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CCAC Public Meeting

Moderated by Dr. Lawrence Brown

Tuesday, October 24, 2023

10:01 a.m.

The U.S. Mint

801 9th Street Northwest

Washington, DC 20220

Reported by: Matthew Yancey

JOB NO.: 6043314

A P P E A R A N C E S

List of Attendees:

Dr. Lawrence Brown, Representing the General
Public and Chairperson of the CCAC

Jennifer Warren, Director of Legislative and
Intergovernmental Affairs and Liaison to the CCAC

Arthur Bernstein, Representing the General Public

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

Kellen Hoard, Representing the General Public

Dr. Christopher Capozzola, Specially Qualified in
American History

John Saunders, Recommended by the House Minority
Leader

Mike Moran, Recommended by the Senate Majorite
Leader

Darla Jackson, Specially Qualified in Medalllic
Arts or Sculpture

Greg Weinman, Senior Legal Counsel and Counsel to
the CCAC

Michael Costello, Manager of Design and Engraving

Megan Sullivan, Senior Design Specialist

1 A P P E A R A N C E S (Cont'd)

2 List of Attendees (Cont'd):

3 Roger Vasquez, Senior Design Manager

4 Pam Borer, Design Manager

5 Donald Scarinci, Recommended by the Senate

6 Minority Leader

7 Dennis Tucker, Specially Qualified in Numismatics

8 Dr. Peter van Alfen, Specially Qualified as a

9 Numismatic Curator

10 April Stafford, Chief, Office of Design

11 Management

12 Boneza Hanchock, Design Manager

13 Russell Evans, Design Manager

14 Sukrita Baijal, Design Manager

15 Brendan Tate, Senior Government Affairs

16 Specialist, Office of Legislative and

17 Intergovernmental Affairs

18 Mike White, Office of Corporate Communication

19 Don Ferencz, Son of Benjamin Ferencz

20 Michelle Duster, Great-Granddaughter of Ida B.

21 Wells

22 Daniel Duster, Great-Grandson of Ida B. Wells

1 A P P E A R A N C E S (Cont'd)

2 List of Attendees (Cont'd):

3 Shannon Browning-Mullis, Executive Director of
4 Juliette Gordon Low Birthplace

5 David Rubin, Son of Dr. Vera Rubin

6 Karl Rubin, Son of Dr. Vera Rubin

7 Allan Rubin, Son of Dr. Vera Rubin

8 Jean Milbern, Mother and Executor of Stacey Park
9 Milbern

10 Joel Milbern, Father of Stacey Park Milbern

11 Jessica Milbern, Sister of Stacey Park Milbern

12 David Milbern, Brother of Stacey Park Milbern

13 Kristie McNally, Deputy Director, United States

14 Mint

15 Paul Gilkes, Amos Media Coin World Senior Editor

16 Mike Unser, Founder and Editor CoinNews Media

17 Group

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

2 MS. WARREN: Good morning. This is
3 Jennifer Warren, the liaison to the CCAC. Those that
4 are attending remember, this, unless you are a
5 liaison, is listening only. So your mics are closed
6 off. And we will be starting. It is 10:01. And
7 Dr. Brown, I will hand it off to you.

8 DR. BROWN: Good morning, everyone.

9 MULTIPLE SPEAKERS: Morning.

10 DR. BROWN: I call to order this
11 meeting of the Citizens Coinage Advisory Committee for
12 Tuesday, October 24, 2023, at 10:01 a.m. This is the
13 first day of a two-day public meeting. Today's
14 session is scheduled to run approximately until 4:30
15 p.m., at which point, the CCAC will recess and --
16 recess until tomorrow's session that is scheduled to
17 begin promptly at nine o'clock tomorrow morning.

18 I would like to remind the public, who
19 are participating via phone, that this is a listening-
20 only meeting. And we ask that you please mute your
21 microphones.

22 Before we begin, I want to introduce

1 the members of the committee. Please, members,
2 respond "present" when I call your name.

3 Arthur Bernstein, representing the
4 general public.

5 MR. BERNSTEIN: Present.

6 DR. BROWN: Dr. Harcourt Fuller,
7 recommended by the speaker of the House.

8 Is Dr. Fuller online?

9 MS. WARREN: Yeah. He's online.

10 DR. BROWN: Dr. Fuller, are you there?

11 MS. WARREN: Harcourt, you're muted.

12 DR. BROWN: I'm going to move forward.

13 MS. WARREN: Okay.

14 DR. BROWN: Kellen Hoard, representing
15 the general public.

16 MR. HOARD: Present.

17 DR. BROWN: Dr. Christopher Capozzola,
18 specially qualified in American history.

19 DR. CAPOZZOLA: Present.

20 DR. BROWN: John Saunders, recommended
21 by the House minority leader.

22 MR. SAUNDERS: Present.

1 DR. BROWN: Mike Moran, recommended by
2 the senate majority leader.

3 MR. MORAN: Present.

4 DR. BROWN: Darla Jackson, specially
5 qualified in medallion arts or sculpture.

6 MS. JACKSON: Present.

7 DR. BROWN: Donald Scarinci,
8 recommended by the Senate minority leader.

9 MR. SCARINCI: Present.

10 DR. BROWN: Dennis Tucker, specially
11 qualified in numismatics.

12 MR. TUCKER: Present.

13 DR. BROWN: Dr. Peter van Alfen,
14 specially qualified as a numismatic curator.

15 DR. VAN ALFEN: Present.

16 DR. BROWN: I am Lawrence Brown,
17 representing the general public and proud to be the
18 chair of the CCAC.

19 I believe we have a quorum. We do.
20 The agenda for today's session includes the following.
21 Approval of the minutes and the letter of the
22 secretary from the April 18, 2023, meeting. Swearing

1 in of Dr. Christopher Capozzola to the CCAC. Review
2 and discussion of the candidate designs for the
3 Benjamin Ferencz Congressional Gold Medal. And review
4 and discussion of the candidate designs for the five
5 2025 American Women Quarters.

6 DR. FULLER: Oh --

7 DR. BROWN: Dr. Fuller, I believe
8 that's you?

9 DR. FULLER: I'm present.

10 DR. BROWN: Thank you, sir.

11 Before we begin our proceedings, I ask
12 the U.S. Mint Liaison to the CCAC, Ms. Jennifer
13 Warren, if there are any members of the press who have
14 remotely signed in for this public meeting?

15 MS. WARREN: Thank you, sir.

16 And Paul Gilt, from Amos Media Coin
17 World, senior editor; and Mike Unser, founder and
18 editor of Coin News Media Group.

19 DR. BROWN: Thank you so much.

20 For the record, I would like to also
21 confirm the following U.S. Mint staff attending the
22 meeting today. Please indicate "present" after I have

1 called your name.

2 Deputy Director Kristie McNally.

3 MS. MCNALLY: Present.

4 DR. BROWN: April Stafford, chief of
5 the Office of Design Management.

6 MS. STAFFORD: Present.

7 DR. BROWN: Megan Sullivan, senior
8 design specialist.

9 MS. SULLIVAN: Present.

10 DR. BROWN: Roger Vasquez, the senior
11 design manager.

12 MR. VASQUEZ: Present.

13 DR. BROWN: Pam Borer.

14 MS. BORER: Present.

15 DR. BROWN: Russel Evans, design
16 manager.

17 MR. EVANS: Present.

18 DR. BROWN: Boneeza -- Boneza -- I'm
19 sorry. I always mess up that name. Boneza Hanchock.

20 MS. HANCHOCK: Present.

21 DR. BROWN: Sukrita Baijal.

22 MS. BAIJAL: Present.

1 DR. BROWN: Mike Costello, manager of
2 design and engraving.

3 MR. COSTELLO: Present.

4 DR. BROWN: Jennifer Warren, director
5 of legislative and intergovernmental affairs, and
6 liaison to the CCAC.

7 MS. WARREN: Present.

8 DR. BROWN: Greg Weinman, the senior
9 legal counsel, and counsel to the CCAC.

10 MR. WEINMAN: Morning. Present.

11 DR. BROWN: Brendan Tate, senior
12 government affairs specialist, Office of the
13 Legislative and Intergovernmental Affairs.

14 MR. TATE: Present.

15 DR. BROWN: And Mike White, Office of
16 Corporate Communication.

17 MR. WHITE: Present.

18 DR. BROWN: Thank you.

19 And finally, I just want to note for
20 the record that we will be joined later on the call by
21 the liaisons for the Benjamin Ferencz Congressional
22 Gold Medal. That includes Don Ferencz, the son of

1 Benjamin Ferencz.

2 Also, we will be joined by the
3 following liaisons for the 2025 American Women
4 Quarters Program that includes: Michelle Duster, the
5 great granddaughter of Ida Wells; and Daniel Duster,
6 the great-grandson of Ida Wells, for the 2025 Ida B.
7 Wells American Women's Quarter.

8 We will also be joined by Shannon
9 Browning-Mullis, the executive director of the
10 Juliette Gordon Low birthplace for the 2025 Juliette
11 Gordon Low American Women's Quarter.

