sure, so, this is Joe Menna.
13 When listening to the CFA's request, we went to
14 work with the artist to develop a way to have,
15 not have the figure and the ground earth be
16 contiguous, but still the earth, the earth was
17 his life, right? The gifts that he gave
18 humanity sprung from the earth. Everything he
19 did was agriculturally based. So, he's kind of
20 one with the Earth. That was kind of the
21 artist's idea. But under the CFA's request, I
22 thought it would be really cool of Donald's
23 idea to, and we've done this on medals, but we
24 never did this on a circular, we never did this
25 on coins, slightly incuse the back of his head

1 and back into the, so you have that division.
2 You still have a connection with him to the
3 Earth, and in a way that is very typical of
4 monuments done in say Eastern Europe, Martin
5 Luther King monument, Washington, D.C., where
6 they're coming out of the stone, in this case
7 he's coming out of the earth, but yet he's
8 distinct from the Earth. That distinction is
9 also carried by the line of the microscope.
10 And the last thing was, and also not to be
11 hypocritical in the talk about busts, and not
12 busts, this whatever, because it is part of a
13 broader sculptural mass, we didn't consider it
14 a bust. We consider this more of a sculpture,
15 really. This is a different thing here. We've
16 never done this on a coin before. This is --
17 to incuse, partially incuse the back of the
18 head into the feet, into the other massive art
19 would be something that I don't think has been
20 done since like 1908. Something like that?

21 MS. STAFFORD: Okay. And of course, I'll
22 move through the rest of the portfolio. Thank
23 you so much.

24 MR. MENNA: And if I could add, my strong
25 silent type. This is Joe Menna again, but we

1 also consult with Mike to make sure it's
2 coinable and feasible. I would never make any
3 change that were rendered by another set of
4 eyes.

5 MS. STAFFORD: Okay. All right. Moving
6 on to design 3A, and 3B, these designs feature
7 a beaker holding a germinating plant. The
8 outer border is inspired by old produce crates
9 of slatted wood and contain the inscription
10 George Washington Carver. Design four
11 represents George Washington Carver's use of
12 the Jessup wagon to educate farmers about
13 beneficial agricultural practices. Carver
14 would travel the countryside, sharing an
15 innovative series of free brochures that
16 included information on crops, cultivation
17 techniques and recipes for nutritious meals.
18 The inscription, "George W. Carver" appears
19 above the wagon. Please note, if recommended,
20 this design would need to spell out Washington
21 instead of just having the initial. Design
22 five centers George Washington Carver on a
23 banner overlapping two fields of produce. The
24 top half is filled with peanuts and peanut
25 plants. The bottom field is filled with

1 soybeans, sweet potato vines and sweet potato
2 flowers. A test tube fostering a small plant
3 symbolizes George Washington Carver's work in
4 science and agricultural. Design six features
5 George Washington Carver's promotion of crop
6 rotation as a way of preserving soil, and
7 diversifying the types of crops grown in the
8 rural southern United States. Cotton blossoms
9 above and peanuts below are within the circular
10 arrows labeled with the words crop rotation.
11 The inscription "George Washington Carver"
12 rounds out the design. And finally, design
13 seven features a design with incused and raised
14 graphic peanuts, including the inscription
15 George W. Carver, suggesting the idea of crop
16 rotation. The three organic peanuts at the
17 lower right, represent the development of the
18 peanut in new recipes and industrial
19 production, a process attributed largely to
20 George Washington Carver's innovations. And
21 please note we confirmed recently with the
22 State Historical Society of Missouri that
23 George Washington Carver's name was ideally
24 spelled out in full. For that reason, our
25 liaison to the governor's office cannot support

1 this design, and unfortunately there is really
2 with this concept, it would be difficult, if
3 not impossible, to include the appropriate name
4 involved. And Mr. Chairman, that concludes the
5 candidate designs.

6 DR. BROWN: Thank you so much, April. To
7 the committee, are there any technical or legal
8 questions from the committee, about this
9 program or designs for the Illinois 2024
10 American Innovation \$1, before we begin our
11 general discussion, I recognize Mike Moran.

12 MR. MORAN: This is Mike Moran. Joe,
13 let's look back at change of one. Are you
14 bothered by the curvature of the skull there,
15 it looks a little unnatural?

16 MR. MENNA: That's easily remedied. I
17 would say that the art is definitely work from
18 source material, of which there was plenty, but
19 a lot of the references of Dr. Carver from the
20 profile that are in this (unintelligible). See
21 the artist never tried strengthen it. I think
22 it was (unintelligible). I think he went too
23 far. We can revisit that very easily. That
24 line can be adjusted in any way, so that when
25 something that would --

1 MR. MORAN: It looks, first blush,
2 flattened on the top, because it's made to
3 conform with the horizon there.

4 MR. MENNA: But it won't be because heads
5 going to sink back. The head's not going to
6 just curve. The head's actually going to sink
7 down.

8 MR. MORAN: I'm talking about the top.

9 MR. MENNA: I know, but you have to, there
10 was that was the notion of raising the ground,
11 but it makes for some slight coinability
12 things, it makes for a really strange pinch
13 point. If the ground is higher than the head,
14 he did explore his options.

15 DR. BROWN: Speak up.

16 MR. MENNA: He did explore those options.
17 We felt that for both coinability and
18 aesthetics, that this was the most viable
19 version in terms of the flatness of the top
20 right.

21 DR. BROWN: All right.

22 MR. MENNA: But again, also, that could be
23 remedied, not right at the top, not right the
24 connection, but as the ground goes further in
25 the back, you can definitely, you can

1 definitely play with the amplitude of ups and
2 downs of dirt and stones to make it more active
3 if that was a recommendation that you, that the
4 committee chose to endorse. We could do
5 anything you want.

6 DR. BROWN: This is Lawrence Brown. One
7 correction with my statement. It should be the
8 state of Missouri.

9 Any other comments or questions from the
10 committee? A legal, or design issue or
11 technical issues that you'd like to ask?

12 DR. FULLER: This is Harcourt Fuller. I
13 suppose I can reserve my comments when I'm --
14 when it's my time to speak. So, I guess I
15 might have some design questions, but I'll,
16 I'll wait my turn.

17 DR. BROWN: Okay, any other comments from
18 any other committee members? This is Lawrence
19 Brown, again. Then let us begin our discussion
20 of our consideration. I'm sorry. My
21 apologies. Dean, please forgive me.

22 MR. KOTLOWSKI: Certainly. The Governor's
23 office objects to number seven, because George
24 Washington Carver's name is not spelled out. I
25 also notice that as a difficulty, but the

1 governor's preference is for number four and
2 number four is George W period Carver.

3 MS. STAFFORD: Yes, yes, that's correct,
4 and I believe I noted it would need to be
5 remedied. Yes.

6 MR. KOTLOWSKI: Okay. Thank you. I just
7 missed that. I'm sorry.

8 DR. BROWN: Quite alright. Any other
9 questions or comments from the committee? Then
10 let us begin our consideration. Once again,
11 I'd like to remind us to please try to keep
12 your comments to five minutes or less, and
13 identify yourself prior to speaking.
14 Additionally, if any members have any questions
15 or comments on any program, please refrain from
16 asking or discussing these until you are
17 recognized at the end of this current
18 discussion, and I promise you that I will ask
19 for those comments later on. For the benefit
20 of the court reporter and those calling in, I
21 ask that you speak loudly due to the, due to
22 the microphones and state your name when you
23 begin speaking. With that then, let's turn to
24 and begin with Dr. Harcourt Fuller?

25 DR. FULLER: Thank you, Mr. Chairman. I

1 think that every coin that we have the
2 privilege of reviewing is important, but bar
3 none, and so I treat all of them equally.
4 However, I do have to say that for particular
5 coins, they might have a particular importance.
6 We're talking about an African-American
7 scientist, which I think for many people will
8 be very important, because we need more
9 diversity on our money to say it bluntly. And
10 please forgive me if I -- if I have to be a
11 little bit blunt. With all due respect to all
12 the stakeholders, including the governor's
13 office, the designers, and everyone else, I'm a
14 little bit disappointed in this portfolio, and
15 I hope I'm not overstepping my boundaries in
16 saying that, but I think I have to be open and
17 honest as a member of this committee and not
18 always be diplomatic. I'm a little bit
19 disappointed because the first of all, I think
20 the design that is chosen should include his
21 image because that will be important to the
22 public. I think we have to remember that
23 seeing is believing. People are looking for --
24 a lot of people are looking for inspiration.
25 They are looking for people with whom to

1 identify. And so, I think his image should be
2 on the coin, and that's why it's difficult for
3 me to consider the other designs, even though I
4 think five and six have merit. I would, I
5 would prefer five because his name is in bold,
6 George Washington Carver, whereas in six, when
7 I look at the coin, I immediately see crop
8 rotation because it's in bold, and I would flip
9 that and put his name in bold and not crop
10 rotation. But let me finish my comments by
11 talking about why I said I'm disappointed.
12 When I look at one, if you could go to one,
13 please. Again, and I, I apologize to the
14 artist, but when I look at this, George
15 Washington Carver is turning his back on his
16 inventions. That's how I read it. He's not
17 looking through the microscope. It's as if
18 it's a prop, and I'm not a designer, but I have
19 an opinion. I would want to see him facing,
20 embracing his inventions, perhaps looking
21 through the microscope and perhaps seeing the
22 sweet potato and the peanuts. You know, he's
23 kind of looking through the microscope and
24 seeing those underneath the ground or the
25 earth. Yeah, it's -- he -- yes, it's, it's, he

1 needs to face them, and I'm sorry, this merger,
2 I understand what the artist was trying to do,
3 this merger, this oneness between Carver and
4 the earth, I'm trying to find the best word is
5 -- doesn't work for me. It just, there's
6 something disturbing and I have to use the word
7 that I'm feeling, there's something disturbing
8 about that. It doesn't work for me. This is
9 the most promising one. I would go back to the
10 drawing board on this one. It has all the
11 elements. They just need to be reimagined and
12 rearranged. And I'm sorry if I overstepped my
13 boundaries, but I'm just being open and honest,
14 and doing my duty as a member of this
15 committee. Thank you.

16 DR. BROWN: Thank you so much, and before
17 we move on, I think that it's important for us
18 to feel comfortable, to be able to share and to
19 appreciate the diversity, that each of the
20 members provide to this committee. I think
21 that if we, if we do anything other than that,
22 then we will actually be undermining the roles
23 that we play, and the contributions that we're
24 making on behalf of the public. Turning now to
25 Mary Lannin.

1 MS. LANNIN: Okay. I remember lying on my
2 parent's couch when I was probably ten years
3 old. I must have had the measles or something,
4 and I picked up a book on George Washington
5 Carver, and I read it cover to cover. I
6 thought I'd never heard of him before. I
7 thought it was one of the coolest things that
8 anybody could have done, and he had such a
9 fertile mind. So, unlike my colleague, Dr.
10 Fuller, I look at this and I see him whizzing
11 to the left, like trying to invent something
12 else. He's active. He's a scientist. I like
13 the fact that we could probably do this incuse.
14 That hasn't been done since as Joe said like
15 probably 1908. I think that the solution to
16 what you perceive might be a very exciting
17 point because of the incuse. You know what I'm
18 saying? And so, to me, he's on his way to do
19 much more stuff. Dynamic, he didn't just
20 settle for this. He's busy. That was
21 absolutely my favorite one out of this -- out
22 of this whole group. But I would like to give
23 the other artists some consideration. I did
24 like the crop rotation because I did like
25 pointed arrows, which I thought was really

1 neat. I'm reading a great book called
2 Operating Sweetgrass right now about the
3 treatment of soil, and going back to Mother
4 Earth, and it's very good. And I also like the
5 inventiveness of number seven, even though we
6 couldn't get Washington in there. I thought
7 that that was very clever. It would be very
8 textural to pick up. So that's it.

9 DR. BROWN: Thank you. Turn to Peter.

10 MR. VAN ALFEN: Thank you, Mr. Chairman.
11 This is Peter, Van Alfen. I have to admit that
12 I struggled quite a bit with this portfolio.
13 The concepts of crop rotation and chemurgy, I
14 think, are really rather difficult to
15 encapsulate on a small coin, and so like Dr.
16 Fuller, I also think that the innovator in this
17 case really should be portrayed, but I have to
18 say that I'm not really enormously pleased with
19 number one. I think that number four, the
20 governor's office's selection is probably one
21 of the more elegant designs in the portfolio,
22 but I also find it really rather impersonal. I
23 think it would have been better to have a
24 portrayal of Carver's standing next to the
25 wagon, for example, and again, it really

1 doesn't necessarily convey the notion of crop
2 rotation or chemurgy. Some of the other
3 selections in the portfolio, such as number
4 three, you know, from a design prospective I
5 think, you know, is okay, but again just what
6 is being portrayed here might be lost on some
7 of the observers and what the significances is.
8 So, you know, all in all, I have to say I'm
9 really struggling to select a favorite from all
10 of this and again, leaning towards the
11 governor's preference for simplicity, and the
12 fact that it does convey agriculture more
13 successfully in some cases than others, but
14 doesn't really suggest Washington's role in
15 this, and of course, doesn't -- nor or his
16 innovation of crop rotation and chemurgy, and
17 of course, is lacking the portrait of him. So,
18 the fact, and sort of inconclusive bit of
19 commentary. I'll pass it onto the next person.
20 Thank you.

