
Citizens Coinage Advisory Committee Meeting

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801 9th Street, NW
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REPORTED BY: Natalie Thomas, Notary Public
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A P P E A R A N C E S

Tom Uram (Chairman)

Sam Gill

Robert Hoge

Dr. Dean Kotlowski

Mary Lannin

Michael Moran

Robin Salmon

Jeanne Stevens-Sollman (on phone)

Dennis Tucker

Dr. Lawrence Brown

April Stafford

Vanessa Franck

Megan Sullivan

Pam Borer

Roger Vasquez

Joe Menna

Ron Harrigal

Jennifer Warren

Greg Weinman

P R O C E E D I N G S

MR. URAM: For those that are on the phone, we're just waiting a few more minutes for some people to come through security. So we'll be starting briefly.

Good afternoon, everyone. I'd like to call this meeting of the Citizen's Coinage Advisory Committee for Tuesday, January 21st, 2020 to order. Before I begin, I'd like to introduce the members of the committee, and please respond present when I call your name. Sam Gill?

MR. GILL: Present.

MR. URAM: Robert Hoge?

MR. HOGE: Present.

MR. URAM: Dr. Dean Kotlowski?

DR. KOTLOWSKI: Present.

MR. URAM: Mary Lannin?

MS. LANNIN: Present.

MR. URAM: Michael Moran?

MR. MORAN: Present.

MR. URAM: Robin Salmon?

MS. SALMON: Present.

MR. URAM: Don Scarinci is absent.

Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: Present.

MR. URAM: Present on the phone, thank you. Dennis Tucker?

MR. TUCKER: Present.

MR. URAM: Dr. Larry Brown.

DR. BROWN: Present.

MR. URAM: I am Tom Uram, the acting chair of the Citizen's Coinage Advisory Committee.

Today's of the CCAC includes the installation of Dr. Lawrence Brown as a new member for the CCAC. We're going to review and approve the letters to the secretary, and the minutes from the October 15th meeting of 2019, a review a discussion of candidate designs for the World War II 75th anniversary 24-karat gold coin and the silver and bronze medals that'll accompany. We will also have some open discussion of the CCAC on ideas to consider for recommendations.

Before we begin our proceedings, are there members of the press in attendance or on the

phone?

MS. GREGORY: Yes, this is Barbara Gregory with the Numismatist in Colorado Springs.

MR. URAM: Hi, Barbara.

MS. GREGORY: Hi, Tom.

MAN: Mike, (indiscernible).

MR. URAM: Hello, there. Okay.

MS. JUDKINS: Maggie Judkins with Numismatic News.

MR. URAM: Anyone else? Thank you for all joining us this afternoon. Finally for the record I'd like to also acknowledged the following Mint staff that are participating in today's public meeting. April Stafford, the Chief, Office of Management and Design, and program managers from the office that are here with us as well: Vanessa Franck, Megan Sullivan, Pam Borer, Roger Vasques and Boneza Hanchock. Joe Menna is here, the Mint Chief Engraver. Ron Harrigal, Manager of Design and Engraving has joined us. Jennifer Warren, the liaison to the CCAC, Jennifer, and Greg Weinman, our counsel to the CCAC.

I'd like to begin with the Mint. Are

there any other issues we need to be addressed at this time? No? Okay, then the first item on the agenda for today is the approval of the minutes and secretary letters from the last meeting. Are there any comments on the documents? Hearing none, is there a motion to approve the minutes and the letters?

MR. HOGE: So moved.

MR. URAM: Second?

MS. SALMON: Second.

MS. STEVENS-SOLLMAN: Second.

MR. URAM: Thank you. All those in favor, signify saying aye?

MULTIPLE SPEAKERS: Aye.

MR. URAM: Opposed? Motion carries.

Now we turn to a real pleasant part of the program today. And next we are going to have our swearing in of our newest member to the CCAC, Dr. Lawrence Brown.

Dr. Brown was appointed by Secretary Minuchin on October 14th of 2019 to represent the interests of the general public in the coinage of the United States. Dr. Brown is a lifelong numismatist. He traces his fascination with coins back to his

adolescence, and growing up in Brooklyn, New York, where he found himself stimulated by various ways in which history could be captured on such a small canvas.

Dr. Brown serves as associated physician at the Rockefeller University Hospital, and clinical associate professor of medicine and healthcare policy and research, Weill Medical College, Cornell University. He is also the chief executive officer at START Treatment and Recovery Centers in Brooklyn, New York, overseeing medical and behavioral healthcare to over 2800 adults and 300 adolescents, as well as the conduct and behavior of biomedical research.

I'm very happy and honored to welcome Dr. Brown to the advisory committee. Please welcome Dr. Lawrence Brown. At this time, Director of the Mint David J. Ryder will administer the oath of office. Director Ryder?

MR. RYDER: Come on up here.

MR. WEINMAN: Is there a microphone?
Is there a mic, a hand mic for the director?

MR. RYDER: I'll speak up.

WOMAN: You won't be heard on the phone.

MR. RYDER: I now have a microphone. There's one thing that Tom didn't mention, Dr. Brown, or I can call you Larry now, (indiscernible)? Lawrence or Larry, I think he prefers Larry.

But one key thing, when I saw Dr. Brown's resume that came across my desk, as most all of the candidates for the CCAC Committee do, I had a chance to make my own selection. And when I read your resume, and when I got the advice from April and her team, it was a -- it was a slam dunk, so to say. Your expertise, your knowledge is greatly appreciated. Your resume rose to the top far quicker than everybody else's, and it was a very simple, easy decision for me to make, to select you as a new member of the CCAC.

And it also should be noted that Dr. Brown, this wasn't his first time he tried to get on to the CCAC. He failed, I think --

DR. BROWN: Twice.

MR. RYDER: Twice, and I wanted to make

sure that he didn't fail a third time. So we went and had several meetings, and not only was he unanimously selected by me, he was unanimously selected by the Treasury of the United States, the Secretary of the Treasury, the general counsel of the Treasury, and I believe there was one other person, I can't remember the name, but you were unanimously selected, and I'm glad that you're now serving as a new term in the CCAC Committee.

You've got a great group of people who are also members of equal stature that are great people, great individuals, but most importantly equally share the love of numismatic and coin collecting. And as much as you -- I respect your knowledge and your ability, you have a lot to learn from a seasoned group of professionals who have been serving on the CCAC for quite some time.

So with that, I'm going to administer the oath of office. Something tells me he's got a great memory, so repeat after me. So Dr. Brown, please repeat after me the following: I do solemnly swear that I will support and defend the constitution

of the United States against all enemies foreign and domestic.

DR. BROWN: I do have something for my memory, too. I do solemnly swear that I will support and defend the constitution of the United States against all enemies, foreign and domestic.

MR. RYDER: And I will bear true faith and allegiance to the same.

DR. BROWN: And I will bear true faith and allegiance to the same.

MR. RYDER: And I take this obligation freely, without any mental reservation or purpose of evasion.

DR. BROWN: And I take this obligation freely, without any mental reservation or purpose of evasion.

MR. RYDER: And I will well and faithfully discharge the duties of the office on which I'm about to enter.

DR. BROWN: And I will well and faithfully discharge the duties of the office on which I'm about to enter.

MR. RYDER: Congratulations Dr. Brown, Larry. (indiscernible) say a few words.

DR. BROWN: It is indeed a true honor. This is one the things that are on my bucket list. Having been around on this earth as long as you -- as I have, you can appreciate that sentiment.

I must confess that I am here because of the individuals on whose shoulders I stand. Without them, I would not be here. My patients, my courageous staff, and an agency that is celebrating its 50th anniversary. So because of them I'm here with you, and I'll continue to remember that throughout my term.