12 We will be joined by David Rubin, Karl
13 Rubin, and Allan Rubin, who are the sons of Dr. Vera
14 Rubin, for the 2025 Dr. Vera Rubin American Women's
15 Quarter.

16 Jean Milbern, the mother and executor
17 of Stacey Park Milbern; as well as Joel Milbern, the
18 father of Stacey Park Milbern; and Jessica Milbern,
19 the sister of Stacey Park Milbern; and David Milbern,
20 the brother of Stacey Park Milbern, for the 2025
21 Stacey Park Milbern American Women's Quarter.

22 And finally, we'll be joined by Donald

1 Felder, who is the cousin and executor of Althea
2 Gibson, for the 2025 Althea Gibson American Women's
3 Quarter Program.

4 I'd like to begin with the Mint to find
5 out: are there any other issues that need to be
6 addressed at this time?

7 Hearing none, the first order of the
8 business for this committee is to review and the
9 approval of the CCAC minutes, and the letter to the
10 secretary of the Treasury from our public meeting on
11 April 18, 2023.

12 Are there any comments?

13 Hearing none, is there a motion to
14 approve the minutes?

15 MR. BERNSTEIN: This is Arthur
16 Bernstein. I move approval.

17 DR. BROWN: Is there a second?

18 DR. VAN ALFEN: Peter van Alfen,
19 second.

20 DR. BROWN: Okay. Are there any other
21 objections to the motion?

22 Hearing none, all those in favor

1 signify by saying "aye."

2 MULTIPLE SPEAKERS: Aye.

3 DR. BROWN: All those who disapprove?

4 It sounds that motion is unanimous.

5 The second order of business is the
6 introduction and swearing-in of the newest member of
7 the CCAC, Dr. Christopher Capozzola.

8 Dr. Capozzola was appointed on May 29,
9 2023, as a new member specially qualified in American
10 history. He is a professor of history and senior
11 associate dean for Open Learning at the Massachusetts
12 Institute of Technology. At MIT -- as we -- those of
13 us who, in fact, really -- familiar with MIT -- he
14 teaches courses in political and legal history, war
15 and military, and history of internal migration.

16 Deputy Director Kristie McNally will,
17 in fact, administer the oath of office to the doctor.

18 Deputy Director?

19 MS. MCNALLY: My day is successful, as
20 I did not trip on all these cords, so --

21 All right. At this time, I would like
22 to officially welcome Dr. Christopher Capozzola to the

1 Citizens Coinage Advisory Committee.

2 To expand on what Dr. Brown has already
3 mentioned about Dr. Capozzola, in 2018 as a professor
4 at MIT, he received the Mac Vicar Faculty Fellow,
5 which is MIT's highest honor for undergraduate
6 teaching.

7 Additionally, Chris is active in public
8 history. During the centennial of the first World
9 War, he co-curated The Volunteers: Americans Join
10 World War I, 1914 to 1919, a multi-platform public
11 history initiative.

12 He currently serves as an academic
13 advisor to the Filipino Veterans Recognition and
14 Education Program. In his current role at MIT, he
15 oversees MIT Open Learning, online educational
16 offerings for learners on campus and around the world,
17 including: OpenCourseWare, MITx, and MicroMasters, as
18 well as the Digital Learning Law, Digital Learning in
19 Residential Education, and MIT Video Productions.

20 Dr. Capazzola, I now have the honor of
21 administering the oath of office to you. With this
22 oath, you will assume the position on the CCAC as the

1 member specifically qualified in American history. By
2 doing so, you will join a very select and prestigious
3 group of individuals invested in U.S. coins and
4 medals.

5 Dr. Capozzola, please raise your right
6 hand and repeat after me.

7 I do solemnly swear that I will support
8 and defend the Constitution of the United States
9 against all enemies, foreign and domestic.

10 DR. CAPOZZOLA: I do solemnly swear
11 that I will support and defend the Constitution of the
12 United States against all enemies, foreign and
13 domestic.

14 MS. MCNALLY: That I will bear true
15 faith and allegiance to the same.

16 DR. CAPOZZOLA: That I will bear true
17 faith and allegiance to the same.

18 MS. MCNALLY: That I take this
19 obligation freely without any mental reservation or
20 purpose of evasion.

21 DR. CAPOZZOLA: That I take this
22 obligation freely without any mental reservation or

1 purpose of evasion.

2 MS. MCNALLY: And that I will well and
3 faithfully discharge the duties of the office on which
4 I am about to enter, so help me God.

5 DR. CAPOZZOLA: And that I will well
6 and faithfully discharge the duties of the office on
7 which I am about to enter, so help me God.

8 MS. MCNALLY: Okay. And that's it.
9 Dr. Capozzola, congratulations and welcome to the
10 Citizen's Coinage Advisory Committee. We look forward
11 to welcoming you -- or working with you, and I will
12 invite you to say a few words. And hopefully -- if
13 you want to or if not.

14 DR. CAPOZZOLA: Yes, sure.

15 MS. MCNALLY: Okay. Congratulations.

16 DR. CAPOZZOLA: Thank you.

17 MS. MCNALLY: Thank you.

18 DR. CAPOZZOLA: I will be brief. And
19 both for those of you in the room who I have met and
20 those who are online, who I welcome to this, I really
21 appreciate the opportunity to serve this committee and
22 to serve the American public.

1 As you've gathered, I have a passion
2 both for American history and for where scholarly
3 research into American history intersects with the
4 public passion and the public commitment to the
5 preservation of our heritage and the sharing of it
6 with future generations. I think the CCAC is a
7 valuable vehicle for doing that work, and I look
8 forward to being with you in the future. Thank you.

9 DR. BROWN: First, please allow me to
10 also add my congratulations and welcome to you on
11 behalf of the CCAC.

12 Before we move on to review the
13 candidate designs for the first portfolio, I would
14 like to take a -- just a few minutes and provide some
15 updates, since the CCAC has not met since April.

16 First and foremost, I would like to
17 thank members of the public, and the numismatic
18 community, for the suggestions received via the CCAC
19 email address, info@ccac.gov.

20 While only three of the eleven members
21 of the CCAC came through the door of a Treasury
22 secretary appointment as representatives of the

1 general public, all of the CCAC members share with me
2 the importance of lending an ear to the questions,
3 ideas, and suggestions of the public and the Americans
4 who support our beloved hobby.

5 Second, another vehicle for obtaining
6 invaluable ideas and feedback is attendance of the
7 CCAC during forums held by the numismatic community.
8 One such forum was held during the American Numismatic
9 Association meeting that was held at the World's Fair
10 of Money on August 9th in Pittsburgh, Pennsylvania.

11 I've asked four of the CCAC members,
12 four of the seven who participated, to share, within
13 two minutes, their experience and value of that
14 experience. Let's begin with Donald Scarinci.

15 MR. SCARINCI: I'm sorry, what was the
16 question?

17 DR. BROWN: The experience at the CCAC
18 forum In Pittsburgh.

19 MR. SCARINCI: Oh, in Pittsburgh.

20 DR. BROWN: In two minutes.

21 MR. SCARINCI: Two minutes. Oh, I
22 can't do anything in two minutes.

1 But yeah, it was a -- I think we
2 achieved a lot in Pittsburgh, reaching out to
3 collectors. I was at several of the panels and panel
4 discussions, and they were well attended. There was
5 discussion about the CCAC on the -- floor following
6 the panels.

7 And I think special kudos go to the
8 director, who personally stayed signing things. And,
9 you know, I think I just was in awe of, you know, of
10 her attention to collectors. And I think that her
11 introduction to that universe was a smashing success,
12 beyond any previous director.

13 I think she really made a statement,
14 you know, among the collecting community; that she
15 listens, that she's engaged, and, you know, I'm very
16 proud. I'm very proud of my director.

17 DR. BROWN: Thank you so much.

18 Let's move on to hear from Dennis.
19 Dennis Tucker.

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

21 I think it's very important for the
22 CCAC and the Mint and the Treasury Department to have

1 the confidence of the American public, and these types
2 of public engagement hobby meetings are very important
3 to that end.

4 We have to show transparency. We have
5 to communicate with the public and with the media. We
6 have to demystify the process of what we do and why we
7 do what we do, and that leads to a sense of inclusion.
8 We want the American public to know that they can have
9 a voice in the process of coin design, coin themes,
10 and what they're able to spend and collect. And I
11 think that it's very encouraging to see this type of
12 CCAC participation with the public in these forums.

13 DR. BROWN: Thank you so much. Thanks.
14 That was heartfelt. We really appreciate that.

15 Onto, now, Arthur Bernstein.

16 MR. BERNSTEIN: This is Arthur
17 Bernstein.

18 I was honored to be part of the panel,
19 which just spoke at the convention. The meeting was
20 well attended. We had a large audience, and each one
21 of us spoke about one particular design that we have
22 championed, that we have focused on.

1 And I was grateful that the Mint had
2 provided large -- like we have in this room today as
3 well. I thought that really helped facilitate the
4 presentation. And everything about it was a terrific
5 experience, other than Kellen's joke about the age of
6 some of the committee members.