21 DR. BROWN: Thank you so much. Let's turn
22 to Art.

23 MR. BERNSTEIN: This is Arthur Bernstein.
24 And Dr. Fuller, I'd like to thank you, I'd
25 like to acknowledge your remarks and tell you I

1 appreciate them. I, I don't think you stepped
2 outside your bounds, and it is helpful of my
3 consideration. And I feel a little bit like
4 Peter, in that I'm a little baffled by which
5 one I'm going to ultimately support. I didn't
6 have the same reaction, Dr. Fuller, that you
7 had to the -- to the design, and I really
8 wanted to see George Washington Carver
9 portrayed, and this is the only design we have
10 in which he appears. So, no disrespect, but I
11 think I'm going to lean towards number one,
12 because I want to see George Washington Carver.
13 Like Mary, I liked design seven. I thought it
14 was clever, but we've got to use the man's real
15 name, and unfortunately, that just doesn't
16 work. Design four, I wanted to echo Peter's
17 remarks. It is elegant. It is simple. It has
18 a lot of negative space. But I think it's a
19 real leap to look at the cart, and unless one
20 had April's explanation, and I guess you would
21 on the card, but it's a leap to the innovation
22 that he used the cart to teach about the
23 science, and so I would give some high marks to
24 design six, because that at least makes the
25 innovation clear with the rotation that appears

1 on the coin. Thank you.

2 DR. BROWN: Thank you. Turn to Mike.

3 MR. MORAN: Thank you, Dr. Brown. This is
4 Mike Moran. Of the designs that were presented
5 to us, I would put my votes on number six
6 because I think it's a unique and good
7 representation. It's easily understood a crop
8 rotation. However, I agree with Dr. Fuller
9 that there is more to this man, just as we have
10 with the Maine images. I think one was close,
11 but unlike horseshoes, close doesn't count and
12 it needs to start -- the elements are right;
13 the composition is wrong. Dr. Fuller hit it.
14 I think as he was saying that I remembered one
15 we did the medal on the convoy system, World
16 War Two, and one of the designs had the officer
17 with the binoculars up, and then the artist had
18 taken them within two circles, what he was
19 seeing in the ships convoy. You can take this
20 microscope and do something of the same there.
21 In terms of what George Washington Carver was
22 looking at and trying to do. And I'll probably
23 never be able to look at this coin without Dr.
24 Fuller's comment about that he's turned his
25 back on his developments, which was the last

1 thing that they did or would want to do. He
2 built on his developments and took them to a
3 higher level. I really think that we ought to
4 side with the CFA, and ask the Mint designers
5 and go back on this one, given the input, and
6 try again. That's it.

7 DR. BROWN: Thank you. Let's turn to Sam
8 Gill.

9 MR. GILL: Thank you, Mr. Chairman. This
10 is Sam Gill. I agree with Dr. Fuller on number
11 one, and that I'm going to shorten and just say
12 I just couldn't get there with it. It's the
13 only image we have. I would prefer an image on
14 this coin. He did appear of one other image in
15 our history. In the 1950s, I have it right
16 here, if anybody wants to see it. He appeared
17 on a 50-cent piece, commemorative 50-cent piece
18 with Booker T. Washington. But his image is
19 the first one. So, you can see it there. So,
20 I was comfortable having seen his image on
21 another coin that I could go to number six.
22 And I like it, I like the arrows because it
23 points to the rotation, and I also, I will tell
24 you, the crops are right with cotton on top and
25 peanuts on the bottom, and that's what offsets

1 the other, that's the nutrients. So, I like
2 number four in the elegant, from the standpoint
3 of being elegant, but it doesn't tell the
4 story. Dr. Brown and I share this, we'd like
5 to see the story. So those are my comments.
6 Thank you, Chairman.

7 DR. BROWN: Thank you so much. And if you
8 were to pass the coin around so that other
9 members of the committee can see it, for those
10 who have not had --

11 MR. SCARINCI: Dr. Brown, one other thing.
12 One of the reasons for that coin was they were
13 concerned about the spread of communism within
14 the African-American community. You'll see
15 that in the inscriptions. We could not just
16 honor the man. We had to do something more, or
17 in this case less.

18 DR. BROWN: Mike, I'm glad you said that,
19 and I'll hold my other comments about that
20 little later. But let's then move on to Robin.

21 MS. SALMON: Thank you, Dr. Brown. This
22 is Robin Salmon. The design number one struck
23 me from the beginning that the subject of this
24 innovation is looking in the wrong direction.
25 I felt just like it was wrong and that he

1 needed to be looking into the design. I
2 understand that some of this is an allusion of
3 all the things that of all the things that are
4 in his mind, but it's, he still needs to be
5 looking into the design and either by flipping
6 the profile, or by moving it over to the right
7 side of the design itself. With that having
8 been said, putting together the plants and the
9 microscope and the materials that he worked
10 with so successfully, I think are important,
11 and I just don't want the subject of this
12 innovation to be totally lost. There were a
13 couple of other designs that I did like, simply
14 because they're very organic and agricultural
15 and presentation; that would be five. Yeah,
16 even though it doesn't have the image of George
17 Washington Carver, it does have his name
18 prominent in the center of this particular
19 design, and then all around are the plants that
20 he was so instrumental in bringing to the
21 forefront in the South, and in other parts of
22 the country. And then number six also I think
23 is a very nice design. It does focus on crop
24 rotation, which was one part of Dr. Carver's
25 innovations. But to me, it's a pleasing

1 design. Does it honor the man as much as it
2 might? Otherwise, I'm not sure. But I have, I
3 have difficulty going with number one for the
4 reasons I stated, and I, for that reason, will
5 probably focus on number five as my choice.
6 Thank you.

7 DR. BROWN: Thank you. Let's turn now to
8 Dennis Tucker.

9 MR. TUCKER: Thank you, Mr. Chair. This
10 is Dennis Tucker, and thank you, Dr. Fuller,
11 for saying what you said and expressing those
12 thoughts. I think this is precisely the place
13 for these ideas, and feelings and insights to
14 be shared and discussed. Everything you said
15 about representation really struck me. My
16 daughter's six years old. She's half American
17 and half Filipino she will proudly tell you so.
18 Whenever there are coins or medals, that can
19 show kids that there are minorities being
20 successful, contributing to the American
21 experience, I think that those opportunities
22 should be taken. I agree 100% that we need to
23 show Professor Carver on this coin. We need to
24 show some representation of him as a portrait,
25 or a bust or however we determine. If we look

1 at number one, I like Joe's solution of
2 delineating his portrait with an incuse line.
3 I think that's a that's an interesting solution
4 that works. And I understand what you're
5 saying, Dr. Fuller, about him, you know, we
6 should show Dr. Carver owning his innovations,
7 facing them. But I'm a writer and a voracious
8 reader, of course, and in the Western world, we
9 read left to right. So, if I were to read this
10 coin, I would read it first as Dr. Carver, then
11 I'd read the microscope, and then I'd read the
12 developments, agricultural developments and the
13 innovations. So, I, I think if we stay with
14 this design, I'm happy with it. I understand
15 what you're saying about how it, how it's
16 almost as if he's turning his back on his
17 innovations, but reading it, quote/unquote, I
18 read it differently. However, I would like to
19 see the Mint develop another option along the
20 lines that you've discussed. So, I imagine at
21 some point one of us will make a motion of
22 sending this back to the design team, just so
23 that we can focus on what we might call the
24 design 1 and design 1A, just because the
25 possibilities are very intriguing, and as

1 somebody said, we have all of the ingredients
2 here. We just need to kind of make them work
3 as best they can. So, thank you all for this
4 wonderful discussion. Mr. Chair, I'm finished.
5 Thank you.

6 DR. BROWN: Thank you. Let's turn now to
7 Dean.

8 MR. KOTLOWSKI: Thank you, Mr. Chairman.
9 This is Dean Kotlowski. April, I want to
10 apologize for missing the comment that you
11 made. I've spent a lot of time thinking about
12 this portfolio, and, you know, I've been
13 thinking about it even while you were talking.
14 And that's why I was so distracted. And I'm a
15 little bit, I'm a little bit oddly emotional
16 about it. The design that I think is just the
17 superior design, which isn't going to work, is
18 number seven and something I noticed late in
19 the game here. I Googled George Washington
20 Carver, who's always referred to as George
21 Washington Carver, never George W. Carver. So,
22 this just doesn't work. Let me talk to you
23 about why I like this design so much. This is
24 a kind of artistry that is, is very delicate,
25 and its messaging is stitched in here like fine

1 lace. He had raised and infused peanuts. So
2 that gives you the crop rotation. I looked at
3 the graphic peanuts and I saw the peanuts, but
4 I also saw footprints, and I saw footprints
5 moving upward in an elevated way. I also saw
6 the footprints as imprints, something that
7 George Washington Carver left behind in terms
8 of legacy. I agree with a lot of almost
9 everything that Dr. Fuller mentioned. I find
10 myself agreeing with Sam on one point and in
11 particular, and that is I think it would be
12 nice, but it is not necessary to show George
13 Washington Carver's portrait, if we had a
14 really great design that didn't show it, and I
15 think this was a really great design, but it's
16 not working for this reasons I'm talking about,
17 and it is for the reason that Sam was
18 mentioning. George Washington Carver is also
19 featured on two United States stamps issued 50
20 years apart, that have portrait; 1948 and 1998.
21 And you know, what Sam and Dr. Brown were
22 saying about the Carver Washington coin in
23 1954, I think they were issued a little bit
24 earlier is true about anti-communism. I think
25 it's just a great coin, and it is, it was

1 designed by Isaac Scott Hathaway, who was an
2 African-American sculptor, who also designed
3 the Booker T. Washington commemorative coin
4 which is just a few years earlier. That's a
5 lot of throat clearing, and I think it was
6 important to mention Hathaway in this kind of
7 context. I really don't like number one at
8 all, and it's not really for the reasons that
9 were stated, although I think that that is true
10 about looking away. I don't think that
11 revision quite works. Here, I think the themes
12 and the motifs, they're kind of, it's very
13 heavy. If one is like fine lace, you know,
14 this is kind of caked on with a trowel, I think
15 that it's messaging. I didn't see him as
16 looking away from the inventions, but I saw
17 this as an non-elevated portrait. It's putting
18 him in the ground. I was thinking of the
19 Martin Luther King Junior monument. I was
20 thinking of the crazy horse monument, somebody
21 coming out of a mountain, but that's not what I
22 was thinking of here. I was thinking the
23 ground, and I think there are all sorts of
24 connotations there beyond science, that I, you
25 know, and I worry how this will be received.

1 So, I am not going to go any further, but I
2 have a pretty strong reaction against number
3 one. So, what are we left with? I'm not sure
4 that we can send this back and get a
5 satisfactory design, I think there would be
6 pressure to improve the design. I'm going to
7 be very blunt. The governor's office, you guys
8 are in politics. You can take bluntness.
9 Number four is boring, sorry. So, we're left
10 with number five and number six. I think
11 number six is clever in the way, I think Mary
12 was talking about the rotation, but I'm
13 probably going to go with number five, for the
14 reasons Robin talked about, that at least you
15 have George Washington Carver's incused name
16 right there, and it's bold, state of Missouri
17 is clear, and it's probably the best that we
18 have. But I'm going to say this again, kudos
19 to the artists for number seven. That really
20 was a very good design. Thank you.

21 DR. BROWN: Thank you. Now turn to
22 Donald.

23 MR. SCARINCI: So --

24 DR. BROWN: And you are Donald?

25 MR. SCARINCI: I'm sorry, Donald Scarinci.

1 I completely embrace what Harcourt said, and I,
2 you know, and I'm hoping that we're going to be
3 able to pull it off. But I really feel we need
4 to make a motion to see a whole new set of
5 designs, and throw this batch of designs into
6 the waste bin. And, and I think, I think this
7 is this is an important topic, and I think none
8 of these designs express it appropriately, and
9 I think, John, it was a great attempt at saving
10 number one, you know, but I just don't think
11 number one does it. You know, if I'm forced,
12 if my motion fails and I'm forced to vote on
13 one of these, then I would probably, I, you
14 know, I, you know, and Dean thank you for
15 saying the things you said, because it means I
16 don't have to say those things. So, thank you.
17 You know, but I think seven is a workable
18 solution. But just not as it is. I mean, you
19 could, you could, you could get Washington in
20 there by linking George up and putting
21 Washington, you know, in; it could be done and
22 you know, and that would, and that has the
23 potential of being a design that would be in
24 tandem with other coins in the series, without
25 going to the extent of having to have a

1 portrait, right? If you did have to have a
2 portrait, if there is a strong sentiment of a
3 portrait, I would really like the artist to
4 see, you know, coins like the 2018 Irish of
5 five-pound coin depicting James Joyce, you
6 know, very cleverly, or some of the Eastern
7 bloc coins, country coins which depict
8 portraits in, you know, in more modernistic
9 style and also show what they did and the
10 portrait together in combination. So, there
11 are, there are coins, you know, there are coins
12 if we had to have a portrait on this one. You
13 know, there are other ways to do a portrait,
14 that would also be in keeping in, keeping with,
15 you know, the that kind of techy look of the
16 rest of the series and break, but my preference
17 would be to try to communicate without
18 reverting to a portrait, right, and I agree
19 with also what's been said earlier about the,
20 you know, the 1950s commemorative series, and
21 that was a series of coins by the way, produced
22 in multiple years, you know, but it wasn't
23 produced, you know, to honor necessarily to
24 honor the two individuals depicted on the coin.
25 It was produced for some other reasons at the

1 time. So, I'm going to make a motion to, you
2 know, whether I win or lose, I'm going to make
3 a motion to reject all of the designs, and ask
4 Joe to go back to the drawing board and give us
5 a new set of designs, and maybe we can have a
6 special meeting of the CCAC on Zoom to consider
7 them, so we don't delay, you know, any
8 manufacturing process and time frames that are
9 implicated.