Thank you so much for your camaraderie, and I look forward to continue to in fact, make you proud. Thank you.

MR. RYDER: Dr. Brown's wife, Faith, is here. Thanks, everybody.

MR. URAM: Thank you, Director Ryder. And Dr. Lawrence, welcome, and look forward to working with you here on the committee, and thank you. And Faith, thank you for joining us as well today.

MS. BROWN: Thank you very much.

MR. URAM: Okay, we now turn to the business of the Committee. I'd like to ask April Stafford, Chief of the Mint's Office of Design Management. April will present the review and discussion of the candidate designs for the obverse and reverse of the World War II 75th Anniversary 24 karat gold coin and silver and bronze medals. April?

MS. STAFFORD: Thank you. The year 2020 marks the 75th anniversary of the end of World War II. To honor this significant milestone, the United States Mint plans to produce a 24-karat gold coin and a one-ounce silver medal sharing the same design.

Required inscriptions for the gold coin are 2020, Liberty, In God We Trust, United States of America, e pluribus unum, 25 dollars, and one-half ounce 24k AU for gold. The Mint will also produce 1.5-inch bronze versions of the one-ounce silver medals.

Today we will show only the coin obverse, as the design and inscriptions are the same

across both the coin and medal formats. But when we get to the reverse portfolio that you will review, we will show the coin and the metal version side by side, so you can see how they are differentiated by the addition of the inscriptions as required on United States coinage.

So we'll start with the obverse candidate designs. Oh, I apologize, yes, thank you. We have the Commissions of Fine Arts recommendations. They recommended Obverse 1, which you can see there at the top, and Reverse 11, which you can see at the bottom, in the coin version on the left, and the metal version on the right. And I'll draw attention to these as we move through the portfolio.

Now on to the obverse designs. Obverse 1 features a close-up of an eagle in flight, grasping an olive branch in his right talon. The design is inspired by the 1945 version of the great seal of the United States, where the eagle was turned to face the olive branches. A press release issued after this new design was approved noted, quote, "The eagle not only faces to its right, the direction of honor, but also

toward the olive branches of peace, which it holds in its right talon. Formerly, the eagle faced towards the arrows in its left talon, arrows symbolic of war." Again, this was the CFA's recommendation, and I would note that the chief engraver identified it as a preferred design as well.

Obverse 2 depicts freedom in the form of an eagle flying, wings outspread, holding an olive branch of peace. Obverse 3 shows an ascending eagle. Obverse 4 depicts a soaring dove of peace holding an olive branch, 13 stars circumscribe the rim on the left, and part of the American flag is behind the dove. Obverse 5 portrays a dove carrying an olive branch, both symbolic of peace. Obverse 6 features the hand of a World War II soldier releasing a dove carrying the olive branch of peace to the world.

Obverse 7 depicts a liberated dove bursting through the chains of tyranny carrying an olive branch. Obverses 8 and 9 show a mourning dove against the backdrop of a rising sun. The dove represents the peace among the formerly at war nations in the 75 years since the end of World War II.

Traditionally, the dove used to symbolize peace is an old war -- an old world species, but here an American species of dove, the mourning dove, is purposefully used. The name mourning dove derives from the mournful-sounding call of the species, appropriate here considering the sacrifices people made both at home and abroad to achieve a successful outcome in the war. However, this dove is portrayed in a proud, uplifting pose to suggest the triumph of peace, rather than a portrayal of grief.

And Obverse 10 features a representation of Nike, the Greek goddess of victory and strength striding confidently forward. She is identifiable by her wings and the laurel leaves. I think I should note that our chief engraver identified this as a strong design also, but he would be happy to engage in dialogue later in the discussion.

Moving on to the reverse portfolio, again the coin versions will be seen side by side with the medal versions. Medal versions will be on the right. Reverse 1 features a laurel wreath, and a V for victory, with the additional inscription of 75.

Reverse 2 depicts a broken sword and a V, surrounded by a stylized laurel wreath. The additional inscriptions of 75 years is included.

Reverse 3 features a star to represent the military, and two olive branches representing peace at the end of the war. The two branches also call to mind that World War II was fought on two fronts, and that two victories were achieved. The additional inscription of 75th anniversary is included.

Reverse 4 is inspired by the sun element featured on the obverse of the World War II victory medal, which is a service medal of the United States military. The sun, from that medal has 75 years later risen to noon day brilliance. It shines on the symbolic olive branches on the left. The additional inscriptions of liberation and 75th anniversary are included.

Reverse 5 features the letter V, a common symbol for victory in World War II, with raised wings echoing the shape of the V, a bald eagle, the symbol for the United States, appears in front of the

V, boldly asserting its role in helping to bring an end to World War II. The additional inscription of 75th anniversary is included.

Reverses 6 and 7 depict a classical war helmet and a laurel branch. Design Set 6 additionally features the inscription 75. Reverse 8 features a broken sword in the shape of a V. Additionally, a classical war helmet, a laurel branch, and the inscription 75 are also depicted.

Reverse 9 depicts America's transition from a war economy to one of peacetime at the end of World War II. This transition is illustrated by the sword, in this case a bayonet from the war being melted down into a plough that symbolically would propel the United States to a productive postwar economy. The additional inscription of 75th anniversary is included. Our chief engraver also noted this as a preferred reverse.

Reverse 10 portrays a stylized torch of freedom, symbolizing liberation from tyranny and oppression. The torch is a testament to the bravery and determination of all who fought in World War II. A

banner features the additional inscription of 75th anniversary.

Reverses 11 and 12 feature a V for victory, combined with the image of the American flag. Design Set 11 includes a palm branch representing victory, and an olive branch representing peace. The additional inscription of 75th Anniversary is included. I should note that Reverse 11, seen here, is the CFA's recommendation for the reverse.

Reverse 13 depicts waving American flag and a V. The additional inscription of 75th Anniversary is included. And finally, Reverse 14 depicts a V and a laurel wreath. The additional inscription of 75th Anniversary is included. Mr. Chair?

MR. URAM: Thank you, April. Before we begin, are there any technical questions from the committee about these designs that you'd like to have addressed?

MR. MORAN: Yes, I have one question, Tom. Are we intending to pick one design for both the medal and the gold coin, or do we have the option of

picking a design for the medal and a different design for the gold coin?

MS. STAFFORD: The intention is for the design to be common across the gold coin as well as the silver and bronze metals, differentiated only by the required inscriptions for a coin.

MR. URAM: Thanks, Mike, thank you.
Any other?

MR. MORAN: I don't like that.

MR. URAM: Okay, let's begin our consideration. I'd like the members to try and keep conscious of the time element of five minutes or so. Let's begin with Dr. Dean Kotlowski. Dr. Dean?

DR. KOTLOWSKI: Mr. Chairman, just a question here. In terms of my comments, I'll be commenting on both the obverse and the reverse at the same time, correct?

I know we have to pay attention to the time, I just want to say that staff sergeant George Kerry of Waukegan, Illinois served in the European theater in World War II and won the silver and the bronze star. He was a quiet man who never spoke about

these accomplishments. He and his future wife became my grandparents, and reasons why I became a historian. So this is personal for me. I'm sure it's personal, and people here on the committee have their stories as well. So I find this very appropriate we will be talking about these designs.

As you're going to see, I have certain ideas that I think conform and depart from some of the preferences, and I want to be very frank, but very polite as well. One of the ways I approach these designs in terms of how we can do the coin is the theme of war and peace, where we would have one side that would represent war and victory in more of a traditional sense, and then another side of the coin would depict the coming of peace.