7 DR. BROWN: Lastly, but not least,
8 we'll hear from Kellen.

9 MR. KELLEN: No. I want to thank the
10 Mint for facilitating as point of the CCAC panel this
11 year. Really, when I -- kind of, breaking it down in
12 terms of -- I thought there were really three benefits
13 that were mutual benefits both for the CCAC and the
14 Mint.

15 The first one is in regard to people.
16 Before, during, and after the forum I heard from a lot
17 of collectors at the show not only a higher level of
18 engagement with the process, but also interest in
19 applying to be a member in the future. And I think
20 these forums actually increase the strength and
21 diversity of our applicant pool. And I think that
22 benefits the CCAC, because fundamentally it's based on

1 the strength of the people which make it up. So I
2 think it is really a mutual benefit to have a stronger
3 pool for these forums.

4 I think it also benefits our design
5 when we're able to get active feedback or provide an
6 insight to collectors about both broad theme-related
7 things, and specific design-related things, if not in
8 regard to a specific program, but into what collectors
9 are looking for and what they appreciate.

10 And what I also think it does is it
11 really facilitates a different level of connection
12 with collectors. A different level of responsiveness.
13 And it shows that the Mint isn't just a distant
14 factory which is outdated and unresponsive, but it is
15 actually the opposite. It is engaged, and responsive,
16 and modern, and it's a stakeholder in the hobby. It's
17 not just a provider.

18 And so really, you know, not to get on
19 too much of a pedestal here, but when I talk with a
20 lot of the general public today, what I see more and
21 more is that the activities they are most engaged in,
22 the institutions which they most relate to, are those

1 which provide them a personal connection and have
2 representatives who are personal representatives,
3 rather than just the institution as a whole.

4 And I think the CCAC does that well,
5 where it makes collectors more engaged with the things
6 that the Mint does, because they have a human
7 connection to it. And not only that, but a responsive
8 human connection. So I think the forum was an
9 overwhelming success, and I think we should do it
10 every year.

11 DR. BROWN: Thank you, so much.

12 Now, turning to the public. As you
13 have heard from my colleagues, the CCAC members take
14 seriously our responsibility to serve as an informed,
15 experienced, and impartial resource to the Treasury
16 secretary, and to represent the interests of the
17 American citizens and electors.

18 Tomorrow, you will hear deliberations
19 of the CCAC based upon the wealth of suggestions that
20 we receive from the public and the numismatic
21 community. So we ask that you stay tuned.

22 Moving forward. We will now move to

1 the first portfolio for consideration today. We will
2 first review one of the five reverse candidate designs
3 for the 2025 American Women's Quarters.

4 After lunch, we will then consider the
5 Benjamin Ferencz congressional gold medal, and then
6 turn back to consideration for the other four
7 candidate designs for the 2025 American Women's
8 Quarters. This is to accommodate the ability for
9 liaisons to attend and speak with us today.

10 So we now will consider the reverse
11 candidate designs for the 2025 American Women's
12 Quarter honoring Stacey Park Milbern. We are honored
13 to have Ms. April Stafford, chief of the Mint Office
14 of Design Management, will introduce the program and
15 present the reverse candidate designs.

16 MS. STAFFORD: Thank you.

17 So I'll first give some background on
18 this program overall. It is the circulating
19 collectible coin redesign act of 2020 that requires
20 the secretary of the Treasury to issue up to five
21 quarter dollars each year emblematic of prominent
22 American women beginning in 2022 and continuing

1 through 2025. The women featured on these quarters
2 were selected in a accordance with a process approved
3 by the secretary of the Treasury, and in consultation
4 with the Smithsonian American Women's History
5 Initiative, and the National Women's History Museum,
6 as well as the bipartisan women's caucus.

7 The American Women's Quarters honor
8 five women in each year of the program as authorized
9 by the legislation. The common obverse for this
10 program depicts a portrait of George Washington. The
11 design was originally composed and sculpted by Laura
12 Garden Frazier, as a candidate entry for the 1932
13 quarter, which honored the bicentennial of George
14 Washinton's birth. The inscriptions will be
15 "Liberty," "In God we Trust," and "2025."

16 Reverse designs for this program shall
17 be emblematic of the accomplishments and contributions
18 of one prominent woman of the United States and may
19 include contributions to the United States in a wide
20 spectrum of accomplishments and fields, including but
21 not limited to suffrage, civil rights, abolition,
22 government, humanities, science, space, and arts, and

1 should honor women from ethnically, racially, and
2 geographically diverse backgrounds.

3 Candidate designs have all been
4 reviewed by scholars, curators, and historians with
5 the Smithsonian and the National Women's History
6 Museum, as well as other subject matter experts,
7 family members, and/or estate representatives of the
8 honorees. The candidate designs presented here are
9 for what will be the last five quarters in this
10 series.

11 So again, we're going to the Stacey
12 Park Milbern candidate design portfolio. Some
13 background on this honoree: Stacey Park Milbern was
14 born on May 19, 1987, in Seoul, South Korea, and
15 raised in an Army family in Fort Bragg, North
16 Carolina. She was an unapologetic, disabled,
17 brilliant woman of color, and very proud of her Korean
18 American heritage. She propelled her intellect,
19 humor, compassion, and wheelchair into the disability
20 justice movement.

21 Milbern, who had congenital muscular
22 dystrophy, found her passion advocating for disability

1 rights as a teenager when she attended a youth
2 leadership conference for persons with disabilities in
3 D.C. She was instrumental in the writing and passage
4 of the law requiring disability history to be taught
5 in North Carolina High Schools while she was still a
6 high school student herself.

7 Milbern worked with many state and
8 local organizations, and the governor of North
9 Carolina appointed her to the North Carolina
10 Commission for the Blind as well as the statewide
11 independent living counsel. In 2009, with a few other
12 young disability activists, she created the disability
13 justice movement, moving disability rights activism
14 for the deeper understanding of what is needed for
15 real justice and change beyond laws and legislation.

16 Milbern continued her work for
17 disability justice throughout her 20s as a visionary
18 writer, inspirational leader and organizer, and
19 sought-after keynote speaker. She served on important
20 boards allied with other social justice organizations
21 and delivered speeches across the country. On stage,
22 she captivated audiences not by the strength of her

1 voice, but through the wisdom of her words and the
2 power of her convictions.

3 Her leadership and community
4 organization skills brought her to the attention of
5 then-President, Barack Obama, who appointed her to the
6 2014 President Committee for People with Intellectual
7 Disabilities as an advisor.

8 Milbern, along with friend Andrea
9 Labont, worked on promoting the Netflix documentary
10 Crip Cam, a Disability Revolution. The film is about
11 a groundbreaking summer camp for teens with
12 disabilities turned activists for disability rights in
13 the 1970s. They were co-impact producers promoting
14 the documentary, creating initiatives such as a
15 virtual camp that extended the movie experience by
16 connecting disabled people and sharing their journeys
17 to activism.

18 What was initially supposed to be an
19 eight-week long experience with the hopes of 500
20 attendees, became a 16-week camp that hosted an
21 incredible range of guest speakers and nearly 10,000
22 participants from around the world. Their broadening

1 of the impact of the film evolved into a new
2 disability revolution.

3 Sadly, Milbern's health declined over
4 time, and she passed away on her 33rd birthday on May
5 19, 2020. Although her life was cut way too short, it
6 is proof that, as Dr. Katherine Ought, curator of the
7 Division of Medicine and Science at the Museum of
8 American History, wrote in her letter of support for
9 Milbern's inclusion into this program, "Ancestors can
10 be any age." She writes that Milbern's place in the
11 ancestral history of bringing forth justice along with
12 those who mentored her and those who will be mentored
13 by knowing about her life.

14 A short life does not necessarily mean
15 a short legacy, especially in disability justice.
16 Milbern was a leader, a visionary, a fierce and
17 compassionate activist for disability justice, ablaze
18 with youth, purpose, and commitment. All designs
19 include a likeness of Stacey Park Milbern, along with
20 the required inscriptions, "United States of America,"
21 and "E Pluribus Unum," the common inscription "Stacey
22 Park Milbern," as well as the denomination.

1 As mentioned earlier, we are fortunate
2 to have the Milbern family with us today, and I'd like
3 to ask the family if they would like to say a few
4 words before we show the candidate designs.

5 Jean Milbern, are you there?

6 MS. MILBERN: Yes. I'm here. I'm
7 present.

8 MS. STAFFORD: Excellent. Would you or
9 Joel like to say a few words?

10 MR. MILBERN: Yes, good evening.
11 Hello. I'm Stacey's dad, Joel Milbern. With me is
12 her mother, Jean, and her sister, Jessica. And we're
13 calling in from Seoul, Korea, today. Stacey's
14 brother, David, is joining us from Charlotte.

15 I'd just like to start by saying that
16 our family is very thankful for this wonderful
17 recognition in honor of Stacey. We greatly appreciate
18 everyone that's been involved in this process,
19 especially the design team that's worked so hard to
20 make this happen, and the amazing artists that have
21 all managed to capture Stacey's spirit so beautifully
22 in their individual imaging. Everyone has been so

1 kind to our family in respecting our opinions and
2 allowing us to participate and contribute.