10 DR. BROWN: Motion has been made. Is
11 there a second?

12 MR. MORAN: Second.

13 DR. BROWN: As the chair has come to
14 appreciate from time to time, I must be able to
15 hear the voices of all the members of the
16 committee, even though sometimes that may be
17 contrary to my voice. But as the chair, I've
18 come to appreciate that that is indeed the role
19 of the chair. So first I've heard the motion.
20 I've got a second by Mike.

21 MR. WEINMAN: Any discussion in the motion
22 discussion?

23 DR. BROWN: Right, now we're going to take
24 discussion of the motion. Who would like to
25 offer a discussion for the motion?

1 DR. FULLER: Harcourt Fuller. I don't
2 think we necessarily have to throw out every
3 single design. I do think there are some
4 designs that have merit, but I, I do think we
5 should reconsider this portfolio and
6 specifically number one, but I think there are
7 some, a few others, I would say, you know,
8 five, six, for example, Dean convinced me on
9 seven that it has merit. So, even if we reject
10 everything, you know, I feel like, I guess we
11 could bring some of these back if that makes
12 sense.

13 MR. WEINMAN: We can offer a friendly
14 amendment.

15 DR. FULLER: A friendly, okay.

16 MR. WEINMAN: To modify, to say you know
17 don't want to reject all of them, but you just
18 want to --

19 DR. FULLER: Add some of them.

20 MR. WEINMAN: And then maker of the motion
21 can either accept or deny your friendly
22 amendment.

23 DR. FULLER: All right. So, I'd like to
24 make a friendly amendment to amend, to amend --

25 MR. WEINMAN: To amend rejecting all of

1 the designs.

2 DR. FULLER: Right.

3 MR. WEINMAN: And instead request
4 additional new designs to be presented to us.
5 And, you know, I accept that amendment. That
6 is now a motion on the table.

7 DR. BROWN: So, any additional comments
8 anyone would like to offer. Let me, if I can,
9 then take the privilege of the chair.

10 MR. WEINMAN: I believe Dean has his hand
11 up.

12 DR. BROWN: I'm sorry. Dean, please
13 forgive me.

14 MR. KOTLOWSKI: I know something's going a
15 little weird in my Teams here, so hopefully you
16 can hear me.

17 DR. BROWN: Quite well.

18 MR. KOTLOWSKI: I guess my question is, I
19 don't want to keep hammering this home, but I
20 want to pursue every avenue and opportunity.
21 Is number seven completely lost? I mean that
22 there's nothing that we can do with it, I mean,
23 if we send it back to the artist. Again, I
24 don't want to do, you know, design by
25 committee, but I think you can tell I feel very

1 strongly about this and, yeah.

2 DR. BROWN: Thank you, Dean.

3 MR. WEINMAN: Now, back to Mike so he can
4 comment on this.

5 DR. BROWN: Yes, Mike?

6 MR. COSTELLO: Yes, as far as number
7 seven, I know everybody's expressed some
8 interest in this one.

9 DR. BROWN: And you are Michael?

10 MR. COSTELLO: Mike Costello, I'm sorry.
11 It's Mike Costello. We could replace Missouri
12 with George W Carver, and fit George Washington
13 Carver on the outside edge here. So, it is a
14 possibility with this design.

15 MR. MENNA: And if I could follow up.
16 This is kind of out of my lane. From an
17 artistic perspective, artistic excellence is
18 primary, but one of the components of artistic
19 excellence, when you're trying to tell an
20 America's story, is to honor all the voices
21 that are part of America's story, and we're
22 working towards that in the future. That's a
23 different conversation. But if I, if I was an
24 artist taking this task order, Dr. George
25 Washington Carver to me, he was one of the

1 first African-American, he's the only
2 African-American scientist you learn that when
3 you're about when you're little kids. The
4 first, he is legendary. And at the time when
5 he did what he did as artists, to me the
6 message would be he is, he is as much part
7 innovation as what he innovated. I don't see
8 how you could not have a representation of him,
9 and what he did because of who he is. It's so
10 important who he is. He's not just another
11 doctor. He's an African-American doctor that
12 fought an incredibly uphill battle to what he
13 did. Who knows what he must have gone to
14 become who he was before he even made the
15 innovations? So, that in itself to me, I mean
16 if you are to consider redesigning, I wouldn't,
17 I would from an artistic perspective, I'm not
18 telling the community what to do, just
19 symbolically incorporating the portrait in some
20 capacity, then we're in portrait, just alluding
21 to his identity is very important I think,
22 because identity cannot be separated from his
23 achievements, and I'm saying that from position
24 of privilege, I don't mean to overstep my
25 bounds.

1 DR. BROWN: Thank you, Joe. I would like
2 to speak in favor of the motion, of the amended
3 motion. Number one, as a collector of the
4 series I'm mindful of that. Number two is the
5 fact that I'm a collector of a limited amount
6 of series of classic commemorative, and the
7 Washington Carver, Carver Washington one is one
8 of them. And I'm too familiar with the history
9 behind that, and I think the history behind
10 that deserves that this body really think about
11 other designs, that actually demonstrate some
12 portrait of this important American. And Dr.
13 Fuller, you've only awakened our minds in this
14 table. So, feel free from what you've said.
15 It's been phenomenal. I think that we have an
16 opportunity to actually say that we're not
17 doing it again because, in fact, trying to
18 compete or stop communism, that was the total
19 reason for that commemorative. We want to say
20 that, we want to do it for the reasons that Dr.
21 Fuller articulated, that this, in fact, is a
22 diverse America, a different America. And we
23 have to represent folks who've done what
24 they've done for all Americans. So, in that
25 regard, my comments is in favor of the amended

1 motion. Are there any other conversations or
2 comments for or against the motion?

3 MS. STAFFORD: May I just add; it's
4 neither for nor against, but I, I want to say
5 if it's if it's allowable, that they're there
6 absolutely, the Mint staff, we all welcome all
7 of these comments, and for folks who are rather
8 new to the committee, we have had vigorous,
9 colorful, sometimes very hard, strong
10 conversations, and what we have proven time and
11 time again is this team collectively have very
12 broad shoulders. So please don't ever feel
13 like there isn't a reason to be blunt or a need
14 to pull punches. This is exactly what we're
15 here for. I would also just note, if folks
16 remember being part of the original discussion
17 about the American Women Quarters program, when
18 we first brought that portfolio for that
19 program to this committee, there were designs
20 that only featured the accomplishments of the
21 women, and it was this committee that said, for
22 this program we want to include a convention
23 that requires these women themselves be
24 depicted. And from that, from that
25 recommendation, it was then on a requirement.

1 And we hear you loud and clear that this
2 portfolio is lacking. Not only does this
3 committee seem to be communicating that, but we
4 heard similar from the CFA, and we absolutely
5 need that feedback, and we'll double back to
6 you. Of course, this program was slightly
7 launched in a different way than the American
8 Women quarters. We wanted to allow for the
9 artists to explore the different ways to
10 communicate, whether about innovator or
11 innovation, and so there wasn't a requirement
12 one way or another about to include people or
13 innovations, one or the other, but perhaps room
14 to consider all of it, which is why we
15 sometimes see a broad spectrum of
16 representation. So, thank you for that.

17 MR. WEINMAN: And if may follow up on
18 that, and just Dr. Fuller, if there's even --
19 and that's the beauty of this committee and our
20 relationship because you give us different
21 perspectives that would, maybe, maybe we get
22 perspectives that we haven't yet entertained or
23 been aware of. So, if there's even a question
24 from a symbolic perspective, as an artist, is
25 he of the land or bound to the land, in the

1 latter connotation there are horrific. If
2 anybody has a question, I get it. You know, so
3 do -- I'll do better as an (unintelligible) and
4 try and avoid that kind of symbolism in the
5 future, be more careful about it, think about
6 it more clearly.

7 DR. FULLER: And if I may take a final
8 brief point, Mr. Chairman?

9 DR. BROWN: You certainly may.

10 DR. FULLER: Just two quick things I want
11 to follow up on. I think and I'm glad you
12 mentioned the land issues; it's critical. I
13 know that as a designer or as an artist, we're
14 going to see, we're going to see something one
15 way. But people see things a different way
16 because we have different backgrounds. And I,
17 as a writer, I have to say, you know, I might
18 write something, and it might come out in a
19 different way when the public sees it. So, I'm
20 very happy we are reconsidering this because I
21 think it's very important. And just finally,
22 again, I want to, I want to make sure that,
23 again, the representative from the governor's
24 office as well as from the artist, again, no
25 disrespect meant, but I just felt like I need

1 to, I needed to express my opinions based on
2 several different factors. So please convey
3 that to the representatives, to the governor,
4 as well as the artist. No disrespect meant.
5 Thank you.

6 DR. BROWN: Well said. Are there any
7 other comments with respect to the motion on
8 the table? Hearing none, all favor say aye?

9 PANEL: Aye.

10 DR. BROWN: Any abstentions? Any nays.
11 The motion passed unanimously.

12 MR. SCARINCI: Let's make a point it's
13 unanimous.

14 DR. BROWN: Are there other further
15 discussions on this matter? Hearing none and
16 if all discussion has concluded, then we are
17 recessed to 1:15.

18 I would like to thank, in fact, Mr.
19 Arnzen, the representative of the governor's
20 office and everyone else who has participated.
21 Thank you so much. Really appreciate it. We
22 reconvene at 1:15.

23 (Thereupon, a break was taken,
24 and the proceeding continued as
25 follows:)

1 DR. BROWN: We are back from lunch. I
2 will take a quick roll call. And as a
3 reminder, this hearing is recorded and
4 transcribed. Please acknowledge your presence
5 verbally when I call your name, Dean?

6 MR. KOTLOWSKI: Here present.

7 DR. BROWN: Mary Lannin?

8 MS. LANNIN: Present.

9 DR. BROWN: Peter?

10 MR. VAN ALFEN: Present.

11 DR. BROWN: Art?

12 MR. BERNSTEIN: Present.

13 DR. BROWN: Mike Moran?

14 MR. MORAN: Here.

15 DR. BROWN: Robin Salman?

16 MS. SALMAN: Present.

17 DR. BROWN: Dennis Tucker?

18 MR. TUCKER: Present.

19 DR. BROWN: Sam Gill?

20 MR. GILL: Present.

21 DR. BROWN: Dr. Fuller?

22 DR. FULLER: Present.

23 DR. BROWN: And I am Dr. Brown. We have a
24 quorum. Now let's turn once again to April
25 Stafford, who will present for consideration

1 the obverse and reverse candidate designs, for
2 the Congressional Gold Medal to the women known
3 as "Rosie the Riveter".

4 MS. STAFFORD: Thank you. And some
5 background about this program. It is Public
6 Law 116-195 that awards a Congressional Gold
7 Medal collectively to the women in the United
8 States, who joined the workforce during World
9 War II, providing the aircraft, vehicles,
10 weaponry, ammunition, and other material to win
11 the war who were referred to as, quote, "Rosie
12 the Riveter", unquote, in recognition of their
13 contributions to the United States and the
14 inspiration they have provided to ensuing
15 generations. The term "Rosie the Riveter"
16 includes any woman who held employment, or
17 volunteered in support of the war efforts
18 during World War II. A shortage of white male
19 workers led to active recruitment by the U.S.
20 government for war industry jobs. Initially,
21 beginning in 1942, white middle-class women
22 were recruited, followed by minority men and
23 finally, minority women. Integration of women
24 and minorities into the workforce was initially
25 met with resistance. However, these new

1 opportunities nudged the door open for equal
2 rights, and profoundly impacted both the civil
3 rights movement and the women's movement in the
4 decades to follow. During World War II, a
5 minimum of six million and potentially as many
6 as 16 million women entered the workforce.
7 Homefront workers faced many challenges, some
8 of which would lead to significant change in
9 the nation. Working conditions were difficult
10 and dangerous. Between the bombing of Pearl
11 Harbor in December 1941 and the D-Day invasion
12 of Europe in June 1944, there were more home
13 front industrial casualties than military
14 casualties. This would lead to improved
15 workplace safety and regulations, as well as
16 better access to affordable health care.
17 Childcare was also a concern for many working
18 women, as mothers comprised a significant
19 portion of the workforce, and this led to the
20 establishment of child development centers, and
21 the professional field of early child
22 development. These working wartime women
23 filled industrial jobs like fastening rivets on
24 aircraft and welding. They built the armor,
25 ammunition, and other war supplies that powered

1 the U.S. military to victory in Europe and
2 Asia. They operated heavy cranes, milling
3 machines and other heavy tools that most women
4 had never even heard of before the war. Across
5 the country, women stepped up and stepped into
6 work many jobs too numerous to list, that were
7 vacated by the men who were serving our country
8 overseas. They not only supplied the war
9 effort, but also kept homes and farms running
10 during the war years as well. For this
11 program, we are very fortunate to have a number
12 of liaisons with us. They are Mae Krier, a
13 former "Rosie the Riveter" herself, Lori Gould,
14 daughter of Phyllis Gould, another former
15 "Rosie the Riveter", and Sarah Pritchard,
16 executive director with the "Rosie the Riveter"
17 Trust.

18 Because we have a number of liaisons,
19 there are a number of preferred designs that
20 have been identified. I will go ahead and list
21 them now, before asking our liaisons if they
22 would like to make any comment. Amongst the
23 preferences of our liaisons are obverse, one.
24 Okay, I'll go ahead and list them and then
25 we'll throw to our liaisons. Okay, we'll just

1 pause for a second if that's all right. We're
2 calling up the document now. All right.