So I want to keep my comments here a little bit, again, brief. I was very drawn to the eagle designs, and to some extent to one, at least, of the dove designs. The eagle design that I liked the best was Number 2. And it's a classical design. I think the eagle is soaring. I think there's a sense of idealism and optimism, seems to be going in more of

an upward direction than the others. I thought Number 3 was a little plain.

And I could never get past my initial reaction to Number 1, I'm sorry to say, which was not positive. I found that image -- the two words, and I'm going to invent a word here, the two words that came to mind were sneaky and snatchy, and I'll just leave it there. So I do dissent, excuse me, from that recommendation. The doves, I thought, were in most cases very problematic.

I guess Number 9 is the one that I like the most. It may be a little too metaphorical. I'm not sure that acorns really represent peace, but then an olive branch might be too much of a tautology, too much of peace imagery. I think Number 8 has got too much blank space and is too plain. The acorns can symbolize the growing of peace, and things along those lines. So that's okay.

And again, since I'm going first, I'll just say a few things about a few of the other designs. Number 7, the breaking of the chains reminded me a little more of the civil war and the

ending of slavery. And the other thing is, I was reading the comments and the notes, it's the idea of breaking of tyranny. Well, you still have the Soviet Union after World War II, and I'm not sure that that design really works.

With Number 6, if we were to pick the design, again I read the notes, that's supposed to be the hand of a soldier from World War II. I could see people making jokes about what the bird might be doing in the hand of the soldier, of the person -- I'm not sure that gets you anything. And again, I have somewhat mixed feelings about Number 10. Initially I didn't like it very much, but I think I could be persuaded and would listen to what some of my other colleagues would say.

Now, if we move to the reverse, using the standard that I and others have applied in this committee, my eyes were initially drawn to Number 9. I thought Number 9 was the most interesting of these designs. The idea of taking the sword and making them plowshares, the shifting of the economy, the economy partially shifted, because there was the maintenance,

or the maintenance of aspects of a war economy.

The United States has never completely demobilized after World War II, even though you had -- we had the Cold War, we had the ongoing, what's later going to be called the military industrial complex. People would remember that as well. But there certainly was a shift in the economy. The wartime economy was heavily controlled, and directed I should say from Washington, in ways that it wasn't after the war. And even the wartime economy wasn't as directed as some other countries in World War II. That's another story.

So I was very much drawn to Number 9. I am not entirely against Number 12. I think Number 12 is a nice, clean design. If I had to choose between 11 and 12, I actually would pick 12, because 12 -- I think Number 11's too busy, and I think 12 is a cleaner design. I would point out Number 2, didn't much like Number 2. I think that again, I understand the appreciation of Russian culture and East European culture, but there's also totalitarian culture. and this looked like something out of the Soviet Union, in

terms of the design, things that I can vaguely recall from bank notes, and postage stamps, and well, the rest.

Number 3 isn't bad, it's a simple design. I think the star there, and I like the olive branches. I think the classical designs with the helmets -- is it Roman, is it Spartan? You know, I think that it's a little more problematic. I used to play a game with my students, you know, which side always wins in wars, the democratic or the authoritarian? Athens versus Sparta, who wins? They all said Athens, well, Peloponnesian war, it's Sparta. So that brought to mind Sparta a little bit.

And the last comment I want to make is I believe that this is going to be a \$25 gold coin? Is that correct? If it was a \$5 gold piece, for (indiscernible) reasons, I would be attracted somewhat to Number 14. There's kind of a double meaning there of the V and the 5 that would be cool. This reminds me very much of the Charles Barber liberty head nickel reverse. So I like the retro. I have mixed feelings about Charles Barber. I was thinking about his coins.

They were not really inspiring coins.

And Mike, I think you were talking about this in your book, and you might want to, when - - but of the coins, maybe the nickel was the best because it was different from the liberty, what was called the liberty head dime, quarter, and half-dollar, and that was on the reverse. So I had mixed feelings about it, and I would be very, very curious to see if any of my colleagues had any thoughts about that as well. Thank you very much, Mr. Chairman.

MR. URAM: Thank you, Dr. Dean.

Robert?

MR. HOGE: Thank you, Mr. Chairman. I could actually echo a lot of what Dean says. He and I seem to be well agreed on many of these things. I have to say, though, that I was somewhat disappointed with the designs as a whole here. It's not that they're bad, but I didn't find that any particular obverse or reverse really stood out for me, and say this is an exceptional design, we've got to have it. So there are attractive elements on any of these.

Regarding the obverses, I like the idea

of the mourning dove being an American bird. I'm not sure exactly about the anatomy shown on either the eagles or the doves. For Number 1, the eagle shown there, it looks to me like parts of several eagles. It's too disjointed, in my opinion. And it doesn't seem to be as effective as it should be. The other eagles are really not bad.

Regarding the doves, I guess Number 6 has a certain advantage, because you've got a bird in the hand is worth two in the bush, so --

MR. MORAN: Oh, no.

MR. HOGE: Sorry. Sorry, Mike. I think that the mourning dove, as shown on perhaps Number 8 would be the best of my choices.

On Number 10, the figure here is Nike, that's of victory, so that stands in place of a V, the V for victory on the reverses of many of the other pieces. The wings form kind of a V shape. But to me, this doesn't really look like victory or peace. It looks like kind of a hermaphrodite angel of some sort.

On the reverses, the V struck me immediately as a numismatic enthusiast is ah,

reminiscent of the V nickel, for certain, the Barber piece. And also, I agree that I don't particularly care for seeing the ancient-style helmet. It's really not a very accurate representation of an ancient helmet either.

Number 9 is definitely a positive, of showing the swords being beaten into the plowshare, although in this case it's not a sword but a bayonet, and I'm, I don't know why exactly why that is called for.

So there are a number of different things that I'm sure would work on these. But as I say, none of them really jump out at me as being spectacularly good. If I had to vote for my preference on the reverses, it might be for Number 5, simply because I like that figure of the eagle echoing the V in the area above it. And I think this is an eagle rather different from others that we have seen expressed on American coinage.

If we selected an eagle reverse, though, I don't think we would want an eagle obverse. Although bird in the hand, two in the bush, oh, never

mind. Thank you.

MR. URAM: Thank you, Robert. Jeanne.

MR. WEINMAN: Jeannie?

MR. URAM: Jeannie, you with us?

MR. WEINMAN: She got iced out.

MR. URAM: Okay, while we're waiting for Jeanne we'll have Michael.

MS. STEVENS-SOLLMAN: Hello?

MR. URAM: Oh, there you are, okay?

MS. STEVENS-SOLLMAN: Okay, I'm sorry.

I do agree with Dr. Dean and Dr. Hogue. I think I don't have to add too much to what has already been said. However, Obverse Number 1 is very different than any of our previous eagles on other coins. So I'm more apt to look at that one in terms of a good design. I especially like the comments that the eagle is facing right, and right into you know, the olive branch, declaring peace. So that appeals to me very much. The other eagles are just eagles, as far as I was concerned.

I did like the dove, and I liked the mourning dove, because it was totally different than

anything we have had, and also because it is an American bird. And I must say kudos to the artist, because that dove is depicted correctly, in my opinion. The tail is really wonderful, and I love the way the wings have a sense of rising. So I think my choice is between Number 1 and Number 8, or 9. And I -- Number, Obverse Number 10 to me is like, too old. I don't feel like we have something contemporary, but I sort of disregarded that.

As for the reverses, I liked very much the plowshare concept. I think this is very bold, something that we sort of have been striving for in our coins, and I think this artist has given us a bold concept of the ending of the war. Those are my comments. I'm not sure what I would vote for on the reverse. I'm waiting to hear from my colleagues. Thank you.

MR. URAM: Thank you, Jeannie.

Michael?