3 We're exceptionally proud of Stacey and
4 humbled by your work to honor her. I know that you've
5 all been provided some information on Stacey that was
6 just read to you. I'd just like to add a little bit.
7 Stacey was born with congenital muscular dystrophy,
8 and this condition led to with other health issues.
9 It caused her arms and legs to be very weak. Also
10 when she was very young it caused -- become
11 permanently dislocated.

12 Since the time Stacey was an infant,
13 every day was filled with a dependency on others for
14 help with her basic needs and constant, chronic pain.
15 It would have been understandable if these conditions
16 had made Stacey angry, bitter, or reclusive. But
17 amazingly, they never did. Stacey was almost always
18 outgoing and cheerful. She was interested in everyone
19 she met. No one was ever small or insignificant to
20 Stacey. You could talk with her for five minutes and
21 she'd brighten your whole day. You'd spend 30 minutes
22 with her, and you'd think she was your best friend.

1 It seems she was born with a unique
2 ability to deeply love and care for others. It is her
3 great ability to love that I think defined Stacey's
4 life. Her love led her to be both fierce and
5 formidable. She would fight hard for the causes she
6 believed in, and her bravery was often a catalyst for
7 others to join in the battle. She really had a
8 warrior's heart, driven by love like all the greatest
9 leaders.

10 It was Stacey's love for others that
11 motivated her to accomplish so many great things in
12 her life. To her, seeking justice and fairness for
13 people in need was simply an extension of her loving
14 heart. She devoted herself and worked tirelessly to
15 help others, and she was a highly intelligent
16 organizer and creative problem solver.

17 As it was mentioned, Stacey sadly
18 passed away on her 33rd birthday in 2020. Losing her
19 is still a fresh wound for our family and we miss her
20 deeply. Her young death was tragic, but her life
21 story is not a tragedy because she was able to help so
22 many people and inspire so many to action. She

1 accomplished more in her brief 33 years than I think
2 most of us would accomplish in three lifetimes.

3 And a few days before her passing,
4 Stacey told me on the phone from California that she
5 loves her life and was the happiest she had ever been.

6 Our family's been asked to review the
7 candidate designs and let our preferences be known.
8 Our top design choice is 02 alpha, and we believe that
9 02 alpha best presents Stacey as she would like to be
10 remembered. We think Stacey would like her posture,
11 appearance, and closing -- clothing as it's depicted
12 in the design, and it meets several other of our
13 family's preferences.

14 First, it shows Stacey's middle name,
15 Park, which honors the Korean heritage that she's so
16 proud of. Park is her mother's Korean maiden name.
17 "Disability Justice," the movement that she helped
18 found, is prominently displayed in the design. And
19 lastly, we like that her wheelchair is clearly shown,
20 and her left hand is up near her trach, showing she is
21 preparing to speak. This is an accurate depiction of
22 a strong, beautiful Stacey.

1 Lastly, we feel that the design 04 and
2 06 alpha share several of these characteristics, but
3 design 02 alpha is our family's preferred design.
4 Thank you very much.

5 MS. STAFFORD: Thank you so much for
6 joining us.

7 And now, we'll go to the candidate
8 designs. As agreed upon with the chairman of the
9 CCAC, I will stop and read the design descriptions of
10 any designs that have been identified by a liaison or
11 another stakeholder as a preference, but certainly, if
12 any committee member would like another design
13 description read as part of the deliberations, please
14 let me know. We'll be sure to enter all of the design
15 descriptions which the committee was provided with a
16 couple of weeks ago into the record.

17 So we'll start with candidate design 1.
18 Candidate Design 2A. This design depicts Milbern
19 speaking to an audience. She places one finger on her
20 trach, while her right hand faces palm up in a gesture
21 meant to evoke a genuine exchange of ideas as the
22 building of allyship. The additional inscription is

1 "Disability Justice." As noted, this design is
2 preferred by the family. It is also the
3 recommendation of the U.S. Commission of Fine Arts.

4 They did suggest that the Mint consider
5 a slight reworking of the text that is in the upper
6 left quadrant. They noted that it takes up a large
7 degree of space, and they felt that if there's a way
8 to somehow include more field, not necessarily by
9 removing any inscriptions but by the formatting, that
10 that might improve the design. So we appreciate your
11 thoughts on that comment.

12 Moving on to design 3. Design 4,
13 identified by the family as a design that they had
14 interest in but not necessarily their preferred
15 design. This design features Milbern with silhouetted
16 activists and a disability justice banner in the
17 background, with the additional inscription
18 "Disability Justice."

19 Design 5. Design 6A, this design was
20 also identified by the family as a design they were
21 interested in, although not the preferred design.
22 Design 6A features Milbern with the central mechanical

1 body of her wheelchair replaced with whimsical
2 lettering communicating the joy and happiness she
3 exhibited every day forming the varied inscriptions.
4 Milbern was a fierce and compassionate voice for
5 disability justice who made an outsized impact during
6 her life. This design includes "Disability Justice"
7 as an inscription.

8 And moving onto the final candidate
9 design, 6B. And that concludes the candidate designs.

10 DR. BROWN: Thank you so much.

11 From the committee, are there any
12 technical or legal questions the committee may have
13 regarding this program?

14 Hearing none, let us begin our
15 considerations. I would like to remind each of us
16 that, please, do your best to try to keep your
17 comments within five minutes or less. Additionally,
18 if there are any members who have questions or
19 comments on the program at this point, please refrain
20 from asking them at this time until you are recognized
21 and at the end of our discussion. For the benefit of
22 the court reporter -- calling in, and those calling

1 in, I ask that you please state your name when --
2 before you begin speaking.

3 So let's begin with Donald Scarinci.

4 MR. SCARINCI: Okay. Donald Scarinci.
5 I have to agree with the family that, you know, and
6 the Commission on Fine Arts, I like 2A. I'm not so
7 sure I agree with the Commission on Fine Arts as to
8 the re-lettering in light of the size of the planchet.
9 But I have, you know, complete confidence in the chief
10 engraver and his team that this will be done, you
11 know -- the lettering will not detract, and that, in
12 fact, the lettering will be made to enhance the
13 design.

14 You know, I think, you know, a comment
15 about all of the designs here. You know, the Mint
16 artist did -- and the Infusion Program did an
17 outstanding job with this portfolio. And, you know, I
18 think this is very consistent with the quality of the
19 designs that we have seen in this program from the
20 very first quarter design.

21 DR. BROWN: Thank you so much.

22 Let's turn now to Dr. Peter van Alfen.

1 DR. VAN ALFEN: Thank you, Dr. Brown.

2 This is Peter van Alfen.

3 I want to start by thanking Stacey's
4 father, Mr. Milbern, for the additional insight into
5 Stacey's life and personality. And with that
6 additional insight, I have to say that the portrait on
7 2A, which is quite cheerful and captivating, is even
8 more so. I am more than happy to support the family's
9 preference for design 2A, and as with Donald, I also
10 think that the layered incurve inscriptions actually
11 works quite well in this design, and I think it will
12 look really quite nice on a quarter-sized planchet.

13 So that's all I have to say. Although,
14 I do have one technical question, which I should have
15 raised a little bit earlier. In the lower right-hand
16 portion of the design, where the "E Pluribus Unum"
17 runs over the wheelchair, the wheelchair seems to be
18 lightly shaded, and I assume that just means it'll be
19 somehow receded, not fully raised?

20 MR. COSTELLO: Yeah. We would probably
21 incuse that just slightly.

22 Sorry, this is Mike Costello.

1 Yes, we would probably have that
2 incused slightly.

3 DR. VAN ALFEN: All right. Great.
4 Thank you.

5 DR. BROWN: Thank you so much.
6 Let's turn now to John Saunders.

7 MR. SAUNDERS: I actually like 6A best
8 from -- first impressions. But I like 2A as well, and
9 again in view of the introduction from Stacey's father
10 and the -- very touching speech, by the way. Very,
11 very nicely done. I think 2A would be just fine. And
12 comments about the designs people have already said
13 kind of incorporate what I believe as well. So I'll
14 leave it at that.

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

17 MR. HOARD: Thank you. What was clear
18 through the description from Stacey's family and from
19 the Office of Design Management here is that she was
20 really just a very powerful person and someone who was
21 consistently, you know, overcoming challenges and who
22 was consistently at the forefront of what she did, and

1 so that kind of informed my approach toward the --
2 because I didn't want any kind of design where she
3 would be overpowered in the design. Where she would
4 be kind of the center point of it, because she was the
5 one who was driving this change forward.

6 And so I was really drawn to 6A in
7 the -- in terms of a compelling design, a creative
8 design, which uses her wheelchair not only as a symbol
9 of what -- who she was, but also the work that she did
10 and how her wheelchair in many ways drove forward the
11 work that she did, and wasn't actually a hindrance but
12 rather a tool for achieving change.