3 So, the multiple obverse press preferences
4 include obverse one. Thank you. Obverse one,
5 obverse five, and obverse eight, which includes
6 8A and 8B, and there is a single preference for
7 a reverse design, and that is reverse one. The
8 CFA recommended obverse 1A, which is a version
9 of one of our liaisons preferences, and they
10 further requested that the design be slightly
11 revised to remove the hairnet from one of the
12 figures and they also recommended reverse one,
13 and we'll stop at those designs as we move
14 through and reinforce those preferences. But
15 for now, we'd like to call upon our liaisons to
16 see if they have anything that they'd like to
17 share. Can I ask Lori Gould, would you like to
18 share some comments first?

19 MS. GOULD: Yeah, hi, I'm Lori Gould,
20 Phyllis Gould's daughter, and I have her great
21 granddaughter sitting here with me as well. So
22 as far as just a short history of my mother,
23 she was one of the original six hired in the
24 shipyards in Richmond, and this has been her
25 project for decades to see this happen.

1 Unfortunately, she passed away last year and
2 won't see the finished medal, but she was, had
3 lots of notes and drawings on what her vision
4 of this metal would look like. So, it's been
5 quite the journey. The one that I, for the
6 face of the coin or medal I liked the R03, and
7 the one that you said would need to change the
8 hairnet. I think that on the face of the coin,
9 that it should represent the women, the faces
10 of the women that we're honoring, and then I
11 feel like the reverse of the medal should tell
12 their story, tell what they did. So, as far as
13 the reverse, I really like the R03. I think
14 that it does tell that story, the welders. I
15 don't even know what it's called, but I grant,
16 my niece does, I think that needs to be changed
17 a little bit. It doesn't look quite right to
18 me, but I like the design and I really like the
19 artist of the face of the coin that's up on the
20 screen right there. So, I don't know what kind
21 of information you need.

22 MS. STAFFORD: Well, actually, Lori, if
23 it's okay, and this is Did Stafford. Can I ask
24 you to repeat the designs that you identified
25 as preferences, and just for your awareness we

1 have at present entered into record, that the
2 collective preferences for the obverse included
3 designs number one, five and the series of
4 eight, 8A, 8, 8A and did you say there was an
5 obverse three or did I mishear?

6 MS. GOULD: Yeah, so the 05 for the front,
7 and then I looked through a lot of completed
8 metals and coins, and just looking at those and
9 how they looked finished, I really like the R03
10 with the recessed areas, and it just seems like
11 it would be absolutely beautiful finished.
12 It's hard to see on line to sort of visualize
13 it, but --

14 MS. STAFFORD: Okay, so just for the
15 committee's awareness, of our liaison is
16 introducing it appears reverse three as well
17 and we had reverse one previously stipulated as
18 a as a collective preference. So, thank you,
19 Lori. I appreciate you circling back to that.
20 Sarah, would you like to say a few words?

21 MS. PRITCHARD: Hi. Good morning,
22 everyone. I really appreciate having worked
23 and being part of this committee, and so I just
24 want to thank you all. And I do want to say on
25 behalf of Mae Krier, Rosie Mae Krier, who I

1 believe is not on this call today because of
2 technical barriers, that she just is also very,
3 very grateful that this is happening, and very
4 excited. And so, I think that my words and I'm
5 speaking on behalf of Mae Krier, part of what I
6 think is very important is the lettering that
7 says honoring "Rosie the Riveter", all women of
8 many races who came together to carry our
9 nation during World War II. And there's a
10 couple of different designs with this on it.
11 And so, the ones that are, that are stronger
12 it's not this one shown, but and this design is
13 great. And I think what's important on one
14 side of the coin, is to have the women
15 representing the different ethnicities. So,
16 this is a strong one. And there's a couple
17 others. I'll leave that to the group, and then
18 can I talk about the reverse side?

19 MS. STAFFORD: Sure, please.

20 MS. PRITCHARD: Okay. So, on the reverse
21 side, I think one side of the coin it's to have
22 the women of the different ethnicities, and I
23 think this one, the one, yes sorry. My
24 computers switching around, not just one again,
25 but on the reverse side, what I see is that

1 there's a lot of different choices, but there's
2 only a few of them that show one woman. And
3 I'm going to advocate that the reverse side has
4 the one woman with the different, you know, the
5 different industries that they were in.
6 There's this design here, and then there's,
7 also, this we're seeing up on the screen. And
8 then there's also another one of a what looks
9 like an African-American woman that's in the
10 position, much like I don't know if you knew,
11 but there was a very famous artist that on the
12 cover of a magazine, someone help me here, they
13 kind of created this "Rosie the Riveter" that
14 was different than the Westinghouse, this one
15 exactly. So, my yeah, I think I'm going to
16 come away with request one, is that there is
17 this writing honoring all women that came
18 together, and two is that one side shows the
19 diversity of the women that came, and then the
20 second sign does show a woman with her face,
21 because there's a number of them that are just
22 tools. There's a number of them that they're
23 wearing welding and protective gear. That
24 doesn't show -- am I making myself pretty
25 clear?

1 MS. STAFFORD: I think so, yes, and we'll
2 have an opportunity as we move through the
3 portfolio for the members to ask questions.
4 And you're also welcome to insert commentary as
5 well when the discussion ensues absolutely.

6 MS. PRITCHARD: Great. Thank you so very
7 much.

8 MS. STAFFORD: Thank you. So
9 unfortunately, as Sarah indicated, we don't
10 appear to have Mae with us. So, with that,
11 we'll move through the portfolio, we'll
12 highlight the preferences. So first of all,
13 preferences that we were aware of coming into
14 this meeting offers obverse one you see here,
15 obverse five, and the series of obverse eight
16 includes eight, 8A and 8B and as far as
17 reverses, well, look, we'll go ahead. We'll go
18 on to the obverses. Let's start with obvious
19 one and 1A. These designs feature profiles of
20 five Rosie's to depict the diversity of women
21 in the war effort. They represent the wide
22 variety of professions women stepped into
23 during World War Two. Design one includes the
24 inscription "Rosie the Riveter", 1942 and 1945.
25 While Design 1A includes the inscription

1 honoring "Rosie the Riveter". All women of
2 many races who came together to carry our
3 nation during World War II. I should note
4 you've heard obverse one was amongst the
5 preferences of our liaisons. The CFA
6 recommended 1A, which is a version of obverse
7 one because they felt the inscription was
8 critical for the obverse. So, and this is the
9 image that the CFA recommended the hairnet on
10 one of the individuals being removed. Moving
11 on to obverse two, this design features
12 profiles of five Rosie's to represent the
13 diversity of women in the war effort. They all
14 wear the signature polka dot bandanas. This
15 design also features a wrench at the bottom of
16 the design, representing the work of the
17 Rosie's, and the inscription "Rosie the
18 Riveter". Obverse three depicts five Rosie's
19 representing the diversity of women in the war
20 effort, each wearing a signature polka dotted
21 bandana. One holds a wrench, and another holds
22 a rivet gun. The design is surrounded by a
23 border of rivets, and this is a design, I
24 believe that Lorie just indicated was amongst
25 her preferences most appropriate. Is that

1 correct, Rosie? I'm sorry, Lori, or was it the
2 reverse three you're talking about?

3 MS. GOLD: It was reverse three.

4 MS. STAFFORD: Okay. Thank you. Thank
5 you. Obverse five. We'll move to first
6 obverse four, depicts five Rosie's to represent
7 again all of the women in the war effort,
8 wearing their signature work attire and
9 standing in the way, in a way that soldiers
10 might stand at attention. One Rosie carries a
11 wrench held in a similar manner to a soldier's
12 rifle. An American flag bellows in the
13 background. The inscription is "Rosie the
14 Riveter", and here is obverse five. Again,
15 this is the obverse five that our liaisons
16 identified as a preference. It depicts five
17 Rosie's to represent the diversity of women in
18 the war effort. One Rosie holds a rivet gun,
19 and another is prepared to weld. The
20 inscription is honoring "Rosie the Riveter".
21 And obverse six depicts five women to represent
22 the diversity in the war effort. The portraits
23 are encased in here representing that it was
24 the Rosie's powering American industry during
25 World War Two. The inscription "We Did It

1 Together" references the iconic "We Can Do It"
2 slogan and signals a mission accomplished. The
3 additional inscriptions are "Rosie the Riveter"
4 "Act of Congress" and "2020". Obverse seven
5 depicts five Rosie's to represent the diversity
6 in the war effort, all wearing their work
7 attire with rivets along the border. The
8 inscriptions are "Rosie the Riveter", an "Act
9 of Congress", "2020". Next we have a series of
10 obverses. Obverse 8, 8A and 8B, depict five
11 Rosie's to represent he diversity of women in
12 the war effort. The designs feature Rosie's
13 with rivet guns, welding tools, drills,
14 wrenches, and clocking in four work. The
15 designs also feature a riveted surface with an
16 inscription that reads, "We went to work when
17 the world needed us the most." On designs 8
18 seen here and 8A, and then finally on 8B, you
19 see the inscription simply "We did it." Again,
20 those designs are amongst the liaisons
21 preferences. Obverse nine depicts five Rosie's
22 again to represent the diversity of women in
23 the war effort. Standing in the formation of a
24 unified phalanx. Their depiction and placement
25 echo the configuration of the cockpit, and the

1 engines of the silhouette of the 17-bomber
2 flying as a result of the Rosie's efforts. The
3 inscriptions are "Rosie the Riveter", "1942"
4 and "1945". Moving on to the reverses. And
5 here, we'll mention the preferences. We have
6 reverse one, which was a collective preference
7 of our liaisons, as well as the recommendation
8 of the CFA. And I'll also note when I get to
9 it, reverse three was just identified by one of
10 our liaisons as well. So, we'll start with
11 this design. Reverse one features a Rosie with
12 a wrench, casually resting on her shoulder and
13 a rivet in her other hand. A Liberty Ship and
14 M4 tank traveled behind her and a B-17 bomber
15 flies above, representing the variety of
16 equipment built by the Rosie's. A ring of
17 rivets frames the design with windows featuring
18 the inscriptions "Act of Congress 2020" and
19 "1942 to 1945". Again, preference of our
20 liaisons. The CFA's recommendation. The CFA,
21 there was a suggestion made to consider
22 switching out the phrase act of Congress with
23 the inscription "Rosie the Riveter".

24 Moving on to obverses 2 and 2A. These
25 designs depict a Rosie with her wrench, and a

1 rivet gun looking towards a B-17 bomber, a
2 liberty ship, an import tank, and a Jeep with a
3 group of soldiers representing the wide variety
4 of project she's helped accomplish. The
5 inscriptions are "Honoring the women of many
6 races coming together to save our country
7 during World War II", and "1942 to 1945".
8 Obverse three depicts three Rosie's at work.
9 I'm sorry these all are reverses. Reverse
10 three depicts three Rosie's at work. One welds
11 the circular frame around the design, and one
12 aims her rivet gun at the silhouette of a B-17
13 bomber, while one wields a wrench near the
14 silhouette of a liberty ship, as if she's just
15 tightened enough. Rivets encircle the design.
16 The inscriptions are "Honoring the women who
17 helped win World War Two", and "Act of Congress
18 2020". Again, this is the new design that one
19 of our liaisons has identified as a preference.
20 Obverses four and Reverses excuse me, 4 and 4A
21 depict a "Rosie the Riveter" name patch on a
22 border of rivets. The inscriptions are "Rosie
23 the Riveter", "1942, 1945" and "Act of Congress
24 2020". Design four also features a World War
25 II star stencil, 4A also features an adjustable

1 wrench and bolt. Reverse 5 features
2 silhouettes of a B-17 bomber, a liberty ship,
3 and an import tank against the background of
4 sheet metal, that has been riveted together
5 with two wrenches atop. The addition
6 inscriptions are "Women Working Together for
7 Victory", "1942", and "1945". Reverse six
8 features a Liberty Ship and a B-17 bomber above
9 a pair of gloves positioned in a V for victory.
10 An adjustable wrench and a rivet gun represent
11 the variety of manufacturing tools used by the
12 Rosie's. Additional inscriptions include "Act
13 of Congress 2020" and "World War II". Reverse
14 seven depicts a pair of gloves and an
15 adjustable wrench, with silhouettes of ships
16 and planes in the background. Inscriptions
17 include "Act of Congress 2020", "Made in USA"
18 and "Victory World War II". Reverse eight
19 features the classic polka dot "Rosie the
20 Riveter" headscarf as a schematic blueprint
21 against a backdrop of riveted panels. Reverse
22 nine features an upraised arm clutching a
23 wrench, with a B-17 bomber and liberty ship in
24 the background with a border of riveted panels.
25 The inscriptions are "World War II", and "Women

1 of many races came together to save our
2 country". Finally, reverse ten depicts a
3 Rosie's lunchbox, bandana, and wrench against
4 the backdrop of a waving American flag. The
5 inscriptions are "1942 to 1945", and "All women
6 of many races who came together to save our
7 country during World War II". That concludes
8 the candidate designs.

9 DR. BROWN: Thank you so much. Now to the
10 members. Are there any technical or legal
11 questions from the committee about this
12 program, or these designs for the Congressional
13 Gold Medal, for the women known as "Rosie the
14 Riveter"?

15 MR. VAN ALFEN: Dr. Brown, this is Peter
16 Van Alfen. I do have an observation if I may?

17 DR. BROWN: Please proceed.

18 MR. VAN ALFEN: On reverses one, and
19 reverses five, the B-17 depicted is a C or a D
20 model, and those were out of production long
21 before the war started. If this reverse, if
22 one of these two reverses is selected, I would
23 suggest that we make a motion to have the B-17
24 depicted, to have either an E, F or G model
25 that were in production during the time of the

1 Rosie's would have been building B-17s. And
2 the B-17 as depicted on the Reverses two and
3 nine G models, which would be correct for the
4 period that again C or D model that's depicted
5 on a reverse one and five, I would suggest the
6 change to later models the Rosie's would have
7 built. Thank you.