MR. MORAN: Thank you, Tom. I'm not enamored at all with Number 1 on the obverse. I do, I'm a traditionalist, I do like the eagle on Number 3,

on the larger palette. But we've had that one before, and it's really not all that different. As Jeannie said, they're eagles.

You go down to the doves, and I think that Number 9 stands out. Number 8, pardon me, Number 8. It's clean. It has good negative space. You recognize it as a dove right away. There's no clutter in it whatsoever. I don't think it needs the acorn sprig of Number 9. I think this is a real winner. It's different and it has my vote. Flipping to the reverse, there's no way on Brunhilde, I'm not going there.

None of them really jumped out at me, the first pass-through. And when I came here yesterday evening, I was still scratching my head as to what I was going to do on the reverse. Mary clarified that a little bit for me, and my vote would have been for Number 5. I think it's a good design. But the problem is, too many feathers. You got a bird on the front, bird on the back. At least it's not an eagle on both sides. It does remind me somewhat of the victory stamp that was issued right after World

War II, it was something like that. I can't really remember. Been a long time since I collected stamps. But it's a nice design, and it's worthy of merit.

Number 9, I give the guy, or the person, the artist, an A-plus on theme. But I feel like it falls down on design. Basically the soldiers that left the United States at the beginning of the war left a rural economy. That's true. There was very much in the '30s a rural American economy. But what they came back to at the end of the war was anything but.

You'd had the emptying out of my home state, eastern, in particular eastern Kentucky. They'd gone to Detroit. We were a manufacturing nation after World War II, and that's what enabled us to lead the world out of the rubble of World War II. And to me, the elements of that design other than the bayonet just don't get it. and whereas had we creative in showing what the United States evolved into, I would have gone with that. I'm not going to vote for it.

That leaves me with flags, flags and more flags. Dean, I get it on the V nickel, but my

problem is, it looks like a V nickel, and I want to move on from that. I like Number 11. I don't like Number 12, because it looks like it's out of balance. I have troubles with the negative space on the left, and no negative space on the right or -- or less negative space on the right. I think when the artist put the palm leaf and the olive branch in there, in Number 11, he corrected that issue, and it makes a very nice design.

I also am drawn, and nobody's talked about it yet, to Number 13. I liked the idea of the flag going across the center of the coin and the V superimposed. It's appealing to me. So my votes are going to be spread between 11 and 13, and I'll give some folks back to Number 5, I believe it is.

MR. URAM: Thank you, Michael. Robin?
I'm sorry.

MS. SALMON: I like Number 1 for the obverse. I looked at it both symbolically, and design-wise, from the art standpoint. This eagle is in movement. It's an interesting composition. I like that you don't see the entire eagle, and that it

really encircles just that right side, but the olive branch coming across diagonally helps give interest to the design itself. I also like the historical reference to the great seal. I think it's important to have linkages that relate to something that actually did occur in 1945, now 75 years later. And for me, this obverse had most of the best things going for it.

My second choice is another eagle, it's Number 2, and I liked it also for many of the same things about Number 1, with the eagle coming in to this design, the movement, the diagonal eagle pointing toward the word Liberty, the eye goes straight to that. And I think they're both beautiful designs.

For the reverse, I like Number 1. And that's primarily because of the very strong V, and the strong 75, which is the whole point of the coin and the medal. Olive branches also create a beautiful element to that entire design. And the second choice for me was Number 13, with the waving flag. And one again the V being very strong in the center, but the flag behind it, giving the movement that I think makes

a very nice design. I like too that with this particular design, all of the lettering was encircling that. So those, those were my choices.

MR. URAM: Thank you, Robin. Dr. Brown?

DR. BROWN: Thank you, Mr. Chair. And I must say that I am pleased to hear the comments from my colleagues, because I can see that I am in store for a lot of education. I need to share with you all that as I looked at these designs, first and foremost I was impressed with them all. That may be a sense about how far I still need to grow.

At the same time, it seems to me that as a collector, and someone representing the public, I came upon, particularly in the aftermath of the birthday of Martin Luther King, I came upon a quote from Maya Angelou. And she say, I may forget what you said, I may forget what you did, but I will never get how you made me feel. And as I look at coins, it's how they make me feel that really motivates me. And in that sense, I love history, but I'm also looking at the coin that speaks for itself.

So if there's a lot of symbolism, then my concern is how it will land on the general public. It may land tremendously well with historians, it may land great with collectors, but how will it land with the public? Will they understand the symbolism? So it's with that understanding, and actually drive my opinion going forward, so I'd like to share that with you, so you understand the method to my madness.

In that respect, I must confess, when we were talking about Number, Obverse, or Number 1, and I was looking at the eagle. So from the eagle's standpoint, the eagle is looking left, because its right eye is on the -- away from you. So if the eagle is facing towards us, it's looking towards its left. Maybe from our standpoint, right. So sometimes when I see that description, I say to myself, is that anatomically correct? And that's my physician part of me, please forgive me.

So for me, I really did like Number 2, and I liked it because of the fact that I, too, having been on this earth for long enough, I really respect the eagle. And when I see a beautiful eagle like

that, it's sort of, gets more to me about the power of the eagle. With respect to the Item Number 4, I wondered about and it seemed to me that there would need to be a lot of marking, because the 13 stars. I'm not sure enough of the public, understands the significance of 13. And the Number 6, I do understand that my colleague about bird in the bush, and all that good stuff. But I'm not sure, members of the public, whose hand is that? And is that really the hand of a veteran, a military person? I'm not sure about that.

I agree with my college about the change in Item Number -- in Obverse Number 7. And I must confess that as much as I appreciate the symbolism of the doves, I too am, as someone who in fact is a Vietnam veteran, for the most part what I remember about that is not the peace, is actually the war. I must tell you that that's as a veteran, as I remember it.

And by the way, the model on the reverse that had the sword, for those who have been in the military, most non-commissioned officers are going to have a bayonet. It's not going to be only the

officers who have the actual sword. So when you talk about this, if you're going to talk about it, it needs to be viewed in the terms of the bayonet, if that goes forward, because most noncommissioned officers are going to hear it from that perspective.

I must confess that of the ones that I particularly prefer, having given you those comments again on the obverse, I probably do favor Number 2, correct, yeah, Number 2, and on the reverse I actually favor more Number 3. And Number 3 was because of the fact that I do agree that the -- there's an opportunity to talk with the public about, the war was on two fronts. And that symbolism just land with me, it doesn't seem like a heavy enough (indiscernible) for me to get it out to the public. So those are my comments, Mr. Chair.

MR. URAM: Thank you, Dr. Brown.

Dennis?

MR. TUCKER: Thank you, Mr. Chair. I struggled a bit with this portfolio. I struggled a bit with this portfolio, because I felt that the emphasis should be on the end of the war, rather than

on the war itself. And I was thinking in terms of a truism, where the end of war is essentially the same as the beginning of peace, right? And if we can accept that equation, then I would say that the United States has rightfully done a lot of the wonderful commemoration of the brave men and women, regiments, individuals, leaders, different veterans' groups who are -- who have been involved in World War II. But this program offers an opportunity to focus more on the end of war as defined as peace.

So a few notes that I made to myself as I was looking at the portfolio, and also kind of drawing form the writing of Dr. King, we might look at negative peace as being the absence of tension. Okay, that, that would simply be the end of war, you know? Peace accords are signed, and conflict ends, battle ends. But positive peace could be defined as the presence of justice.

And there was a lot of that, there was striving towards that at the end of World War II. And that would be seen in the trials of the Nazi leadership, the dismantling of the Japanese imperial

system, the establishment of NATO, the protection of refugees, the formation of Israel, and other aspects of the end of war that led to the presence of justice where it was absent before. And I don't see a lot of that kind of symbolism and anything really powerfully pointing in that direction from this portfolio.