13 I also did like 2A, especially because
14 the family liked it. I do support it for that reason
15 as well. I just worry that the words in some ways
16 actually overpower her in some ways and my attention
17 is drawn to the words rather than to her. But I like
18 both of those, and I'm looking forward to seeing what
19 we do with that.

20 DR. BROWN: Thank you so much.

21 We're going to turn now to Dr. Harcourt
22 Fuller.

1 DR. FULLER: Thank you so much, Dr.
2 Brown.

3 I really appreciate the comments from
4 the family members, and I'm very happy to support 2A,
5 and I also liked 6A as well, but I will be happy to
6 support the family's recommendations for 2A. Thank
7 you very much.

8 DR. BROWN: Thank you so much.

9 Let's turn now to Dennis Tucker.

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

11 This is Dennis Tucker, and thank you to
12 mister and misses Milbern for sharing your thoughts.
13 That's very helpful in guiding our deliberations and
14 consideration as we talk about these designs.

15 I had assumed from your choice of 2A
16 that the family felt that this portrait captured
17 Stacey's essence, but it's good to hear from you, you
18 said you feel like this is how she would like to be
19 remembered. So I feel like that's a strong
20 endorsement for that -- for this particular design.

21 It's a confident and engaging pose, and
22 the inscription "Disability Justice" gives context for

1 people who might be learning about her for the first
2 time, so I'm happy to give my support to this design
3 as well. Thank you.

4 Thank you both, and thank you to the
5 entire family.

6 DR. BROWN: Let's turn now to Art
7 Bernstein.

8 MR. BERNSTEIN: Hi. This is Arthur
9 Bernstein. I also support design 2A for all the
10 reasons stated. I did want to call attention to
11 design 1, which I think might be the first time we've
12 seen a mobile phone in a design. And I was intrigued
13 by that. And there's a direct connection to her use
14 of social media, and I thought this might have been a
15 chance to get a cell phone on a coin.

16 But I support the family's decision.
17 And I also wanted to say, I liked design 4 with the
18 silhouetted activists portrayed. I liked the fact
19 that it was pointing to her role with other people.
20 But as I said, I'm all for 2A.

21 DR. BROWN: Outstanding.

22 Let's turn now to Darla Jackson

1 MS. JACKSON: Hello. This is Darla
2 Jackson.

3 First, I want to point out 6A. I think
4 that this is a really nice design and wanted to call
5 it out. I think it is a nice balance of all of the
6 elements that were talked about.

7 However, I do agree with the family,
8 especially after the beautiful talk about Stacey Park
9 Milbern and how friendly and warm she is. I think
10 that 2A does a really wonderful job of balancing that
11 feeling, while still giving her such a place of, you
12 know, importance here.

13 And I also feel that the text in this
14 design speaks visually to the waves that she created
15 in her community. So I would not actually advise to
16 change the size of the text. I think that it balances
17 with the portrait really nicely, and then, again, is a
18 visual representation of the impact that she's made
19 throughout the world. So I support the recommendation
20 of 2A.

21 DR. BROWN: Thank you so much.

22 Let's turn now to Mr. Moran.

1 MR. MORAN: Thank you, Dr. Brown.

2 I want to remind the committee that we
3 are judging a coin that is for general circulation and
4 non-medal. And therefore, there's a message to be
5 conveyed here that must be readily discerned by the
6 general public.

7 When I look at 2A, I see 50 percent of
8 the palette tied up with the inscriptions, and I don't
9 think there's any way to shrink them to give more
10 negative space and more -- and therefore add more
11 weight to the image without making them virtually
12 unreadable on a quarter. And we have to remember
13 we're designing for a quarter.

14 So that one -- I've listened to
15 everybody and there's a stampede for it and I want to
16 caution you about that. At least, I am going to
17 caution myself about it. I liked 4, but again, it's
18 on a quarter. Those silhouettes back there won't
19 show, and they will just complicate the design.

20 So let's go to 6A and 6B. They're both
21 equally good, but I think that I like 6A because of
22 its simplicity, and it highlights the figure, and it

1 does a unique way of showing "Disability Justice" as
2 part of the wheelchair. It's right there in your face
3 and it -- a picture's worth a thousand words, and it
4 really takes the place of the inscriptions that they
5 are placed onto it.

6 I would also suggest that, regardless
7 of which one we pick, we need to look at the motto "E
8 Pluribus Unum," "One from Many." I think it has a
9 particular, poignant, meaning here. And that Stacey
10 was one of many, by she rose to be part of many and
11 overcame her disabilities. I think that that deserves
12 a prominent position. And in that regard, I would
13 move it to where "E Pluribus Unum" is within her
14 eyesight on the coin. My first preference is going to
15 be 6A.

16 Thank you, Dr. Brown.

17 DR. BROWN: Thank you so much.

18 Turn now to Chris.

19 DR. CAPOZZOLA: All right. Thank you.

20 Chris Capozzola here.

21 I think this coin will be incredibly
22 valuable to the public for conversations about

1 disability, and I really value the 21st Century
2 representation of an individual, which I think is very
3 exciting.

4 As I was looking at these, I was -- I
5 thought it very important to include the features of
6 technology that are in some of these designs. Also,
7 Stacey as a speaker. And also, particularly, the
8 words "Disability Justice." Those two words, rather
9 than "Disability Justice Leader" or "Activist." It's
10 a specific formulation that is distinct from 19th
11 Century or other ways in which people with
12 disabilities advocated for themselves.

13 Like Mr. Moran, I also read this very
14 specifically as a circulating coin with the challenges
15 and opportunities that come with that, and a need to
16 convey to people who -- the entire general public
17 Milbern's personality or history and her contributions
18 both through -- in as few words and as many images as
19 possible.

20 This leads me to my preference of 2A,
21 which many others have said. I do think, you know, as
22 sort of shared, the -- these comments, I do worry that

1 the image itself is not, you know, doesn't take up
2 enough of the room.

3 I don't know, and I leave it to others
4 who are more technically sophisticated about whether
5 those letters could be made smaller in order to make
6 Milbern herself larger. That said, I also appreciate
7 6A, and again, as many others have said, I appreciate,
8 you know, sort of, the way that this all is included,
9 and particularly the words "Disability Justice" in the
10 wheelchair itself. And thus makes, for me, makes 6A
11 more valuable than 6B, which I think maybe tries to do
12 too much for a circulating coin. And I'll leave it at
13 that. Thank you.

14 DR. BROWN: Thank you so much.

15 For me -- this is Lawrence Brown, and
16 for me, this has been -- as has been the case with
17 this program. I've continued to be marveled at the
18 fantastic work by the U.S. Mint, these designs are
19 incredible. So next -- to that point, I want to
20 commend the Mint and the artists for the great work
21 they've provided.

22 I also want to make sure that I look at

1 coins from a standpoint of the story they tell, and
2 how they make me feel. If a coin actually requires me
3 to do a lot of homework, then it loses some of its
4 essence for me. And I think from the standpoint of
5 what she's done, the word "Disability Justice" needs
6 to be, in fact, prominent. Because if not, then we're
7 going to lose this for historians to understand the
8 significance.

9 As much as they will see someone in a
10 chair. I do agree that the wheelchair is somewhat
11 obscured in 2A, by virtue of that -- the design. I
12 also love 6A, because I think that it does have a
13 modern representation. You might say that disability
14 justice -- the font, the way it's provided. So I am
15 really challenged between 2A and 6A in terms of the
16 choices of those myself. So at this point, I think we
17 --

18 Are there any additional comments or
19 motions from the members at this time?

20 Hearing none, Mr. Costello, do you have
21 anything that you would like to share with the
22 committee on this program?

1 MR. COSTELLO: The only comment I have
2 as far as 2A, I'm sure we can make modest adjustments
3 to the scale of those letters to make it work a little
4 bit better, but other than that I'm not sure what else
5 we can do. Chief Engraver Joe and the team, they'll
6 take a look. That's all the comment I have.

7 DR. BROWN: I too --

8 Yes.

9 MR. HOARD: I'm sorry. I had a quick
10 question, if I could. I know for the family it's
11 important that her head was kind of outreached into a
12 -- as if she was, you know, addressing a crowd. For
13 6A, is that possible for that hand to be adjusted in a
14 more outreaching way? I don't know if that's viable.

15 MS. STAFFORD: I -- I can -- sorry. I
16 was going to say, unless the Milbern family would like
17 to weigh in, I can tell you that, from the notes that
18 the design manager left, that 6A was also identified
19 as a design that accurately captures her body
20 positioning and her range of motion as well as her
21 inherent beauty.

22 I don't know, Joel, if you wanted to

1 comment on that? Is there anything problematic with
2 6A, or is it something that you feel would be enhanced
3 by an outreached hand?