8 DR. BROWN: Thank you, Mary?

9 MS. LANNIN: This is Mary Lannin. I have
10 a question. Does anybody know if there was an
11 age restriction to be a "Rosie the Riveter"?
12 Could you be too young or too old?

13 MS. STAFFORD: That might be a, Sarah, is
14 that a question you could answer?

15 MS. PRITCHARD: Yeah, it is. The answer
16 is no. You could not be too young or too old,
17 but we do know that they, to work in the
18 different companies, that it was to be 18 years
19 old, and we know that at a number of Rosie's
20 including some of our Rosie ambassadors, they,
21 they just, they lied and they came in at 16, 17
22 years old. But I think for the majority, you
23 know, you can say 18 and above.

24 MS. LANNIN: How far is the above, I mean
25 could you be and working as Rosie?

1 MS. PRITCHARD: I mean that is, it's a
2 very overarching definition. It's any woman,
3 and actually, it's not just for women that you
4 can call the "Rosie the Riveter", but it's
5 anyone that came to the home front and worked.
6 And it could be in an office. It could have
7 been, you know, growing vegetables. It could
8 be collecting elastic and metal, and it could
9 be in the factory. So, it's a very, very loose
10 definition. But, you know, if you were able
11 bodied, then you were considered a "Rosie the
12 Riveter" going into the factories. And, you
13 know, what we do see is there was a lot of
14 young women; we'll say that.

15 MS. LANNIN: Thank you.

16 DR. BROWN: Dr. Fuller?

17 DR. FULLER: This is Harcourt Fuller, and
18 sorry if I missed this. Was there actually a
19 woman known as Rosie? Was there an actual
20 Rosie?

21 MS. PRITCHARD: No.

22 DR. FULLER: I understand that the term is
23 a generic term?

24 MS. PRITCHARD: No. Yeah, and this is
25 Sarah again from "Rosie the Riveter" Trust.

1 There was, there was not, there was not an
2 actual person named "Rosie the Riveter", but
3 there was a song that came out and was very
4 popular during that time called "Rosie the
5 Riveter", and that song was actually later, it
6 wasn't until decades later that that song
7 connected to the Westinghouse posters. We
8 don't have an image of the, you know, the
9 iconic "Rosie the Riveter", but I think you all
10 know what I'm talking about, that iconic
11 Westinghouse poster, and the song kind of came
12 together, but it wasn't until decades after the
13 war. And now today we look at that
14 Westinghouse poster and the woman that's
15 flexing her muscles and the song, and we call
16 her "Rosie the Riveter".

17 DR. FULLER: And if I may follow up on
18 that. I think that's very important for the
19 designs, because if there were a specific woman
20 identified as Rosie, I think at least for me,
21 that would help me decide if on the obverse I
22 would want all the women, and then on the
23 reverse, just one woman, because she was
24 identified as Rosie. So since, if I understand
25 you correctly, that's not necessarily the case,

1 although there might be this association with
2 this poster in the song, you know, it clarifies
3 some things. So, thank you for that.

4 DR. BROWN: This is Dr. Brown.

5 MS. PRICHARD: Correct, right.

6 DR. BROWN: I'm sorry. This is Dr. Brown.
7 I have a follow up question to that. Did you
8 ever consider, and I'm just asking, matter of
9 fact requiring that there were Rosies the
10 Riveters? Yes, given the comments that Dr.
11 Fuller raised? Was it ever a consideration?

12 MS. PRITCHARD: I'm sorry, did you say
13 considered Rosies plural, Rosies the Riveter?

14 DR. BROWN: Yes.

15 MS. PRITCHARD: I mean I think that that's
16 you know, that's a possibility. But that's
17 just not what we find culturally, how we, how
18 we call that. So, this is something that is,
19 you know historical relevance, and also
20 cultural relevance and just mainstream society.
21 We tend to say "Rosie the Riveters" or "Rosie
22 the Riveter".

23 DR. BROWN: Thank you. Any the other
24 question from the members of the committee?
25 And by the way --

1 MR. KOTLOWSKI: I just wanted to jump in
2 with something. This is Dean Kotlowski, and
3 Ms. Pritchard, you can come in and what I'm
4 about to say, but just to kind of reinforce
5 your point and about the song. You know the
6 song and the diversity come together
7 beautifully in a 1980 documentary called The
8 Life and Times of "Rosie the Riveter", which is
9 just a terrific film. And if I remember
10 correctly, there's no narrator in the film
11 which was kind of common for documentaries at
12 the time. It just moves seamlessly from the
13 interviews and the footage. It is definitely
14 worth taking a look at.

15 DR. BROWN: Thank you so much.

16 MS. PRITCHARD: Thank you, but I don't
17 know that film. I'll look it up.

18 DR. BROWN: Okay, and let me just, this is
19 Lawrence Brown. Just to say that, Peter, your
20 comment that you make, we'll take that into
21 consideration later in the conversation, to see
22 if it's even necessary to do so based on the
23 design and the discussion later on. So let us
24 begin our consideration. I would like to
25 remind members again to please try to keep your

1 comments to five minutes or less, and identify
2 yourself prior to speaking. Additionally, if
3 any members have questions or comments about
4 the program, let's in fact hold those back
5 until we're at the end of this discussion
6 period. And I certainly will ask for those
7 comments or questions later on. For the
8 benefit of the court reporter and those calling
9 in, I ask that you speak loudly due to the
10 microphone, directly on the microphones, and
11 state your name before you begin speaking. So,
12 let's begin with Mike Moran.

13 MR. MORAN: Thank you, Dr. Brown. Let's
14 start looking at obverse one and 1A1. I
15 originally liked that. I thought it was good
16 use of space. I like the images. They're very
17 pleasing. They are very pleasing, and they're
18 ethically correct, but then as I looked at it,
19 and looked through the rest of the portfolio, I
20 realized there was one thing that didn't jive
21 to me. Most of these girls look like they're
22 headed down to the canteen for the Saturday
23 Night Dance at the USO. It does not convey,
24 the thing that struck me, the casualties, the
25 industrial accidents that they suffered that I

1 never thought about before I heard those
2 statistics, and I think as a result of that,
3 there are other images of "Rosie the Riveter"
4 here that are more appealing to me. And
5 specifically, I liked it hasn't been mentioned
6 by anybody R7. Let's go by R7, R07. Obverse
7 seven. It looks like to me like the lift
8 photographer, or the light photographer was on
9 the production line. Here, I want to get five
10 young girls right here. Come on over here.
11 Let me get your picture for the magazine. To
12 me, it's got a gritty look. It's got a right
13 then and there on the production line look to
14 me. The girls have good expressions on their
15 faces, and it just looks like I would want,
16 would have expected to see them come off the
17 production line. Nothing fancy about it. Just
18 matter of fact, here we are. We're doing a
19 job. So that's where I am in terms of the
20 obverse. Let's go to the reverse, and let's go
21 specifically to R5. Peter, my hats off to you.
22 On B-17s. I wouldn't have known A, B, C, D, E,
23 or F. I don't think any of the rest of us
24 would have either. But I do like this design.
25 I like the fact that the weapons of war are in

1 silhouette. What's not in silhouette are the
2 riveted iron plates, and I think to me that
3 makes, I'm kind of assuming that if it isn't
4 silhouette, it will be incused but even so, I
5 think that makes a very compelling artistic
6 reverse of a subject that's difficult to make
7 artistic, and as a result, that's where my
8 recommendations are. Dr. Brown, I'm done.

9 DR. BROWN: Thank you, sir. Turn to Mary
10 Lannin?

11 MS. LANNIN: I just knew you were going to
12 do that. This is Mary Lannin, and let's start
13 with the obverses first. So, the preference
14 of, one of the preferences was 1 and 1A, and I
15 have to say that there's a certain charm to 1
16 that I liked because it was clean looking. 1A
17 which is a preference of the CFA, I think we've
18 all heard the expression word salad. There's
19 too much stuff in there. It could be
20 simplified by saying women who came together to
21 carry our nation during World War II. It's
22 obvious that there are different races. It's
23 far less wordy that way. So that was my sort
24 of like editor hat on that one. Then the
25 reason I ask the question about the age. Take

1 a look at obverse four, and we have in this
2 one, though I like the fact that they were
3 lined up like soldiers, as April said, but
4 there's a definite, there's a definite range of
5 ages here that showed different aged women
6 being able to do different things. Certainly,
7 the woman that second from the left is not
8 anywhere near the age of the woman who's
9 directly on the left. And so, I think that
10 that shows not only races, but a broad age
11 range of people who helped. So, I like that
12 very much. Now, to get to the reverses, Mike
13 and I think alike. I found number five to be
14 completely appealing to me as amended by Peter
15 van Alfen. And so, I would definitely put my
16 votes toward number five. I wanted to make a
17 comment, on number, on reverse number one.
18 She's holding a wrench on her shoulder, which
19 is meant to be like a hexagonal wrench, I
20 think. And she's holding a rivet that's round.
21 And I don't think that's the right tool for the
22 job. You know, and we're going to get called
23 out on this, so what is, so in case this one is
24 chosen, somebody has to match the tool and the
25 rivet correctly, and that's all I have to say.

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

3 MR. SCARINCI: You know, I jumped out of
4 my skin when I see five people on --

5 DR. BROWN: And you are?

6 MR. SCARINCI: Donald Scarinci, and, you
7 know, I jump out of my skin when I see five,
8 five people on any metallic object. You could
9 carry it because it's this is a this is a
10 medal, it's a three-inch thing. So, it could
11 work. You know, I'm not so sure, you know,
12 that you know, that they particular look like
13 they're going to a dance. I mean, you wouldn't
14 be wearing, you know, those scarves, and the
15 drawing, the drawing does make it -- I guess
16 the drawing does give you that impression, but
17 the drawing would not be the medal. So, I
18 wouldn't discount, I wouldn't discount this
19 obverse. I do think 1A, you know, it just has
20 too many words. And, you know, while it does
21 communicate a message, if it's paired, it's
22 really all about how it's paired. And if it's
23 paired with reverse five, you know, I, you
24 know, thank you, and really, Peter, you saved
25 the day on that. But if it's paired with, I do

1 kind of, I do kind of like this the way, the
2 way the Mint will ultimately do it. You know,
3 I think they'll create texture. You know, I
4 know, you know, what Joe would have in his mind
5 with this, you know, it could be made to look,
6 you know, like a very contemporary medal if we
7 could, you know, have relief and texture on
8 the, you know, on the riveted panels. You
9 know, they could even be a little higher, a
10 little lower, you know, and the silhouettes,
11 you know, really is somewhat profound, you
12 know, in terms of, you know, thinking about the
13 casualties of that war. So, you know, there is
14 some depth of meaning there. And if we went
15 with, if we went with the five reverse, you
16 could, you could go with the obverse that has a
17 lot of words, right? And the words then will
18 communicate. You would have to put act of
19 Congress in there somewhere and you could put
20 it in the reverse. I'm not sure it's in the
21 reverse yet, but, so I could live with the one
22 with the words if you pair it with reverse
23 five. If not, you know, I think this is really
24 going to come down to the pairings, you know,
25 and clearly we're looking at one of the

1 obverses that, you know, has a lot of people in
2 it and, you know so, you know, a reverse,
3 reverse seven to me, you know does look, I'm
4 sorry obverse seven, I would caution that one.
5 I'm sure legal has vetted that to see there's
6 no, that I mean because it does look like a
7 photograph, and the fear is maybe it is a
8 photograph. Right. So, you know, it does look
9 like a photograph that, you know, and I would
10 commend the artist whole heatedly if that was
11 not drawn from a photograph and that's that is
12 compelling. If it was not drawn, you know, if
13 it's safe, if legal determines it to be safe.
14 So, you know, I see the merits in that. That's
15 more, you know, it's more kind of how they
16 would look. I mean, you know, I would think.
17 But so, I'm kind of open on this. You know, I
18 do think, I do think the reverse with the
19 correction on the plane would be will be a nice
20 one. The other one is supposed to, so yeah,
21 that's the one. The other one is reverse 07.
22 You know that interesting, but just not it's
23 not as compelling as the other reverse.

24 DR. BROWN: Thank you so much. We
25 appreciate that. Let's turn now to Sam Gill.

1 MR. GILL: Thank you. Thank you, Mr.
2 Chairman. I'm Sam Gill. Just starting from
3 the beginning here obverse one, clearly that
4 would make it very, very, very pretty medal.
5 It's spaced beautifully. The faces are all
6 well-defined. They look like real people, and
7 I think people would enjoy looking at that. I
8 think I agree with Mary that 01 obverse 01A is
9 too busy with wording. Number six, I liked
10 only from the standpoint that these depicts
11 individuals and after all, at the end of the
12 day, they were all individuals that got
13 together and they all went home to some place,
14 and all had relatives or friends in the service
15 some place, and it and it shows them in these
16 gears. So, I like that. In number eight, 8A
17 or B, I liked, one little thing here I liked
18 the V for victory, and then the American flag
19 right beneath it. A little bit of detail
20 there, that was just kind of nice. On the
21 reverse side, I liked 03 It still gives a
22 silhouette, but actually it gives, I like the
23 silhouettes very much in this, including, and
24 the way it includes the people. It just seems
25 like a very interesting, nice design. I could

1 live with 05, but 03 tells the story for me.