The V for Victory, the United States Mint has used before, in the early '90s, for the 50th anniversary of the end of World War II commemorative coin program. We see it on the gold, the gold five-dollar coin, we see it on the half-dollar from that program. So but, so you see some of the challenges that I saw with the presentation of this portfolio.

Having said that, I can comment on the symbolism and designs as they've been presented. There are a lot of good designs here. Dr. Brown, I agree we always need to think of the general public, and how will that very large audience look at coins and medals that the Mint comes out with?

So let's look at the symbolism of the eagles. I think an eagle alone represents power and authority. It's been used that way back to the

ancient times. For that reason, I think Obverse 3 does not tell us enough. I mean, we have an eagle in flight. It is representative of power and authority, but it does not send as strong a message as the eagles in 1 and 2, which are carrying the olive branch, which represents peace.

I like Obverse 1. I think it's laid out very well. It's a nice design. It's very martial, it's very military. I think it speaks more about war, rather than peace, even though both elements are present within this design. When it comes to the swords -- well, let me backtrack. The dove -- the doves are well-done in some cases, but it's a very commonly-used symbol, and maybe a bit unimaginative.

For the swords, a sword -- there was actually a lot of discussion about the broken sword and the original peace dollar design back in the 1920s. A sword that is sheathed or unbroken has been put away in peace. A sword that's blunted or bent symbolizes mercy to a defeated foe. A sword that's broken implies deadly defeat, destruction. An officer

whose sword is broken, his sword is broken because he's been disgraced, somehow. He may have been disloyal to his king or to his country. So I don't think the -- I don't think the broken sword in any form is really a good symbol for this particular program.

The bayonet, the sword being beaten into a plowshare I think is a good concept, but I don't think it's executed perfectly. I don't think it really gets there. To me it almost looks like the bayonet is being plunged into the plow, or as if it's growing out of it. So it's hard to see which of those elements is really in ascendance, and which one has been defeated.

I like the Reverse 4, because it at least addresses the concept of liberation, which was a very important concept, you know, if you think about the end of the war, and the coming of peace. And I like the fact that it has a connection to the 1945 peace or victory medal. So I do think the Obverse 1 and Reverse 4 would resonate with a lot of our audiences, if we were to look at this as a mass-market

product.

As a writer, I would like to address the wording of these designs. First of all, I think that the wording should make it clear that this is a program about the end of war. If you look at, if you look at some of them right now, Obverse 1 as it stands, you might be confused. If you were to just be dropped onto Planet Earth from Mars, you might think that World War II lasted from 1945 to 2020. There's nothing that says that this is to mark the end of war.

A lot of, typically American coins that celebrate an anniversary have some sort of ordinal wording within them, they say centennial, they say 100th anniversary, tercentenary, or some other very specific wording that is spelled out. They typically don't use the hyphen. Sometimes they do, but it's rare. I'm thinking in particular of modern commemoratives, since the 1980s. So I might almost recommend that we have -- that we keep the dates, but use them more like they are in Obverse 2, Obverse 5, Obverse 7, places where it's, it doesn't appear to be a date range, from 1945 to 2020, unless we make it

clear that this is for the end of World War II.

I would love to see the word peace in there. I think that, I think we have an opportunity to tie this program to the centennial of the peace dollar in 2021. Either symbolically, or even from a sales and marketing side, they could be packaged together, because both programs would deal with the end of the two major global wars of this past century.

I think the use of the American flag , not to sound unpatriotic, but this was a global war. And the end of the war affected the entire world, not just the United States. And we have honored the United States involvement in the war in the past, with commemorative coin programs, with national medals. I think we have the opportunity to go above and beyond, and look at this as a global end of war.

So I apologize that these comments seem a little scattered, but those are some thoughts that I had. I do think that Obverse 1 and Reverse 4 would be a popular combination. Thank you, Mr. Chair.

MR. URAM: Thank you, Dennis. Sam?

MR. GILL: Thank you, Mr. Chairman.

When I thought about this particular -- these particular, this particular project, I thought more about the -- just what a momentous event it was when that war ended, and all of, collectively everybody here knew somebody, or heard of some story, or you had family involvement in this war. And it didn't matter if you fought in the war or not, you were involved in it one way or another, making things, or sacrificing, or whatever. And it was just such a tremendous event when it ended, and people were -- must have been so relieved, and thankful that it was over.

So I, I tried to go towards a more simple, traditional coin and medal, as I tend to do from time to time. Everybody's comments, by the way, is excellent, or are excellent, and much appreciated by me. But I went to the Obverse 3. I just liked it simple design. I thought it was elegant, very proud. And just, very, very traditional.

And then I went over to the Reverse, and I like Number 11, because I think it brought together the flag and the V. And then I like the palm branch and the olive branch together, and I think they

also pair better with the medal, to give it, the medal more detail. I love the mourning dove, by the way. I thought it was just beautifully done. And I was actually kind of done by that, but I went with the eagle instead, because I think that the eagle symbolizes victory more than the dove does. So those are my comments, Mr. Chairman.

MR. URAM: Thank you, Sam. Mary?

MS. LANNIN: Okay, as I was looking through this portfolio, I realized you could obviously take it many different ways. I'd like to talk about three coins in the obverse, actually four.

The first one was Number 1, which seems -- people seem to be commenting a great deal on. I was a little worried -- I need Jeannie's help here, who's the person that was so good with animals. That eagle looked a little sort of cut and paste to me. I wasn't sure that that's the position the eagle's claws should be in, in relation to the head at that particular point. So that bothered me a little.

I did like Eagle Number 2 very much, and then I'd like to talk about two of the doves.

Regardless of this bird in the hand, et cetera, and so forth, Number 6, I thought was -- showed emotion. It showed a human aspect. It showed a willingness for humanity to send forth peace. And so I liked it for that reason. Number, Dove Number 8, I was glad to see that Jeanne thought that this dove was particularly well-done. And I was looking at the rays of light from the sun coming out of behind this particular dove.

I was in turn the matching that, the rays of light up with what my favorite Obverse or Reverse was, which is Number 4. And it was my favorite for a number of reasons. For one thing, this to me shows the most correct version of what olives look like. I had an olive tree in my backyard in California for 30 years, and they grow down, they grow randomly. That is an olive branch. I also like to think because they used the word liberation, and that's what we're talking about. The end of the war symbolized liberation, and it was liberation for all.

I had a problem with the bayonet into plowshares. I just didn't particularly care for it.

I didn't care for any of the ancient helmets, which must be from a Greek civilization I'm not familiar with. And the other choice that the CFA made, which was Number 11, the palm branch and the olive branch on that don't exist in nature. There are too many leaflets on the palm branch, I believe, and olives don't grow so uniformly like that. And so that just, it just didn't work for me.

Another one I think would work well would be Number 13, because I like the flag going all the way across with the V on top of it. But I thought that a nice combination for peacetime, rather than the war aspect that the Mint has done so many of would be Number 8 with the rays of the sun, and paired with Number 4. Thank you.

MR. URAM: Thank you, Mary. Some final thoughts that I have as it regards to the program is that I too look at, what are we celebrating? Are we celebrating war? Are we celebrating peace? Are we celebrating victory? And I looked at the eagle on Number 1, and I think it is a little bit harsher than Number 2. So if I was going to go with the eagle

rendering, I'm leaning more towards Number 2, because it's just a little bit more peaceful. I think that even one of, someone brought that up a little bit earlier as well, but it's more on the peaceful side.