4 MR. MILBERN: No. Her current posture,
5 and she has her hand resting over the control over the
6 wheelchair in the current design. But the family
7 would have no objection to changing her hand position
8 to be more similar to the --

9 MS. WARREN: This is Jennifer.

10 I just want to remind everyone just to
11 state your name, as the people on the phone don't know
12 who's talking. And also to speak up, because the
13 court reporter is --

14 MR. MILBERN: Certainly. And I'm
15 sorry.

16 That was Joel Milbern.

17 MS. WARREN: Oh, yeah. Yeah, sorry. I
18 was talking to the people in the room.

19 And speak up, because people on the
20 phone may not be able to hear you as well, just
21 because we still don't have built-in microphones in
22 this room. Thank you.

1 DR. BROWN: This is Lawrence Brown.

2 Donald.

3 MR. SCARINCI: Donald Scarinci.

4 Mr. Chairman, I just want to, for the record and to
5 Mike, just communicate -- I think Darla made a very
6 important design comment. And, you know, it is almost
7 like the lettering and the shape is almost like a
8 sonic wave. It's almost like, you know, it, you know,
9 the observation that was made.

10 I would be very careful, artistically,
11 you know, to adjust that design; because I would
12 suspect that was the artist's intention. So that's
13 all. Thank you.

14 DR. BROWN: Does the Milbern family
15 have any other comments or suggestions that they would
16 like to make based upon what they've heard?

17 This is Lawrence Brown again.

18 MR. MILBERN: This is Joel Milbern
19 again.

20 No further comments, other than I
21 greatly appreciate your thoughtful deliberation and
22 comments. So thank you.

1 MS. MILBERN: Yes.

2 DR. BROWN: Hearing no further comments
3 or suggestions, the committee will now score the
4 reverse candidate designs for the 2025 Stacey Park
5 Milbern quarter.

6 Each of you should have received --
7 should have in front of you, that is, your
8 scoresheets. When you're done, please give them to
9 Mr. Greg Weinman, who will tally those scores.

10 Dr. Fuller, I'm sure you will send
11 yours to Mr. Weinman electronically.

12 We will take a brief five minutes --

13 DR. FULLER: Yes, I will, Dr. Brown.
14 Thank you.

15 DR. BROWN: We will take a five-minute
16 break for the scoring and the tallying.

17 MS. WARREN: It is muted.

18 THE REPORTER: Dr. Brown, should I take
19 us off the record?

20 DR. BROWN: Yes. I apologize.

21 (Off the record.)

22 MS. WARREN: We're back.

1 DR. BROWN: Thank you, so much.

2 Ladies and gentleman, we are back.

3 I recognize Greg Weinman, counsel to
4 the CCAC, to present the results from the scoring
5 sheets.

6 MR. WEINMAN: Thank you for scoring.
7 This is with a full panel present today. We have a
8 possible 33 points. So out of a possible 33 points,
9 design number 1 received seven; design number 2A
10 received 28, and that is the high-scoring design, 2A;
11 design 3 received three points; design 4 received six
12 points; design 5 received five points; design 6A,
13 close behind at 23 points; and design 6B had seven
14 points. So once again, the high-scoring design was 2A
15 with 28 points.

16 DR. BROWN: Thank you so much.

17 I ask the committee, are there any
18 motions based on what you have heard?

19 I recognize this is a large amount -- I
20 recognize Dennis Tucker.

21 MR. TUCKER: This is Dennis Tucker.

22 Dr. Brown, I move that we recommend to

1 the secretary of the Treasury design 2A, which was the
2 family's preference as well.

3 DR. BROWN: Is there a second?

4 MR. BERNSTEIN: Art Bernstein seconds.

5 DR. BROWN: Is there any further
6 conversation or debate with respect to this motion?

7 Hearing none, all those in favor,
8 please signify by saying, "aye."

9 MULTIPLE SPEAKERS: Aye.

10 DR. BROWN: Those opposed, "nay."

11 The motion carries.

12 Ladies and gentleman, I'd like you to
13 also consider to provide a response based on what
14 you've heard from the CFA's recommendation with
15 respect to the "Disability Justice," changing the
16 font, modifying it. I think it would be useful for
17 the secretary to hear your view with respect to that
18 suggestion from the CFA.

19 MR. MORAN: Are you looking for
20 volunteers?

21 DR. BROWN: Yes, please.

22 MR. MORAN: Dr. Brown, this is Michael

1 Moran. I think you need to leave it like it is.

2 DR. BROWN: Is there a second?

3 DR. VAN ALFEN: Peter van Alfen,
4 second.

5 DR. BROWN: Okay.

6 No further debate or discussion?

7 Hearing none, all those in favor,
8 signify by saying "aye."

9 MULTIPLE SPEAKERS: Aye.

10 DR. BROWN: Opposed, "nay." Opposed,
11 "nay."

12 The motion carries.

13 Are there any further discussions with
14 respect to this matter?

15 Since all discussion has concluded,
16 then I would call for a recess for lunch until 12:50,
17 when we will review and discuss the candidate designs
18 for the 2025 American Woman's quarters. Before we go
19 to recess, I'd like to share with you that I'm passing
20 around, for people to see in the room, some of the
21 American Women's quarter products from the U.S. Mint.
22 I think it's useful for people here to see, in fact,

1 the fantastic work from the U.S. Mint so that we can
2 really appreciate the wealth of this program.

3 MS. WARREN: Dr. Brown?

4 Sorry. This is Jennifer Warren.

5 Actually, we'll come back at 12:40.

6 Just a correction, because we had to change the agenda
7 slightly. So 12:40 we'll be returning to deal with
8 the Benjamin Ferencz congressional gold medal.

9 DR. BROWN: So for the record, we'll be
10 returning at 12:40.

11 I would also like to take a moment to
12 thank our liaisons, particularly the Milbern family,
13 and want to pause here to find out if they have any
14 questions or comments based on what they have heard.

15 MR. MILBERN: Thank you all, so much.

16 Joel Milbern, again.

17 Just our gratitude as a family for this
18 process.

19 MS. MILBERN: Yes.

20 MR. MILBERN: And all you've given us.

21 Thank you so much.

22 MS. MILBERN: We are so thrilled.

1 Thank you so much for everything that you did.

2 DR. BROWN: So thank you for attending
3 and providing what you have done to enrich this
4 discussion.

5 I want to thank the public for
6 participating via phone during this discussion.

7 So officially, we stand in recess until
8 we return.

9 MS. WARREN: And just a reminder, we
10 did hear from people on the call.

11 Donald, they could not hear you very
12 well, and Mike. So if you guys could just make sure
13 you -- even though there's mics here, that's for the
14 court reporter. It's not necessarily for the TV. So
15 just facing the TV and just project a little would
16 help. Thank you.

17 (Off the record.)

18 MS. WARREN: Good afternoon. I'm going
19 to hand this over to Dr. Brown for the afternoon for
20 the CCAC.

21 DR. BROWN: Good afternoon. I am
22 Lawrence Brown, and we are back.

1 And let's take a quick roll call of the
2 CCAC members to determine that everyone is present.

3 Darla Jackson.

4 Please answer by saying "present,"
5 please.

6 MS. JACKSON: Present.

7 DR. BROWN: Dr. Harcourt Fuller. Dr.
8 Fuller.

9 MS. WARREN: He's still on, but his mic
10 is muted, so I don't know if he's stepped away.

11 DR. BROWN: Okay. I'll go forward.
12 Art Bernstein.

13 MR. BERNSTEIN: Present.

14 DR. BROWN: Donald Scarinci.

15 MR. SCARINCI: Present.

16 DR. BROWN: Mike Moran.

17 MR. MORAN: Present.

18 DR. BROWN: Dr. Christopher Capozzola.

19 DR. CAPOZZOLA: Present.

20 DR. BROWN: Dr. Peter van Alfen.

21 DR. VAN ALFEN: Present.

22 DR. BROWN: Kellen Howard -- Hoard.

1 MR. HOARD: Present.

2 DR. BROWN: Dennis Tucker.

3 MR. TUCKER: Present.

4 DR. BROWN: John Saunders.

5 MR. SAUNDERS: Present.

6 DR. BROWN: And again, I am Lawrence
7 Brown.

8 Seeing that everyone is here, we will
9 now review the candidate designs for the Benjamin
10 Ferencz Congressional Gold Medal.

11 Once again, we turn to April Stafford,
12 who's the chief of the Mint's Office of Design
13 Management, who will introduce the program and present
14 the obverse and reverse candidate designs for the
15 congressional gold medal.

16 MS. STAFFORD: Thank you, so much.

17 First, a little background on this
18 program. The Benjamin Berell Ferencz Congressional
19 Gold Medal Act awards Benjamin Ferencz a congressional
20 gold medal in recognition of his service to the United
21 States and international community during the post-
22 World War II Nuremberg Trials, and his lifelong

1 advocacy for international criminal justice and rule
2 of law.

3 Benjamin Ferencz was born on March 11,
4 1920, in present day Romania, and was just 10 months
5 old when his family emigrated to the United States,
6 settling in New York City. A studious Ferencz earned
7 a scholarship to Harvard Law School, and after
8 graduating with honors, enlisted in the Army in 1943.
9 He then joined an anti-aircraft artillery battalion,
10 preparing for the invasion of France, and under
11 General Patton, fought in many of the major campaigns
12 throughout Europe.