2 That's it. Thank you.

3 DR. BROWN: Thank you. Let's turn to Dr.

4 Fuller.

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

6 These were all very compelling designs. There
7 are lots of great designs in here. If we could
8 go to one and 1 and 1A. I'm not sure why this
9 is the case for me, but I like the, I like the,
10 the women looking to the right, and not to the
11 left. I think symbolically means something.
12 Maybe Joe can tell me why I think like that.
13 I'm not sure. And that's actually a question,
14 Joe when I'm done, please. On 1Aa, if I can
15 put on my film hat. Show me not the don't tell
16 me. But we see that it's a diverse group. I
17 don't think we need to say women from different
18 races because we can clearly see. So, I would
19 make that adjustment, but I do like 1A in that
20 sense. I like six. I really like the gears
21 and having the women in the gears, because it,
22 when I, when I see that, it tells me okay
23 because I'm thinking about how the public might
24 see it. Okay, that tells me that it has
25 something to do with mechanics, you know,

1 mechanical, something like that, you know? The
2 one that I really like is nine. There is just
3 something aesthetically pleasing about that, if
4 I may use the word. It looks menacing, you
5 know, we're going to war. You know, it's we're
6 here. You know, we're doing the nation's work.
7 And I if I may also, I wanted to ask Joe, if I
8 may as well, is this, is this an identifiable
9 tradition? I'm, I'm referring to the -- what
10 is this style that artistry. I'm curious to
11 know if it's some artistic tradition, and it
12 has a name or something, but it's really
13 they're holding up the Air Force? It's just
14 very compelling to me. That'll get most of my
15 votes. If I may turn to the reverse, I like, I
16 like one because, you know, on the obverse, if
17 we have five women, you can't really focus on
18 any one person. But in one, in R1 you get to
19 really stop and think that these were
20 individuals. You can focus on the individual,
21 and I also like the rivets and, you know, the
22 texture and also the war machinery, if you will
23 give the background on that. I do like three
24 and five because of the silhouettes and, you
25 know, three has the women. And so, it's

1 showing what they're working on, even though
2 that would depend on what we choose for the
3 obverse. And, that's it. Thank you.

4 DR. BROWN: Thank you very much. Let's
5 turn to Robin.

6 MS. SALMAN: This is Robin Salman. On the
7 obverse, there's are so many wonderful designs
8 to choose from. It makes it very difficult. I
9 like a variety of them for a variety of
10 reasons, but I've settled on seven as my first
11 choice for the obverse, because it does show
12 the women. I think Mike was the one who said
13 it's almost like a photographer came in, and
14 said let me take your picture. Momentarily
15 pausing. And another issue is that I had with
16 some of the designs was trying to make sure,
17 that all the wording was on one, one side or
18 the other as it needed to be. So, this, this
19 design does solve that with act of Congress
20 2020, along with the theme "Rosie the Riveter",
21 and then for the reverse, I was drawn to three
22 and five for all of the reasons that and
23 previously stated. Three then shows the women
24 at work and their various activities, and it
25 has the phrase honoring the women who helped

1 win World War II. If that one who is chosen
2 along with obverse seven, then one side would
3 have to do without act of congress, but the
4 dates 1942, 1945 could be substituted. There
5 with number five, I liked it because of the
6 simplicity. The silhouetted plane, and ship
7 and tank, the dates, women working for victory.
8 All of it spoke to me exactly what I think this
9 is all about. And then the background being
10 the metal plates. Very simple, but definitely
11 getting the point across of how important this
12 work was to the country and the world, in fact,
13 during World War two. So, I'm either a reverse
14 three or reverse five, I think would work
15 beautifully. There are many other wonderful
16 designs. I have a hard time with this
17 portfolio trying to make a decision, and I
18 think you can tell. Thank you, Mr. Chair.

19 DR. BROWN: Thank you, turning to Mr.
20 Tucker?

21 MR. TUCKER: Thank you, Mr. Chair. This
22 is Dennis Tucker, and Robin, I have to echo
23 your sentiment. April, Megan, Joe, thank you
24 to the artists for making our job so difficult.
25 This is a great portfolio, and it's nice to see

1 so many wonderful designs. Sometimes we talk
2 about congressional gold medals, and we look at
3 the obverse and reverse, and we talk about the
4 obverse being the verb, the active side and
5 letting the reverse, you know, so the obverse
6 will be where we show action. We show people
7 with movement and doing what they do, and what
8 they did to deserve this honor, and then on the
9 reverse, we show more verbiage, and that's
10 where we have the noun of the medal contrasted
11 to the verb. In this case, I think and as
12 Robin mentioned, we need to kind of carefully
13 balance the obverse as the reverses, make sure
14 that we're showing all of the text that we need
15 to show, and not leaving anything out by
16 mismatching designs. So, I would like to focus
17 on two potential combinations of obverse and
18 reverse. One would be obverse 1A, which yes,
19 is a little bit wordier than we normally do on
20 an obverse. But I think this text is well
21 balanced. It has some contrast in the weights
22 and it's just nicely done. And this would be
23 especially nicely done on a three-inch format.
24 And so, we would combine obverse 1A with
25 reverse one. Reverse one, Mary that's an

1 interesting observation about the hex wrench
2 versus the rivet, but I think, I don't think
3 that will bother too many people, because if
4 you're in a garage, if you're, if you're
5 picking things up, tools and devices and
6 things, you could conceivably maybe not so much
7 of a production line in a factory where you're,
8 you're regimented in what you're doing, but you
9 would have all of this equipment at your
10 disposal, and plus, there's artistic license to
11 be thought of.

12 MS. SALMON: Not the right rivet, Dennis.

13 MR. TUCKER: That distinction there, but I
14 like that combination of obverse 1A and reverse
15 1, and I think that it gets the verbiage in,
16 and it gets the design in, the design elements
17 that tell the story. The other combination
18 would be obverse one, which has pretty much the
19 same theme as 1A but less wording. So, it's
20 not crowded with as much text, and combine that
21 with the reverse 2 or reverse 2A. I love the,
22 I love this illustration. I think it would
23 make a wonderful medal, and I like the entirety
24 of this medal, because it has a potential to be
25 a metal that you really spend a lot of time.

1 You know, you're looking at it and studying,
2 and seeing all of this detail. So that would
3 be my, that would be my recommendation, either
4 obverse 1A and reverse 1, or obverse 1 and
5 reverse 2 or 2A. Thank you.

6 DR. BROWN: Thank you. We turn now to
7 Dean.

8 MR. KOTLOWSKI: Thank you very much, Mr.
9 Chairman. I have to begin by acknowledging
10 the, this is Dean Kotlowski. I would like to
11 begin by giving the liaisons, and thank you for
12 your comments and in particular, Ms. Gold. I'm
13 glad you keep the memory of your mother alive
14 and her contributions. My grandmother was a
15 "Rosie the Riveter". So, this is personal for
16 me, as well as an academic, I did a Paul McNutt
17 who was head of what was called the War
18 Manpower Commission in World War II. That was
19 responsible for recruiting women to the war
20 industry, and he had a transformation that I
21 can't go into now, but that's what they called
22 it back then manpower, not human resources.
23 So, it's interesting. I also want to say that
24 we had a set of designs that were difficult
25 because there, we had trouble finding something

1 that appealed to us. And here so much appeals
2 to me and there's so much to choose from.
3 Thank you for the preferences that you've
4 outlined. I'm not going to try to match things
5 up here too much. I'm going to argue for and
6 against some designs to think about. Between 1
7 and 1A, I prefer one for the reasons that have
8 been stated. It's cleaner, it's more simple.
9 Yes, they're facing left. I tried to come up
10 with a historical reason why I liked that, and
11 I decided this privilege is one part of the
12 country over the others. You know, the West
13 Coast was very important to Seattle, and the
14 airplane industry, and a lot of Americans moved
15 around during the war and moved all over the
16 country, not just West, but the fact that they
17 were looking west, I think that that is
18 important. I also think it is very good to
19 have 1942 to 1945, to give us something of a
20 re-periodization of WW II, and how the war
21 meant different things, and it begin
22 differently, some groups in the United States
23 than others. At least in one aspect that's
24 important, 1A it's just too much words. It's
25 just too busy. I would be very happy, or I'd

1 be reasonably happy with Mary's choice of
2 number four. I really like number five.
3 Nobody said anything about obverse five yet,
4 and what I see here is strength, determination,
5 unity and working in unison. I see diversity
6 of peoples, and races and ethnicities has been
7 discussed, but I also see different diversity
8 of occupations with the headgear and the tools.
9 So, I found that very compelling. I really
10 don't care very much for number six, but I want
11 to give a shout out to it. It reminds me of
12 some of these earlier gendered cameos and
13 little portraits of women, and the gears are
14 kind of interesting as to how those gender
15 roles were changing. Nobody has said very much
16 about 8A or 8B. I like all of them, not as
17 much, maybe some of the other designs, but
18 again, I'd be very happy (unintelligible)
19 reverses. I did like three, three stood out
20 for me. I think there's an element of reality
21 and metaphor here that works very well, and
22 again, this is reverse three. I like the
23 activity. I know that those rivets are not the
24 size that we obviously have on a ship, but it
25 doesn't matter. I mean, it's metaphor, it's

1 symbolism, and the activity really was
2 inspiring, and it worked for me, 2 and 2A
3 somebody mentioned a magazine cover for a
4 "Rosie the Riveter", and I think that was, I'm
5 pretty sure that was the Saturday Evening Post.
6 I don't mind this one. Yeah, I don't mind this
7 one very much at all. But I really don't like
8 reverse number one. I think and I may be the
9 only one who thinks this way. I think it
10 subverts the diversity message of the obverse
11 that we're trying to go for, by focusing on one
12 individual, we could assume she's representing
13 one racial or ethnic group. And the other
14 thing two, that she's about in terms of the
15 image, it's almost about the same size or so,
16 of some of the faces on the other side of the
17 of the medal. And the other thing is she's
18 very passive. She's just sort of looking at
19 something. And then we have the end products
20 in the background, and it just doesn't really
21 come together for me. And if you're going to
22 go with one, or four or five for the obverse,
23 this is maybe just too much of the face for the
24 reverse. And my final comment is thanks to the
25 committee for pointing out number five. I

1 think that there's real artistry in number five
2 about the end product. And I think Robin
3 talked about the panels and the rivets. And
4 maybe if I can do one last comment, this is not
5 something I'm going to advocate, but there was
6 something, it's a little bland, but there was
7 something about number ten that appealed to me,
8 just the American flag and the bandana, and the
9 way that was, the way that came out. I
10 wouldn't advocate for it, but I just wanted to
11 just give a shout out to the artist. Thank you
12 very much.

13 DR. BROWN: Thank you. Let's turn now to
14 Peter.

15 MR. VAN ALFEN: Thank you, Mr. Chairman.
16 This is Peter Van Alfen. As many of you know,
17 I have a rather strong aversion to these sort
18 of facing portraits, coins and medals, probably
19 because of the concern that either the
20 modeling, or the way that life may capture the
21 object could lead to some unintended, grotesque
22 expressions of those face in portraits and the
23 rest. So, my preference always has been and
24 generally will be for profile portraits on
25 coins and medals, which is what I focus

1 primarily on obverse one, and 1A. I really
2 have a preference for 1 or 1A simply because I
3 find this a much, much stronger design with a
4 very strong diagonal element, and that diagonal
5 line bisecting between negative space and the
6 more filled space, as well as the simplicity of
7 the inscription there. 1A and some of the
8 other that also picture profiles, I don't think
9 are as well balanced or as elegant. So, my
10 preference for the obverse is number one.
11 Terms of the reverses, unlike Dean, I really do
12 like reverse one quite a bit. I think that
13 this is actually a really rather strong design,
14 but and I, in fact, do like the focus on this
15 sort of contemplated individual featured here,
16 although like Dean I also have some concerns
17 about how the women are portrayed here might
18 subverts the diversity messaging in the overall
19 project. In terms of little things like the
20 rivet that she's holding, you know, that could
21 easily be changed to a hex bolt rather than a
22 rivet to address Mary's concerns, and I think
23 is appropriate. Aside from one, I do quite
24 like reverse number five as well. I think that
25 this is also a rather strong design, and I do

1 like the incused elements of it then quite a
2 bit, as well as the paneling and the rivets and
3 so forth. So, that's what I have to say.

4 Thank you very much.

5 DR. BROWN: Thank you. Turn now to Art?

6 MR. BERNSTEIN: Hello, this is Art
7 Bernstein, and I want to echo Mary's comments
8 about the wrench and the rivet, but I'm going
9 to take it a step further. When I first looked
10 at this portfolio, I was focused on "Rosie the
11 Riveter", and then I saw a lot of designs that
12 had wrenches, and I'm thinking that that to me,
13 I found confusing, that if we're focusing on
14 "Rosie the Riveter", the tools should be
15 related to rivets. So, I, I tend to take
16 things literally, and I was rejecting most of
17 the designs that had tools, that were not
18 related to riveting. Now, to be more specific
19 on the obverse side, I, I like the design
20 seven. I think that Mike that was the one you
21 mentioned as well. To me they all look very
22 serious, and when you look at what they're
23 wearing, and what they're when you get the idea
24 of what they're holding, you get the idea of
25 what they're doing. The other, some of the

1 other designs were more posed portraits, and
2 this looked like they just came off the line.
3 They were sort of dirty, and tired, and they
4 worked hard. And I'm attracted to that design.
5 I also liked design number 8, 8 and 8A, both of
6 which had a lot of other accouterments related
7 to World War II. The V for Victory and we will
8 win, and I appreciated all the other slogans
9 that went with that design. Going to the
10 reverses, I liked reverse one. What attracted
11 me to that design was the, if we get rid of the
12 wrench problem or the rivet problem, it shows
13 the things that people built. And I
14 appreciated the rivets around the edge again,
15 focusing on the riveting and in reverse three,
16 we see the women hard at work. "Rosie the
17 Riveter" is hard at work, and I thought it was
18 pretty clever, and I don't think anyone's
19 mentioned this, or maybe April mentioned that,
20 that one of the women is riveting the design on
21 metal itself. And I just thought that was a
22 very clever element. Thank you.