However, I'm really -- I really like Number 8, the dove. I love -- I like it for a couple reasons. I think that it's clean, I think that it symbolizes peace. I think once again what Dennis mentioned about the dating, I think that could be changed as well. I'd even like to see the rays a little bit higher. Maybe Joe could comment on that, as far as how it would make the left in the dove look. But I think it's clean.

And if you look at the planchet size from the drawing, in the book, look at Number 1, and look at Number 8 as well, and it would really make for a nice size for that planchet. And I too would pair the dove with Reverse Number 4. I like Reverse Number 4 because it tells the story and it has the symbolism, but it also has the rays of the sun on the other side. It's the continuum of the peace theme that you have on Obverse Number 8. So I'm looking at O8 and R4.

MR. WEINMAN: Jeannie?

MS. STEVENS-SOLLMAN: Yes.

MR. WEINMAN: I think they're going to try to email you a ballot, unless you --

MS. STEVENS-SOLLMAN: Yes, okay.

MR. WEINMAN: Are you on email?

MS. STEVENS-SOLLMAN: Yes, I am.

MR. WEINMAN: Otherwise if you want to short-circuit it, just feel free to send me an email, and I'll fill one in for you.

MS. STEVENS-SOLLMAN: Okay, just send the page to me, and I can do that.

MR. WEINMAN: Okay, we'll pull that up now.

MR. TUCKER: Mr. Chair?

MR. URAM: Yes, Dennis.

MR. TUCKER: Are we going to hear from Joe Menna before we?

MR. WEINMAN: Ah, good point.

MR. URAM: Yeah, I didn't mention about a couple of questions there. Would you like to add anything further to the discussion?

MR. MENNA: (indiscernible). As for the eagle, I'm not a committee member, I'm not (indiscernible), but I'm just going to comment on the ones that were most frequently commented on, just to give a (indiscernible) perspective. And people citizen the anatomy of the eagle on Number 1, and that's in error. I hate to say it like that.

And I don't see it as a warrior eagle, or a vicious eagle, I see him as an eagle bringing peace home, not taking war to someone else. He's carrying that olive branch home. And if you look at that downward slope of his wing, echoed by his leg. And then (indiscernible) you have the staccato rhythm of the three elements, counterpointed by the beautiful swoop of the olive branch, and then the arc of the text, I think it makes for a beautiful design.

Number 8, I hate to criticize one of our own designs, but I think you're looking at about two-thirds, at least two-thirds of a palette of negative space. And it's great that it's a dove, and it's going to be great that some people can identify what kind of dove it is. But other than people who

really have a very specific knowledge of dove anatomy, nobody's going to know that that's an American dove. So I just think the American symbolism on Number 1 was why I supported that.

And then for a number -- for the one with, the bayonet and the plowshare, and the (indiscernible) into plow, I think visually -- I think symbolically I dig it. And then it's probably the first time dig has ever been said at a community hearing. I dig it, and I like the way the leaf, and the bayonet, and the plow all work dynamically within the circle to make a very strong composition, that's all. Probably said too much, but I won't say so much next time.

MR. URAM: Jeannie?

MS. STEVENS-SOLLMAN: Yes, I'd like to just add to what Joe has mentioned. Number 1, Obverse Number 1, and also to help Mary out a little bit. And anyone else -- the wing, it's really looking at the top of the left wing of the bird. So if you could bring that circle around, you'd have the right wing way off from the coin.

But I like this very much because it was the top version of the bird, and then that leg is really coming out underneath the head, as it should. So to me, the anatomy is done correctly from this bird, very abstractly. So I think that this is, has a lot of merit to it. So I like the dove, because it does signify peace more than the eagle, even though the eagle is presenting olive branch (indiscernible). I don't know if that helps you, Mary, but --

MS. LANNIN: Thanks, it does, Jeannie.

MS. STEVENS-SOLLMAN: But I think that it's very important to understand that we're not looking at the under-part of that wing.

MS. LANNIN: Thank you.

MR. URAM: Thank you, Jeanne. Okay, would everyone please turn your scores in, if you have them completed, to Greg Weiman, and then let's take a 10-minute recess.

MR. WEINMAN: Thank you. Roger, did you send her -- Jeannie, did you receive a ballot?

MS. STEVENS-SOLLMAN: I received it, and I'm filling it out now, thank you.

MR. WEINMAN: Okay, excellent, thank you.

(Recess)

MR. URAM: Okay, I'd like to call our meeting back to order. Like to call on Greg for the information regarding out scores.

MR. WEINMAN: Hold one second. One second.

MR. URAM: Before we do that, I would like to -- Chair would like to recognize Dennis Tucker for a comment.

MR. TUCKER: Thank you, Mr. Chair. Simply because didn't it has been voiced publicly yet, I wanted to thank Secretary Minuchin, Director Ryder, and the leadership and staff of the Mint for using the Secretary's congressional authority, congressionally-authorized power to bring this program about. I think it's very important, and I'm glad that the Mint took that initiative. Thank you.

MR. URAM: Thank you, Dennis.

MR. WEINMAN: Okay, there are ten voting members today, (indiscernible), which means you

would need a -- for automatic recommendation, you would, we would need a score of I guess 15. And we have at least that for each of the obverse and reverse.

The voting came in as follows: for the obverse designs, Design Number 1 received thirteen votes. Design Number 2 received thirteen votes. Number 3 received six. Number 4 received six. Number 5 received two votes. Number 6 received six votes. Number 7 received one vote. Number 8 received sixteen votes, being the top vote-getter. Number 9 received seven votes. Number 10 received two votes.

Moving to the reverses, Reverse Number 1 received three votes. Number 2 received one. 3 received five. Reverse Number 4 received twenty-one votes, making it the top vote-getter. Number 5 received four votes. Number 6 received one. Number 7 received one. Number 8 received one. Reverse 9 received six, Reverse 10 received three. Reverse 11 received 13 votes. Reverse 12 received two. Reverse 14 received nine, and Reverse 14 received one vote.

So by default, the committee's

recommendations would be -- is Obverse Number 9 and Reverse Number 4 unless there is a motion -- I'm sorry. Obverse Number 8, sorry, Obverse Number 8 and Reverse Number 4 unless there was a motion to the contrary.

MR. TUCKER: May I make a motion?

MR. URAM: Dennis, go ahead.

MR. TUCKER: Let's see here. Could you bring up Obverse 8 again, please? I'm looking specifically at the words and dates that are used here, and their positioning. And I would like to move that we expand the legend World War II to End of World War II. This is not the wording of my motion, I'm just thinking out loud, if that's acceptable.

But I would almost think that that would need to go below Liberty and maybe, even given, be given more weight than Liberty, and then the date range go along the bottom perimeter.

MR. URAM: Dennis, what if the 1945 and 2020 were on the left and the right of World War II? To (indiscernible) define it?

MR. TUCKER: I think that would work.

I --

MR. URAM: Or if you wanted -- well, but you also could eliminate it. Doesn't that reverse have -- it says 75th anniversary.

MR. TUCKER: It odes, but without the date range.

MR. URAM: But without the date.

MR. TUCKER: Yeah, so I don't think they compete at all.

MR. URAM: No, but I was going to say, you could almost eliminate it, or stack it on the left side. You could stack.

MS. LANNIN: But that messes with the sunrise.

MR. URAM: Yeah, messes the design, it does.

MR. TUCKER: Yeah, I don't --

MR. URAM: It has to be perimeter.

MR. TUCKER: I want to be careful not to get into design by committee, as I've always been warned. But I think the most important part to me would be to have the inscription expanded to End of

World War II, rather than just World War II.

MR. WEINMAN: Maybe you can make your motion more general, about the concern with the inscriptions, and maybe ask the Mint to take that in consideration.