13 As the atrocities of the Nazi regime
14 were uncovered, Ferencz was transferred to the newly
15 created War Crimes Branch of the Army. Their mission
16 was to gather evidence that could be used in a court
17 of law to prosecute those responsible for the heinous
18 crimes. He documented the horrors perpetuated by the
19 Third Reich, visiting concentration camps as they were
20 liberated.

21 At the end of 1945, Ferencz, who had
22 been awarded five battle stars during his time in

1 service, was honorably discharged from the Army with
2 the rank of Sergeant of Infantry.

3 In 1946, Ferencz was recruited to join
4 the legal team working on the Nuremberg tribunals, a
5 novel independent court established to try top-ranking
6 Nazi officials for crimes perpetuated during the
7 course of the war, including crimes committed during
8 the Holocaust.

9 By 1948, at age 27, he was appointed
10 chief prosecutor in the Einsatzgruppen Trial, in what
11 the Associated Press called "the biggest murder trial
12 in history." The Court found 20 Nazi officials guilty
13 of war crimes, crimes against humanity, and membership
14 in a criminal organization complicit in systematic
15 genocide. At the end of the Nuremberg Trials, Ferencz
16 fought for compensation and other forms of restitution
17 for victims and survivors of the Holocaust.

18 Ferencz then entered private law
19 practice, but the impact of his war -- of his work
20 after World War II gradually drew him back to the
21 cause that would become his life's work. From the
22 1970s until his death in 2023, Ferencz worked

1 tirelessly to promote the development of international
2 mechanisms to outlaw and punish aggressive war and the
3 crimes of genocide, crimes against humanity, and war
4 crimes. His efforts contributed to the establishment
5 of the International Criminal Court, and to the
6 recognition of aggression as an international crime.

7 Ferencz was a tireless advocate for
8 international criminal justice and the conviction that
9 the rule of law offers the world a sustainable path to
10 stem conflict and reach peaceful conclusions to
11 geopolitical disputes. His unwavering goal was to
12 establish a legal precedent that would encourage a
13 more humane and secure world in the future. Even at
14 the age of 101, Ferencz was still actively giving
15 speeches worldwide about lessons learned during his
16 extraordinary career.

17 He was compelled by the imperative to
18 replace the rule of force with the rule -- with the
19 force of law, promoting judicial mechanisms that can
20 resolve conflict. He often told young people to never
21 give up because the fight for peace and justice is
22 worth the long struggle ahead.

1 Ferencz died on April 7, 2023, at the
2 age of 103, the last surviving prosecutor at the
3 Nuremberg Trials.

4 So we have with us today, Don Ferencz,
5 to speak to this portfolio, but I want to check his
6 connection.

7 MS. WARREN: He's -- hold on.

8 MS. STAFFORD: Don, are you with us?

9 MS. WARREN: He's coming on. One
10 second.

11 MS. STAFFORD: Okay. I'll go on to
12 read the --

13 MS. WARREN: Nope. He's -- he should
14 be on now.

15 MS. STAFFORD: Okay. I'll go on to
16 read the common inscriptions across the obverse and
17 reverse, and then I'll throw to Donald Ferencz to say
18 a few words, if that's okay.

19 Common inscriptions you'll see across
20 the obverse designs will include "Benjamin B.
21 Ferencz," "Law not War," and "A Plea of Humanity to
22 Law." Common inscriptions across the reverse designs

1 you'll see today include "Act of Congress 2023," "Law
2 not War," and "International Criminal Justice."
3 Again, we're fortunate to have his son, Don Ferencz,
4 with us.

5 Don, would you like to say a few words?

6 MR. FERENCZ: I'm delighted to say a
7 few words. I'll keep -- most importantly, I'd like to
8 express on behalf of myself and, of course, our entire
9 family our very, very deep appreciation not only for
10 the honor of the award of the congressional medal, but
11 also for the work of all who have been involved in the
12 process, both on the legislative side and also on the
13 aesthetic and developmental side.

14 I'm sorry that I have not been
15 successful this afternoon in trying to get -- other
16 than just by audio. I was actually dumped off this
17 call just a few moments ago and had to dial, using
18 Skype on a computer in Spain, to speak with you this
19 afternoon. So I don't want to intrude on your work.

20 I was very, very pleased to be able to
21 listen in on the call a few days ago to review the
22 submissions, and as I understand it, were uniform in

1 their appraisal of the obverse and the reverse of the
2 selection that I thought was the most appropriate --
3 virtual connectivity interruption --

4 MS. STAFFORD: Don, can you hear us?
5 Don, are you still with us?

6 Okay. I'm afraid it seems like we've
7 lost him. Perhaps he can hear us.

8 I believe he might have been going on
9 to say that he listened into the CFA meeting and was
10 pleased with their recommendations. Of course, we
11 will share --

12 MR. FERENCZ: I -- yes.

13 MS. STAFFORD: There you go. Okay. Go
14 ahead. We can hear you now.

15 MR. FERENCZ: I'm not sure, but I may
16 actually be connecting through the Microsoft app on my
17 iPhone. Are you seeing an indication --

18 MS. WARREN: Yes. I just accepted you,
19 sir. You just have to mute -- unmute yourself on
20 that. There you go, sir.

21 MR. FERENCZ: Okay. Yeah. Are we
22 okay?

1 MS. WARREN: Perfect.

2 MR. FERENCZ: It -- bear with me just
3 one more moment, okay? I want to try to plug in a --
4 a headset so I can hear you better.

5 Okay. Can you hear me now?

6 MS. STAFFORD: Yes.

7 MS. WARREN: Perfect.

8 MR. FERENCZ: It's funny. I think you
9 just said yes, but I'm having trouble hearing you.

10 MS. STAFFORD: Yes. We can hear you.

11 MR. FERENCZ: Okay. Well, anyway, I
12 was just thanking everyone involved for this very deep
13 honor, and the efforts that people have made both on
14 the legislative side and also on the developmental
15 side with respect to the development of the medal
16 itself. And, of course, all of the artists who have
17 been involved and engaged, and also all of the people
18 in the administration.

19 I was particularly gratified to listen
20 in on some -- virtual connectivity interruption --
21 undertook the other day and was particularly pleased
22 that they unanimously accepted to reverse and the

1 obverse that was the family's choice. And I know that
2 you'll perhaps have further deliberations today on
3 that, but they were, I know, very critical in the way
4 that they viewed some of the earlier cases that I also
5 listened to. And when it came to the medal and the
6 obverse and the reverse that were suggested as the
7 family's choice, they virtually made no changes
8 whatsoever, which I found quite the positive thing.
9 So I was very pleased with that.

10 I don't want to get in the way of your
11 deliberation, so I'll let you get on with it and I'll
12 simply say my deep, deep thanks on behalf of myself
13 and my family -- once again, thank you.

14 MS. STAFFORD: Thank you, so much.

15 And certainly, if any of our CCAC
16 members have questions, we'll throw to you. So thank
17 you for being with us.

18 All right. So we'll go through the
19 candidate designs, starting with the obverse. As I
20 indicated earlier, I will simply read the descriptions
21 associated with preferred designs. If any member
22 would like other designs read, please let me know.

1 So we'll start with obverse 1, 1A, 1B.
2 This design depicts Benjamin Ferencz at a podium
3 during the Nuremberg trials. It also features the
4 additional inscription "1922 to 2023." This is the
5 family's preferred design, as well as the
6 recommendation of the U.S. Commission of Fine Arts.

7 Our liaison indicated that this design
8 has the best likeness to his father, and very much
9 appreciated the fact that he's looking forward in a
10 manner that is engaging and captures the energy of the
11 moment, him at work at the podium.

12 Obverse 2, 3, 4, 5, 5A, 5B, 6, 7, 7A,
13 8, 9, 10, 11, 11A, 12, 12A, 13, 13A, and 13B.

14 Moving onto the reverse candidate
15 designs, we have reverse 1, 2, 2A, 3, 3A, 3B, 4, 4A.
16 This design prominently features "Law not War," above
17 the scales of justice, surrounded by olive branches.
18 Additionally, it features five stars to represent
19 Ferencz's military service. This is our liaison's
20 preferred design, as well as the recommendation of the
21 U.S. Commission of Fine Arts, though they did make a
22 couple of suggestions.

1 They suggested that the olive branches
2 should be given more form, some more shape. And so we
3 would appreciate your input on that. And they also
4 encouraged the removal of the punctuation marks, the
5 periods after "Law and War."

6 Design 5, 6, 7, 8, 8A. This design
7 features the scales of justice, and olive branches and
8 symbols of Ferencz and his steadfast advocacy for
9 justice and peace. Additionally, this design features
10 five stars to represent his military service. This is
11 our liaison's second preferred design.

12 Reverse 9, and finally, reverse 10.
13 And that concludes the candidate designs.

14 DR. BROWN: This is Lawrence Brown.

15 Thank you, so much, April.

16 Now, to the committee to ask, are there
17 any technical or legal questions that the committee
18 would like to pose?

19 Art? I'm sorry. Speak, speak.

20 DR. VAN ALFEN: Peter. This is Peter
21 van Alfen.

22 I do have a couple questions about --

1 technical questions. For the preferred obverse 2A.
2 Or no, no, sorry, preferred obverse 1B. The
3 pinstripes in the suit, how would that be represented
4 on the medal? This is a question for Mike Costello.