23 DR. BROWN: Thank you so much. I too must
24 add my compliments to the artists. This was a
25 phenomenal portfolio, and I applaud the

1 comments of my colleagues on the committee.
2 They had great comments, and I must confess, I
3 probably would be happy with any of these,
4 quite frankly. And I really applaud, Dennis,
5 your effort to, in fact, combine, because I
6 think there is some merit to making sure that
7 there is some synchrony between the obverse and
8 the reverse. Having said that, I can probably
9 well, probably throw most of my points on the
10 obverse to either 1A or 1, because I think they
11 have benefits. I agree with Mary, 1A we
12 probably need to do some reduction of words
13 there, in order to make that even more
14 readable. With respect to the reverse, I
15 probably would lean in the direction of five or
16 three. So, based on that are there, Mary?

17 MS. LANNIN: I did, this is Mary Lannin.
18 I just had a question. I'm looking at number
19 three, which I think is very clever, is it
20 asking a lot for the artist to change, I have a
21 wrench thing I guess. The woman with the
22 wrench in her hands, it would be really cool if
23 it was actually wrenching into place the last
24 rivet, on the boat, or ship or whatever it's
25 called. I think because you see somebody

1 actually welding, you can imagine, you know,
2 the plane has many, many rivets on the wings,
3 as we've often seen. But the real effort would
4 be to put that rivet into place, with the woman
5 with the wrench in her hand. Can that be done,
6 Joe?

7 MR. MENNA: Sure, the rivets would have to
8 be made much smaller, same size as the --

9 MS. LANNIN: No, I didn't mean to have
10 would be smaller.

11 MR. MENNA: Not rivet I mean the bolts.

12 MS. LANNIN: Yeah.

13 MR. MENNA: Oh, you mean the rivet or the
14 bolts, I'm sorry? You mean the wrench with the
15 bolts, or the riveter with the rivets?

16 MS. LANNIN: I think that the wrench could
17 be bigger. It's just a thought.

18 MR. MENNA: Absolutely.

19 DR. BROWN: Donald?

20 MR. SCARINCI: Just two points I wanted to
21 make for the record. So, when the artist reads
22 this, I don't want the artist to not think we
23 got it. On number nine, reverse in nine, I
24 think it was reverse nine.

25 DR. BROWN: Little louder, Donald.

1 MR. SCARINCI: Obverse nine. Harcourt
2 raised a question about obverse nine, you know,
3 that is, I think what the artist was trying,
4 was doing is creating, creating a medal that
5 would be very similar in style to medals of the
6 period. You know, kind of, you know, there's
7 an art deco-ishness to it, and, you know, and
8 things like how rewind would have, would have,
9 would have done that you see all over New York
10 and Miami and Bar Belsky (ph), you know, so I
11 think that's what the artist was going for here
12 was going through a period of, look, you know,
13 just that's was happening. There's a lot,
14 there's a lot of nice designs here. I also
15 agree, and I think the challenge that we're
16 going to now have, you know, that kind of hit
17 me in beginning is, we need to pair the obverse
18 with the reverse. And that's going to be a
19 little challenging here. So, after we vote and
20 decide on the obverse, we may want to see how
21 that pairs with the reverse we selected, maybe
22 have a revote or something if it doesn't match,
23 because I'm hearing a lot of, a lot of
24 preferences, and we are, and there is really an
25 opportunity here to convey a message. So, we

1 either go with an explanation on the obverse or
2 the reverse, but either one of them has to have
3 it. So, depending on people's preferences, we
4 might want to consider the revote to the
5 obverse first, I have no idea, do the obverse
6 first or do both, and then look and see how
7 they match.

8 DR. BROWN: Dr. Fuller?

9 DR. FULLER: Thank you, Harcourt Fuller.
10 To Donald's point, I think if we go with an
11 obverse that has the five women, perhaps a
12 reverse, that either has one woman or no women
13 at all, so that it's not too crowded. So, I
14 would let's say if we went with 1 or 1A, and
15 I'm not saying that that's what I'm going with,
16 but let's just say we went with 1 or 1A on the
17 obverse, then I think probably something like
18 is that five on the reverse? Yeah, because I
19 think that would be a great balance.

20 UNKNOWN SPEAKER: Yes, that's exactly.

21 DR. BROWN: Ladies and gentlemen, right
22 here on the table, a couple of comments, but
23 before I do that, let me hear from Joe and Mike
24 to see if they have anything they would like to
25 add.

1 MR. MENNA: This is Joe Menna. I just
2 have four background points, not for advocacy,
3 just for clarification. Number one, the
4 Michelangelo figure that the one medal's
5 referring to, the woman seated on the chair,
6 that's actually referring to one of the agnuti
7 (ph) from the Sistine ceiling. Norman
8 Rockwell's, Saturday Evening Post cover is
9 Isaiah from the Sistine Chapel ceiling.
10 They're completely different figures just for
11 your consideration, and a little art history
12 lesson there. In terms of the woman holding
13 the rivet on reverse one, "Rosie the Riveter",
14 as we were, as it was told us, is a name
15 encompassing the entire group., the legions of
16 women and the different orders in which they
17 were called to service, and all the different
18 works that they performed. So, to have a woman
19 symbolically holding, I think the artist's
20 intention was if you have the woman holding a
21 wrench, but symbolically looking at that rivet,
22 which is the symbol for the entire statement of
23 "Rosie the Riveter". So, she is considering,
24 she's not considering that rivet as literal
25 rivet. She's looking at what they are. You

1 know, that's the name of them, "Rosie the
2 Riveter". That's my understanding of the
3 artist intent, and I'm not the artist. In
4 terms of the facing the direction, Dr.
5 Harcourt, Dr. Fuller mentioned, we just had a
6 Dr. Jane James Fishburne. We're in a museum
7 out on the West Coast in L.A., and he's a
8 renaissance art medal expert. That question
9 came up the origins of the right and left
10 facing, and he pointed to the typical direction
11 of Caesar, the emperor on Roman coins, and the
12 model for the, Mary would know better than me,
13 the genesis of the alpha of the kind of art
14 that we make, particular congressional gold
15 medals, our Renaissance art medal started a
16 piece Anello (ph). Those typically faced to
17 the right. An interesting side note is when
18 (unintelligible) director Rider's medal, he
19 wanted his left featured. He felt that was his
20 best side, but he was afraid that he would be
21 seen as a bad Republican, because he was facing
22 the left and not the right. And then lastly of
23 the style for number nine, I worked with that
24 artist for a little while now. They have a
25 pension for liking kind of Byzantine, Eastern

1 and African styles as opposed to Western
2 literal depiction. So very much in the kind of
3 stylization, modernist stylization that Donald
4 was talking about. I know that artist never
5 likes to work, literally, but that I don't know
6 that artists that well.

7 DR. BROWN: Thank you. Any of the
8 liaisons would like to add any comments based
9 on what they've heard thus far?

10 MR. WEINMAN: No, it's been all really
11 good information.

12 DR. BROWN: Dennis?

13 MR. TUCKER: Dr. Brown, this is Dennis
14 Tucker.

15 MS. PRITCHARD: Hi, this is Sarah
16 Pritchard, and yeah, I really appreciate the
17 conversation and all the thought that was being
18 put into this. It really helps to open my
19 eyes, and also just your job and what, you
20 know, the decisions need to be. I am really
21 appreciating the reverse design of the three
22 women that are with the ship and the plane. If
23 we can go and look at that because that that
24 does go to, with the women. There's one woman
25 who's a welder. There there's been significant

1 discussion I'm sorry to the-- but it's one of
2 the other reverse designs that we've looked at.
3 You can go through it. Keep going. Three
4 women, yeah, I really appreciated in particular
5 the -- this idea of like the women, the women
6 working. I understand that they want to be
7 cleaned up. So that that was really -- I
8 appreciated looking at that design from all of
9 the discussion. And then for the front side,
10 you know, when I when I was asking for there
11 was the verbiage for honoring the women. This
12 reverse actually does help it. And I
13 understand a lot of people felt like this
14 design that's showing right now was is too
15 crowded. But there was but a number one not
16 01A but 01. I think that came up, but there's
17 also, the other I would say this one was good,
18 but there is also one that people said, oh,
19 these women are showing, there's another
20 design, the women showing diversity. They're
21 like standing at attention just sort of in a
22 military way. If we can bring that one up.
23 This one, yeah. So, my eyes were opened for
24 this one as well in terms of the discussion.
25 And yeah, that's all I want to sort of pull

1 out, and I know it's typical discussion. Thank
2 you.

3 DR. BROWN: Thank you so much. You can
4 sense the fun that we're having as a committee,
5 really appreciate that.

6 MS. PRITCHARD: Absolutely.

7 DR. BROWN: I think, Dennis, you wanted to
8 say something?

9 MR. TUCKER: Yes. This is Dennis Tucker.
10 I was just going to say that maybe as a, as an
11 administrative way to kind of have a circle in
12 on a decision, if we could just use our normal
13 voting which is an informative tool, and not
14 necessarily a decision-making tool, but if we
15 could, if we arrive at some obverse that has a
16 great number of votes, and a reverse that has a
17 great number of votes, a majority of votes, and
18 if they work together, then that's our
19 recommendation, and if they don't, we tweak the
20 or kind of circle in on our answer, rather than
21 take the straight arrow through a motion, for
22 example.

23 DR. BROWN: Is there receptivity to that
24 approach?

25 MR. WEINMAN: Just as a point of order and

1 the very purpose of the voting system. It's
2 not a voting system. It's a scoring. And the
3 purpose in scoring is just to gauge interest.
4 That's why there's always a motion after that,
5 what you do with it. So yeah, use the
6 information any way that you feel is
7 appropriate. It isn't necessarily a given.

8 (unintelligible)

9 DR. BROWN: I'm appreciative at the time
10 of the day, so I do understand that some level
11 of efficiency does make sense given where we
12 are. But if there's no objection to the
13 suggestion that was offered by Dennis, then it
14 does make sense that we see you make sure that
15 at this time, that we begin the process of
16 scoring for the obverse and reverse candidates
17 designs for the Congressional Gold Medal for
18 women known as "Rosie the Riveter". Each of
19 you has the scoresheet. For those of us who
20 are participating virtually, you've received
21 that from Jennifer. Can we reasonably do this
22 in five minutes?

23 MR. WEINMAN: I can't guarantee that, but
24 we'll give it a shot.

25 DR. BROWN: We will do as little as five

1 but as much as ten. We stand adjourned until
2 you come back.

3 (Thereupon, a break was taken,
4 and the proceeding continued as
5 follows:)

6 DR. BROWN: We are back, and I recognize
7 Greg Weinman, counsel for the CCAC, to present
8 the results from the scoring sheets.

9 MR. WEINMAN: Okay. I think this will
10 help you narrow a bit. Beginning with the
11 obverse again, out of a possible 33 points,
12 obverse one had twenty-four, making it the top
13 vote getter, obverse 1A had eleven, two had
14 three, three had three, four had eight, five
15 had six, six had seven, seven had twenty, so
16 that's number two, eight had nine, 8A had
17 eleven, 8B had six and nine had five. Moving
18 onto the reverses. Reverse one had seventeen
19 points, two had nine, 2A had six, three had
20 twenty-six, making it the top vote getter, four
21 had six, 4A had eight, but then five had
22 twenty-four, so close, six had two, seven had
23 three, eight had three, nine had two, ten had
24 four.

25 DR. BROWN: Thank you. Are there any

1 motions?

2 MR. WEINMAN: I'm thinking.

3 DR. BROWN: Can we display again, option
4 one, that's had votes, obverse, and obverse
5 seven that had twenty votes.

6 MR. WEINMAN: And by the way, as a point
7 of -- the question was asked earlier, I
8 confirmed, this is an original, this is not
9 from a photograph.

10 MR. MORAN: Oh, it is original.

11 DR. BROWN: Wow.

12 MR. SCARINCI: I'll make a motion,
13 Lawrence.

14 DR. BROWN: Please.

15 MR. SCARINCI: I'm going to move, and
16 we'll see what happens with this, that we
17 combine obverse seven with reverse five.

18 DR. BROWN: Is there a second?

19 MS. LANNIN: Number two? I'm hearing
20 number twos.

21 MR. SCARINCI: These are two number twos.
22 We're going to find out how this works.

23 DR. BROWN: So, the motion is obverse
24 seven with reverse five, correct?

25 MR. SCARINCI: Yep.

1 MR. BERNSTEIN: I'll second for the
2 purpose of discussion.

3 MR. SCARINCI: If you want to let it die
4 --

5 DR. BROWN: Okay. So, the motion's up for
6 discussion.

7 MR. SCARINCI: Let's just call a vote.

8 MR. TUCKER: Mr. Chair, this is Dennis
9 Tucker. I would actually recommend that we
10 propose several combinations.

11 DR. BROWN: That's where I'm going with
12 this exactly.

13 MR. TUCKER: Okay.

14 DR. BROWN: Watch me go through this. I
15 have several motions.

16 MR. TUCKER: Well, if that's what you're
17 doing.

18 DR. BROWN: That's what I'm doing.

19 MR. TUCKER: That's agreeable.

20 DR. BROWN: And I just found out that the
21 two second place, there's (unintelligible) for
22 our seven match with our five. So, I'll make
23 second motion.