MR. TUCKER: So I would move to have the Mint modify the language and position of the inscriptions on the obverse at its discretion?

MR. WEINMAN: To meet what objective?

MR. URAM: To define --

MR. TUCKER: To meet the objective of making it clear that this program celebrates the end of World War II, rather than just the war itself.

MR. WEINMAN: Okay, that's your motion.

MR. URAM: Can I have a second?

MS. LANNIN: Second.

DR. KOTLOWSKI: Second.

MR. URAM: All those in favor -- yeah, further discussion? Dean?

DR. KOTLOWSKI: I wonder if we could be a little more precise, and go with what you initially said, Dennis, and specifically recommend that a

phrasing of End of World War II appear, and the placing of it at the discretion of the Mint.

MR. WEINMAN: That's a friendly amendment, up to Dennis to accept or not.

MR. TUCKER: I'm amenable to that friendly amendment.

MR. URAM: Robert?

MR. HOGE: It seems to be a little bit redundant to have the word liberty on one side and liberation on the other. Not that they're opposed to each other, but this makes it seemingly a bit more wordy than it might need to be.

MS. LANNIN: No, I like the word liberation. That's one of the things that drew me to this.

MR. URAM: But Liberty is probably mandated, right?

MR. MORAN: It is.

MR. WEINMAN: On a coin, yes.

MR. MORAN: But on a coin, it's a mandatory inscription.

MR. WEINMAN: Yeah, you can't get rid

of it.

MR. URAM: Any further discussion? If not, I'll take a note on the motion that's presented, seconded by Dr. Dean. All those in favor, signify saying aye.

MULTIPLE SPEAKERS: Aye.

MR. URAM: Jeannie?

MS. STEVENS-SOLLMAN: Aye, aye.

MR. URAM: Okay.

MR. WEINMAN: Motion carries.

MR. URAM: Motion carries, thank you.

ONE technical question, I think I brought it up during my discussion on Obverse Number 8, where the raise, could be at the Mint's discretion to also look at that. I don't think you need a motion on it, but I think the raise could go a little bit higher, to reflect that there's a lot more lift to it. So just, just some thought there, okay. Okay, we're going to move along. Thank you, everyone, for that.

So our next line, we'll open the floor for the CCA members of discussion of general topics. And beginning with this meeting of the CCAC, there

will be time for discussion of general numismatic topics. Some of these topics include submissions from the general public through our website, or from ideas that other CCA members, or CCA members would like to explore further.

There's a group -- as part of the duties as members of the -- under Section 5135 of Title III, United States Code specifically says this, to advise the Secretary of the Treasury with regard to events, persons, places, and advisory committee recommends be commemorative by the issuance of commemorative coins, in each of the five calendar years, succeeding the year in which the commemorative coin designation is made, the mintage level for any commemorative coin, and proposed design for commemorative coin.

So for today's discussion, the CCAC will be consideration ideas that came from the general public through our website. The first idea up for discussion in the series regarding presidential pets. The second idea is a butterfly series which could be expanded more broadly to insects. And the third idea

is themes that reflect personal life. And that is being of hunters, craftsmen, drivers, people with loss and grief, and people who show amazing skills.

So I'll open this up for discussion. We get many of these in, Greg and Jennifer, and we review them. And not that we can do all of them, but these were two that really came to the top in the last go-round. And so I'll open it up for general discussion. And the reason I read that section to you is because when we did the annual report, if we don't discuss this in a public meeting, there's no real way for us to convey this to the secretary and Congress.

So it's really important that we have a brief discussion on a couple thoughts. Would anyone like to go first on the first topic, which was the suggestion of presidential pets? Which I thought was a good one. Dean? Dr. Dean?

MR. KOTLOWSKI: Thank you, Mr. Chairman. You saw me moving the microphone over here. You know something, you know that I'm a presidential historian, and you're going to see that on full display here.

MR. URAM: Well, I said, I said --

MR. KOTLOWSKI: Yeah, you're looking also at me whilst I was talking about this.

MR. URAM: And I would suggest to Dennis, I said, I'll do the book on the pets, too. We'll have the book, the coins, the whole --

MR. KOTLOWSKI: Well, you know what, I first of all want to start out as a presidential historian saying a small topic that I'm working on right now, I'll email you all this, because it fits in with what we're doing here, in a way.

So I'm doing a chapter on the mourning and the memorialization of Herbert Hoover, who you don't think as being mourned or memorialized. And it turns out there's something called the Citizen's Stamp Advisory Committee, which is much older than ours, our counterpart here. So with the support -- just a real brief story about the value of these committees, even when something is not accepted, the Hoover family, or the architect of the Hoover grave came up with a stamp design to memorialize Hoover. And the local Congressman loved it, and I'll share it with you. And

the citizen's Stamp Advisory Committee said it was not appropriate.

They were disappointed, but the stamp that was designed actually better served the idea of memorializing Hoover, and getting you to think of him as more than a failed Depression Era president, which would have served the larger goal of the family. So sometimes the recommender, they stimulate a great conversation. They don't really get what they want or what they think they want, but there's a larger purpose that gets served.

And I want to applaud Mr. Martinez for getting my judices going and my thought processes going about presidential pets. And I think the pictures where are very nicely drawn, and I think it is an interesting concept on the surface. Can almost see where I'm going to be going with this. And I do want to -- again, I want to reiterate and thank the public for bringing this to our attention.

I'm going to start out with the argument, and what I know the least about. So I'm going to go where I'm the weakest, which is the

market. I don't see a market here for this. And I'll tell you why. I'm not a pet owner, but I know enough about dogs, I think there are probably better ways of reaching pet owners in America, especially the dog owners. Maybe we can do a series of let's say 25 different countries, with 25 different dog breeds that we got from, you know, one dog breed per country, something along those lines.

I can speak with some authority about what I will call the presidential crowd, and I mean an academic group, and a kind of popular history group, and a presidential sites group. I'm not just a history professor, history writer, I've visited the homes or sites of 40 different U.S. presidents, and I can tell you, there's not much there about presidential pets. So I don't think the presidential folks are immensely interested in pets.

And what I would argue to all of you is that presidential pets are really ancillary to the presidency, and to the wider culture. Now, you're probably thinking, well I remember Fala, and I remember Millie, what are you talking about? Those

are only a few examples. How many of you remember Algonquin? That was the pony of the Theodore Roosevelts, okay?

How many of you remember Debbie and Billie? These were the presidential hamsters of the Kennedy administration. There was a mass murder of them in the White House. They ate their young, and Debbie killed Billie. And somebody actually asked Peter Salinger about it, Helen Thomas, what happened to the hamsters? Uh, I can't tell you about that, are you really interested?

And then, so him and her, it's interesting in here. The question isn't for Lyndon Johnson, who let the dogs out, but who was minding the dogs? Because to lose one beagle, to paraphrase Lady Bracknell, could be considered an act of misfortune. To lose two of them -- they both died on the White House lawn -- would be considered an act of carelessness, right?

So our presidents haven't been always very good stewards of their pets. It's a sad story. Not always. In a lot of cases, the presidents had

used the pets for political purposes, for organizing purposes, to humanize themselves. There's a picture, that the staff of Herbert Hoover said, you know, he looks a little stiff, let's get him a dog. He helped save the people in Belgium, it was a Belgian Shepherd. And there's a picture of Hoover standing, looking at you, and the dog is shaking hands, and it is so contrived.

So there's a lot here that's kind of interesting, and not always in the kind of positive, aww shucks, it's cute kind of way. Look, I don't want to be the, the phrase was used, a wet blanket. I don't want to be that guy who spoils everyone's fun here. Because there is a kind of aww, this is a kind of cute, but again, it's very ancillary, it's very marginal to the presidency.