24 MR. SCARCINI: Hold on a second. That
25 motion has to be --

1 DR. BROWN: For one second.

2 MR. BERNSTEIN: He's going to withdraw his
3 motion, and I will withdraw my second.

4 MR. MORAN: Okay, therefore, I will move
5 that we consider our one with reverse five.
6 Obverse one with reverse five.

7 DR. BROWN: Motion on the table. Is there
8 a second?

9 MS. LANNIN: I second.

10 DR. BROWN: Okay. It's open for
11 discussion.

12 MR. SCARCINI: Let's vote.

13 MR. VAN ALFEN: This is Peter Van Alfen.
14 Can I just ask a question that the audio was
15 cutting out a little bit there. So, my
16 understanding is that there is only one motion
17 on the table at that moment, and that's to
18 combine obverse one with reverse five, is that
19 correct or are there two motions?

20 DR. BROWN: No, you're correct. The first
21 motion was withdrawn.

22 MR. VAN ALFEN: Okay. Thank you.

23 DR. BROWN: Any other further comments?

24 MR. VAN ALFEN: While I'm still speaking,
25 sorry, this is again, Peter Van Alfen, I would

1 support that motion.

2 DR. BROWN: Seeing no further
3 conversations on this motion, all those in
4 favor?

5 MR. VAN ALFEN: Aye.

6 DR. BROWN: Any nay?

7 MR. MORAN: No, I'm sorry.

8 DR. BROWN: Let's start over. All those
9 in favor, Aye?

10 EVERYONE: Aye.

11 DR. BROWN: Keep your hands raised please?
12 One, two, three, four. Was there anyone else?

13 MS. WARREN: I think Robin said I as well,
14 this is Jennifer, correct Robin?

15 MS. SALMAN: I did.

16 DR. BROWN: Okay, six, okay. Any opposed?
17 Any abstentions?

18 UNKNOWN SPEAKER: Abstain.

19 MR. VAN ALFEN: Abstain.

20 DR. BROWN: Two abstentions. We have four
21 abstentions.

22 MR. MORAN: You know that right, when you
23 abstain, right? Okay.

24 MR. SCARCINI: Yeah, motion carries.

25 DR. BROWN: The motion carries. Are there

1 any other motions?

2 MR. VAN ALFEN: So, again, sorry, this is
3 Peter Van Alfen, so my understanding is that
4 motion is carried, and therefore we are
5 recommending obverse one and reverse five, is
6 that correct?

7 DR. BROWN: That is correct, yes.

8 MR. VAN ALFEN: Okay, then I will make a
9 motion to amend the silhouette of the B17 from
10 the C or D model which was portrayed at the
11 moment to an E, F or G model which has a larger
12 vertical stabilizer and a longer nose, which
13 would be more accurate for production from 1942
14 onward.

15 DR. BROWN: Is there a second?

16 MR. SCARINCI: I have a question. How the
17 hell do you know that?

18 DR. BROWN: I said do we have a second?

19 MR. VAN ALFEN: I know this because I'm an
20 aviation nerd who has building models since I
21 was a boy.

22 UNKNOWN SPEAKER: Dr. Brown, I'll second
23 it.

24 DR. BROWN: Okay, second. All those in
25 favor, Aye?

1 EVERYONE: Aye.

2 DR. BROWN: Any objections? Any nays?
3 Any abstentions? Motion carries.

4 MR. BERNSTEIN: Hi, this is Art Bernstein.
5 I wonder, Mr. Chairman, should we involve
6 ourselves with the matter that April pointed
7 out concerning the hairnet on one of the --

8 MS. STAFFORD: I don't think it was a
9 number 1.

10 MR. MORAN: I think it was on 1 A.

11 MR. BERNSTEIN: No, she's wearing a
12 hairnet.

13 MR. WEINMAN: May I ask a question?

14 DR. BROWN: Please.

15 MR. WEINMAN: Unless I missed this, what
16 was the objection to the hairnet? Is it
17 historically accurate or not?

18 MS. STAFFORD: It's both accurate for her
19 to be wearing one, and it's, it would also be
20 accurate if she were not wearing one, so our
21 best understanding is that if you can go back
22 to one, that on both -- and 1A, the net makes
23 her hair, so I think someone may have used the
24 word like almost like a brain or some kind of
25 odd texture, and it kind of sets it apart in a

1 way that is not necessary, and therefore, why
2 not? Why not remove that?

3 MS. SALMON: This is Robin Salmon.

4 DR. BROWN: Robin?

5 MS. SALMON: We don't have Act of Congress
6 2020 on either of these designs, and we need to
7 fix that.

8 MR. WEINMAN: Only if you want to.

9 DR. BROWN: The answer is only if we
10 desire to. It's not necessary.

11 MS. SALMON: I thought it was required.

12 MR. WEINMAN: There's not a legally
13 required inscription. It's a traditional
14 inscription, but it's not legally required.

15 DR. BROWN: That was from Greg Weinman,
16 yes.

17 MS. SALMON: Okay.

18 MR. WEINMAN: But you certainly can make a
19 recommendation to include it on the medal if
20 you feel it's appropriate.

21 MS. SALMON: That's alright. If it's not
22 necessary, then we don't need to add it.

23 DR. BROWN: Thank you.

24 DR. FULLER: May I ask a question?

25 DR. BROWN: You certainly may.

1 DR. FULLER: Even though -- this is
2 Harcourt Fuller. Even though it may not be
3 necessary, would it be, would it be --

4 MR. WEINMAN: Desirable.

5 DR. FULLER: Desirable, thank you, since
6 the words an Act of Congress carries a certain
7 weight, and is officially sanctioned? It's a
8 question --

9 MS. STAFFORD: Typically, our liaisons
10 enjoy having that inscription on congressional
11 gold medals. Would you say?

12 MR. WEINMAN: We'll defer to our committee
13 members.

14 DR. BROWN: So, Joe, is this possible to
15 add this between you and Mike?

16 MR. MENNA: Absolutely.

17 DR. BROWN: Say again?

18 MR. MENNA: Yes, sir.

19 MS. STAFFORD: Put it under the tank, Joe.

20 MR. MENNA: What?

21 MS. STAFFORD: Put it under the tank.

22 MR. MENNA: What this? Oh, sorry. We can
23 always juggle inscriptions around. It may
24 sometimes be more radical, but we'll always
25 find a way.

1 MR. MORAN: Can we convey to the committee
2 that Act of Congress needs to be there?

3 MR. MENNA: (Unintelligible)

4 MR. MORAN: Okay, I vote it's the sense of
5 the committee that Act of Congress should be
6 added on to either the obverse or reverse in
7 the least obtrusive manner.

8 DR. BROWN: Is there a second?

9 MR. BERNSTEIN: Art Bernstein, second.

10 DR. BROWN: All those in favor, Aye?

11 (Aye)

12 DR. BROWN: Please forgive me, point of
13 order? Excuse me point of order. Let me
14 return, is there a discussion firsts on the
15 motion? We have Dennis Tucker.

16 MR. TUCKER: Thank you, Mr. Chair. This
17 is Dennis Tucker. I would have -- I object to
18 the motion because we've never really
19 solidified any sort of rules around this kind
20 of language. And I think giving it the weight
21 of saying that it's the sense of a committee,
22 that we give a strong recommendation for this
23 wording goes too far.

24 MR. MORAN: What would you want?

25 DR. BROWN: Let me, wait.

1 MR. TUCKER: I think, I think, I mean I
2 have made proposals in the past on, on
3 addressing this question. I'm not prepared
4 right now to say one way or the other, this is
5 what we need, or this is what we don't need.
6 But I think if, but I will circulate what I've
7 written in the past. I think if the liaisons
8 have not either objected or asked for that
9 wording, then we just let the designs stand as
10 they are, or give the Mint the option, April,
11 to go back to the liaisons, and have further
12 discussion with them, rather than making it a
13 sense of the committee statement.

14 DR. BROWN: Thank you for your comment.
15 Let's now turn to Dean. He has a point on the
16 motion.

17 MR. KOTLOWSKI: Right. It was just an
18 observation. When you pair both of these, when
19 you pair the obverse, and the reverse together,
20 on each side, you have the dates, 1942 to 1945.
21 And I'm just, I'm not trying to make a specific
22 recommendation because that's beyond my
23 capacity to do. I think it's nicely balanced
24 here, so I wouldn't mess with it, but I'm
25 wondering on the obverse, if the design team

1 might want to take a look at that, and see
2 maybe we don't need 1942 to 45, and maybe Act
3 of Congress can be put there. But let me
4 reiterate, I want to leave this to the design
5 team.

6 DR. BROWN: Thank you so much, Dean. We
7 have a motion on the table. Any further
8 discussion on the motion?

9 MR. MORAN: Is the is the motion amended
10 to allow the Mint staff --

11 DR. BROWN: No. That was not accepted by
12 --

13 MR. SCARINCI: How about an amendment to
14 get that done, because I don't want to be in a
15 position dictating things like this.

16 DR. BROWN: So, for the record, let's make
17 sure we have the motion on table as it is now,
18 but you accept it as an amendment, so you're
19 the maker of the motion, correct?

20 MR. SCARINCI: How about if I just change
21 it?

22 DR. BROWN: Okay. So, for the record,
23 let's make sure we know what we are voting on.

24 MR. SCARCINI: Okay.

25 MR. TUCKER: State the motion.

1 MR. SCARCINI: I move that the Mint Design
2 Committee, resolve for themselves whether to
3 add Act of Congress or not to the medal
4 wherever they see fit.

5 DR. BROWN: Is there a second to this
6 amendment?

7 DR. FULLER: I second this.

8 MR. KOTLOWKI: Dean Kotlowski, I second
9 this.

10 DR. BROWN: Dean, okay, second. Any
11 further discussion on the amended motion?
12 Hearing none, seeing none, all those in favor,
13 Aye?

14 (Aye)

15 DR. BROWN: Any nays? Any abstentions.

16 MR. MORAN: I got one more question on
17 this thing and we'll let this die. Joe?

18 MR. MENNA: Yes, sir.

19 DR. BROWN: So, the motion passes.

20 MR. MORAN: You going to do 1942, 1945 on
21 both sides? You going to leave 1942, 45 both
22 sides?

23 MR. MENNA: This is Joe Menna. This is
24 not a dodge in any way, shape, or form. This
25 is very finely balanced as it is. So, it would

1 have to be really carefully considered. I was
2 even thinking about like, you know, popping it
3 in between "Rosie the Riveter". There's all
4 kinds of different ways that we can address
5 this. So, figure out a way where it doesn't
6 tip it over (unintelligible).

7 DR. BROWN: Question, comment?

8 MR. BERNSTEIN: I have a motion.

9 DR. BROWN: Please.

10 MR. BERNSTEIN: I'd like make the same
11 motion that Mike made with regard to the hair
12 net, that we leave it to the Mint Design
13 Committee to consider whether or not the
14 hairnet should be removed.

15 DR. BROWN: Is there a second? Any
16 discussion on the motion? Seeing none, all
17 those in favor, Aye?

18 (Aye)

19 DR. BROWN: Oppose? Abstentions? The
20 motion carries. Any further motions on this
21 matter?

22 If all discussion has concluded, then we
23 want to give our thanks to Mae Krier, Lori
24 Gould and Sarah Pritchard for joining us today.
25 We really are thankful for your contributions

1 to this matter. As a reminder to our members
2 and to the public, we are not reviewing the
3 candidate designs for the Harlem Hell Fighters
4 today. Therefore, this concludes the order of
5 business for today. I appreciate your
6 attendance of the public, the media, the Mint
7 staff and CCAC members at this meeting. I also
8 want to express special appreciation to those
9 who have written to the CCAC, asking questions
10 or making recommendations. This is especially
11 important in the deliberations of the CCAC. If
12 there are no further business to come before
13 this committee, I will entertain a motion to
14 adjourn.

15 MS. STAFFORD: So, moved.

16 MR. BERNSTEIN: Art Bernstein seconds.

17 DR. BROWN: Okay, all those in favor, Aye?

18 (Aye)

19 DR. BROWN: All those nay? In the opinion
20 of the chair, the aye's have it, and the
21 meeting is adjourned. The next meeting is
22 tentatively scheduled for November 15, 2022.
23 The next meeting will take place virtually as
24 the agenda is limited to approving the minutes
25 and letters to the secretary from this meeting,

1 and to review the fiscal year 2022 annual
2 report. Thank you dear sir, dear, ma'am. Be
3 safe. We look forward to seeing you next time.
4 (Thereupon, the proceeding was concluded)

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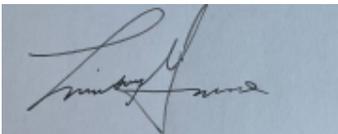
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1 CERTIFICATE OF NOTARY PUBLIC

2
3 I, TIMOTHY GUEVARA, the officer before whom
4 The foregoing proceedings were taken, do hereby
5 certify that any witness(es) in the foregoing
6 proceedings, prior to testifying, were duly sworn;
7 that the proceedings were recorded by me and
8 thereafter reduced to typewriting by a qualified
9 transcriptionist; that said digital audio recording
10 of said proceedings are a true and accurate record
11 to the best of my knowledge, skills, and ability;
12 that I am neither counsel for, related to, nor
13 employed by any of the parties to the action in
14 which this was taken; and, further, that I am not a
15 relative or employee of any counsel or attorney
16 employed by the parties hereto, nor financially or
17 otherwise interested in the outcome of this action.
18
19
20

21 

22 TIMOTHY GUEVARA

23 Notary Public in and for the Florida
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20 CHARITY RIVERA-GARCIA
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