Presidents have used this as a way of quote-unquote "humanizing" themselves. Classic example here is Richard Nixon. You know, I mean, we could do a coin, in theory, with Richard Nixon on one side for the head, and Checkers, who was not in the White House, but a Checkers speech, that was a very

divisive thing, and it used to be used for any politician after Nixon's 1952 speech, who had to explain their financial difficulties.

And I wonder if that's the -- so the other thing is the unevenness of these presidents. And again, I'm going to touch some raw nerves here. Some of our least important, according to professional historians, who we should listen to more than we do, some of our least important presidents have been our most pet-friendly presidents.

The classic example is Calvin Coolidge, who I have some fondness for. He had a menagerie in the White House. Does anyone ever -- has anyone ever heard of Rob Roy? That was the white collie in the painting with Grace Coolidge. But the more famous one was Rebecca.

MS. LANNIN: The racoon.

MR. KOTLOWSKI: The raccoon. So there is a cuteness, and you can do this in a way -- Theodore Roosevelt, very significant president, again another menagerie. Truman, very significant, no pets. I mean, he had a dog, he gave it away, essentially.

So, and it's difficult. With Nixon, what the public would remember, if you're thinking about like, the presidency, and people who are at least tangentially above, you're going to think of Checkers. Nobody's going to think of King Timahoe. That was the dog he had in the White House, who his critics said didn't like him, but he actually did like him. So again, the controversy.

And then the Clintons were cat people. They came in with Socks. Around the time of impeachment, he gets this chocolate lab, Buddy, and I remember people calling that the impeachment dog. And that, you know, I could go on and on with this. I think it's an interesting story. I think you can see it unfolding, like it's a category on Jeopardy, Parade Magazine, a human interest story. I'm kind of outlining what might be a scholarly article, with the earth-shattering conclusion that presidents have used pets for kind of this humanization and political advantage.

Again, my colleagues in academia wouldn't be tremendously impressed. So I would be

curious to see if anybody agrees with me about this.

MR. URAM: Well, I'll say you haven't thought about this much. I've never even thought of - - I just looked at it from the surface saying kids would love it. And so I wasn't looking at it totally from the presidential side, so I was looking at it from the first layer. But thank you for all -- for that, that's very interesting. Never knew some of that history, but thank you. Mary?

MS. LANNIN: Okay, I agree with Dean. Coin collectors are somewhat obsessive, as some of us can attest to. If a president didn't have a dog, you have an incomplete series. And so that alone was what bothered me about that. I've had dogs my whole life, so that part of it appeals to me. But what if we wanted to put the presidential goldfish, just to complete a series? It just didn't seem --

MR. URAM: Maybe a turtle.

MS. LANNIN: Presidential gerbil, there we go. It seemed like a really nice idea. The young lady's drawings are really quite nice, but it's a made-for incomplete series. The series that I thought

was really pretty interesting was doing something on butterflies, which are really uplifting. I believe they can be found in all 50 states. They're colorful. I don't know about colorization of these, but that's certainly something that each state can look at and think oh yeah, that's mine, that's Alabama, that's Minnesota, or that's Alaska.

MR. URAM: And you can tie it in with flowers.

MS. LANNIN: And you can tie it in with flowers. And it's hard not to like a butterfly. So I thought that that was a very interesting thing to note. That's all I got to say.

MR. URAM: Okay, thank you. Any other comments on either of those subjects? Go ahead, Dennis?

MR. TUCKER: I would quickly comment on the dogs concept. I am a dog person, I'm a cat person. Americans spend billions and billions of dollars on their pets every year. They buy books, they buy -- Tom, you contribute to that effort as well.

I remember anecdotally, one time I was telling some children at an ANA show, we were talking about symbolism on ancient coins, and how the ancient city-states would use an eagle, or an owl, or a turtle, or whatever represents their city. And so I asked the children, what would you put on a coin if you were designing a coin for yourself or your family? And I said, I might put some beagles on a coin, because I love beagles, I've had beagles for several years.

And this one little girl, her eyes lit up. And I thought, what did I just say? She was so excited. And she said, I have a beagle, I would love to put my beagle on a coin. And it just clicked with her, and a lot of the kids started talking about that. And they were very excited, it was very charming. And I think -- I think that is an important audience, to think of the people who will be charmed by such a concept.

No offense, Dean, I understand everything you're saying about the historical side, and the difficulties of representing everyone, which

would probably -- which would not be possible. So maybe, maybe you choose five historical presidents, five democrats and five republicans, or however it works out. And then just have a -- you know, the Mint would figure out how to make it work.

I want to commend Mr. Martinez for bringing a, what I think is a fun idea to the Mint. Probably not a quarter-dollar program. But certainly, Americans are connected to animals and pets, so maybe it has some promise as a national medal program.

MR. URAM: And I think the comment there about 70 percent is noticed there, and so forth. So you know, obviously we're just discussing, no more than that. So Dean, once again?

MR. KOTLOWSKI: Dennis, you know as I thought of this, gain, I didn't want to completely write this off. But I do want to write the idea you just said to us off. I would send this over to the Stamp Committee, and see if they could get a block of nine stamps, you know, and do Rebecca the Raccoon, and maybe get people to think that there actually were pets in the White House. And use it as a backdoor way

of getting kids to think about presidents.

I think that might be a -- I don't even have my microphone on, but I supposed folks heard me. I thought it would work better as a stamp, but I do love the butterfly idea, especially now that we can colorize coins.

MR. URAM: Okay, thank you. Any other comments?

MS. SALMON: Yeah, (indiscernible) why can't it just be dogs?

MR. URAM: Yeah, we could just do dogs, yeah. I think that's part of some of the discussion that's occurring, so that could be, right, right.

MS. SALMON: (indiscernible) dogs.

MR. URAM: Right, I think the director had brought that up.

MR. MORAN: You could just do cats.

MS. LANNIN: See? Here we go.

MR. URAM: How about dogs and cats?

MS. STEVENS-SOLLMAN: Hello, Tom?

MR. URAM: Yes, Jeanne?

MS. STEVENS-SOLLMAN: Oh, good. I

wasn't sure if I was connected. But I'm enjoying this dialogue very much, but I need to weigh in just a tad that I do think it's a great idea, and I sort of, as an animal person, I think it is an important direction to take with children, because they do identify with it so much.

And I think it's wonderful that the animals do humanize the presidents, whether they're good stewards of the animal or not, it's the fact that they have it in the White House. And I think there's a lot of history that can be brought to the public, through a short, probably a short program with the presidential animals.

And I do think it's an important thing, and thank you, Mr. Martinez for bringing this to us, I think it's a great idea. And the butterflies also, thank you.

MR. URAM: Thank you, Jeannie. You know, I'm thinking pets of the CCAC members myself. Any other discussion? Okay, with that, like I said every meeting we're going to try and address some of the public recommendations as well as some of the mail

that we get in that we can bring forward.

So with that, I would like to remind everyone of our next meeting, which will be March 10th and 11th, and if there's no other business to come before the CCAC today, I'd like to have a motion to adjourn.

MS. LANNIN: So moved.

MR. KOTLOWSKI: Second.

MS. STEVENS-SOLLMAN: Second.

MR. URAM: All those in favor signify saying aye?

MULTIPLE SPEAKERS: Aye.

MR. URAM: Opposed? Thank you all.

MR. WEINMAN: Thank you.

MR. URAM: Barbara, are you still on?
No, she's off, okay.

(Whereupon, at 1:48 PM, the proceeding was concluded.)

CERTIFICATE OF NOTARY PUBLIC

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

NATALIA THOMAS

Notary Public in and for the

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SONYA LEDANSKI HYDE