5 MR. COSTELLO: On the medal --

6 I'm sorry. It's Mike Costello.

7 The actual medal itself, we could
8 strike that when they sculpt. I could get in there --
9 we have a -- our smallest tools is 4000 -- I'm quite
10 sure we could get in there and just scribe that. And
11 it would show up on --

12 DR. VAN ALFEN: And another question
13 for the reverse. For the reverse 4A, the background
14 there. I presume that's a textured background? Is
15 that what is represented there?

16 MR. COSTELLO: This is Mike Costello.

17 Yes, that's a textured background.

18 DR. VAN ALFEN: Okay. Thank you.

19 MR. COSTELLO: Yep.

20 MR. BERNSTEIN: This is Arthur
21 Bernstein.

22 I had a question about --

1 April?

2 MS. STAFFORD: I'm looking, yes.

3 MR. BERNSTEIN: Okay. My question was
4 about the lapel pin, which seems to be fairly
5 prominent in several of the obverse designs. I didn't
6 know if there was some significance to that, if it's
7 symbolic of something, or it's just something -- wear
8 in his suit --

9 MS. STAFFORD: No. We don't have any
10 information about that lapel pin. I'll ask Don
11 Ferencz.

12 I know when you worked closely with
13 Boneza Hancock on development of this portfolio, we
14 worked with you to analyze the details of the designs
15 to ensure accuracy and appropriateness. Do you have
16 any details about the lapel pin as it appears in
17 obverse 1B, or is that something that's taken from the
18 photographs that were used as a reference?

19 MS. WARREN: Sir, if you're speaking,
20 you are muted. So you would have to hit the unmute
21 button.

22 MR. FERENCZ: Yeah. Yeah. I'm sorry.

1 I'm at a little bit of a disadvantage, because I'm
2 having troubles hearing you.

3 I hear you're asking me a question.
4 Could you repeat the question, please?

5 MS. STAFFORD: Sure. Absolutely. Can
6 you hear me now?

7 MR. FERENCZ: I can hear you, yes. But
8 I don't have all of the visuals in front of me.

9 MS. STAFFORD: No problem. So on your
10 preferred obverse, obverse 1B --

11 MR. FERENCZ: Yeah.

12 MS. STAFFORD: -- your father is
13 depicted at the podium and microphone, and on his left
14 lapel there is a small pin. So our question to you
15 is, are you aware -- have you validated that that
16 detail is accurate? Is it a particular pin, or is it
17 simply a depiction of photographic references from the
18 time that we used of your father?

19 MR. FERENCZ: Well, as to whether or
20 not it's taken from a photograph, a real, live,
21 photograph, that I'm not sure, unless I were to go
22 through my own archives of photographs. But the

1 answer is, yes. My father used to wear a pin which he
2 referred to, and some of you may have heard this
3 expression, as a "ruptured duck."

4 Is that familiar to anybody in this
5 room?

6 MR. BERNSTEIN: No.

7 MR. FERENCZ: Apparently, it was one of
8 the military's sort of lapel pins that they gave out,
9 and it was an American eagle, but apparently the
10 service members, rather, how can I say,
11 lightheartedly, had a nickname for it because the
12 likeness, they thought, apparently, was not as keen or
13 as likened unto an eagle as they might have preferred.

14 So in terms of keeping that in, I would
15 say actually it should very much be in. And I used to
16 hear my dad talk about this as a kid. So yes is the
17 answer. It's realistic.

18 MS. STAFFORD: Thank you so much. And
19 we've located that on an internet search, and we're
20 going to show the CCAC members.

21 MR. FERENCZ: Okay.

22 MR. BERNSTEIN: Dr. Brown, thank you.

1 Thank you, April. You phrased my
2 question better than I did. And now I'm fascinated
3 and thrilled that the lapel pin is on.

4 MR. FERENCZ: Well, I'll add something
5 else to the story just for fun. My dad lost that pin
6 many, many, many years ago. And he used to accuse me
7 of being the person who lost that pin. So I actually,
8 like you, I actually went on eBay and bought him a
9 replacement ruptured duck, this little pin. And in
10 fact, I'm wearing it right now on my lapel as I speak
11 to you.

12 DR. BROWN: Another question?

13 MR. HOARD: I had a quick question for
14 Don as well, if I could.

15 This is Kellen Hoard.

16 I was just wondering, Don said that the
17 likeness in this 1 series was the most true to form,
18 which I appreciate, because it looked like to me
19 pretty much every design had kind of a different
20 likeness of him. So that was helpful. I'm wondering,
21 in terms of 1B, whether -- which elements
22 differentiate it for the family than 1A or 1.

1 Did they prefer the name over the top
2 or the date at the bottom? Which elements -- because
3 the pictures are the same, which elements are
4 distinguishing that make that one preferred? If I
5 could hear that.

6 MR. FERENCZ: My feeling -- I went
7 online myself to review, for example, some of the
8 earliest -- to see what did they look like. Some of
9 the earlier ones look like, what can I say, sort of
10 formal -- sort of standard. What I like about seeing
11 the name across the top as sort of -- uniformly across
12 the top as opposed to breaking it up, in my mind it
13 creates a frame, if you will, of the features, and I
14 like -- particularly like the balance of that.

15 MR. HOARD: Okay. Thank you.

16 DR. BROWN: Thank you, so much.

17 And this is Lawrence Brown.

18 And sir, I just want to share with you
19 that I'm a veteran myself, and actually for a period
20 of time I was stationed with the 101st Airborne. So
21 sometimes, we got some less than complimentary names
22 of our insignias. So it was not uncommon to hear

1 that, for example, the 101st Airborne that we liked to
2 view it as in fact a strong eagle, but many people
3 would call it a "puking buzzard" or --

4 But I do have a question for, maybe,
5 the Mint staff or you, sir; that I'm curious if you
6 might be able to share with us some background of the
7 five battle stars. I'm fortunate to be a recipient of
8 a bronze star myself, as a battle star. So I was
9 curious, is that -- if we have any information about
10 the campaigns under which he won them. Because this
11 is so important, particularly for veterans, to
12 understand that someone is being commemorated in this
13 way. And having that complete picture would be
14 invaluable.

15 MR. FERENCZ: Yes. I can tell you what
16 I have heard. I have not independently verified it,
17 but I have heard my father, who spoke many, many times
18 publicly, and he would talk about his experience
19 during the war. And he said that he got five battle
20 stars for not being killed or wounded in the five
21 major campaigns in Europe in which he fought, starting
22 with the D-Day invasion.

1 He was not in the first wave of troops
2 who came, but he was there at the Battle of the Bulge,
3 et cetera, et cetera. And he was in, you know, part
4 of Patton's Infantry. And he took great pride in
5 that. He, you know, he would like to say that he was
6 a very proud American because he had lived the
7 American dream, coming over to the United States, and
8 as an immigrant growing up in Hell's Kitchen in New
9 York in abject poverty. Going to Harvard Law School
10 on a full scholarship. And his life was one miracle
11 after another.

12 And this was part of his wanting to
13 include his service in the military as part of the
14 story that he told, even as he was telling the story
15 "law not war," trying to move the world forward. As
16 Dwight Eisenhower, he loved -- used to like to quote
17 Eisenhower, saying that, "If civilization is to
18 survive, it must choose the rule of law." And this is
19 one of his favorite quotes as well.

20 DR. BROWN: Thank you, so much. Really
21 appreciate that.

22 Are there any other technical or legal

1 questions from the committee?

2 DR. CAPOZZOLA: I have one.

3 This is Chris Capozzola.

4 One small question for April. I might
5 have missed it. What did the Commission of Fine Arts
6 say about the obverse?

7 MS. STAFFORD: They agreed with our
8 liaison's preferred design, which is obverse 1B. And
9 they had no suggestions for that. They did on the
10 reverse though.

11 DR. CAPOZZOLA: Okay. Thank you.

12 MS. STAFFORD: That was giving more
13 form to the olive branches and removing the
14 punctuation from the inscription "Law not War."

15 DR. BROWN: John.

16 MR. SAUNDERS: John Saunders.

17 I have a question on the reverse. The
18 one with the dove flying over the maps. Was there
19 something special about the choice of the maps and
20 the -- as depicted there?

21 MS. STAFFORD: So I can tell you -- are
22 you talking about the series 3, 3A and 3B?

1 MR. SAUNDERS: Yes. I mean, it's
2 just --

3 MS. STAFFORD: So I --

4 MR. SAUNDERS: It's American and
5 Europe. What's the connection or what's --

6 MS. STAFFORD: So designs 3 and 3A
7 feature a globe showing the areas of Europe where
8 Ferencz performed his investigations and the
9 subsequent trials, as well as Florida where he made
10 his home. The eye of the dove is vertically centered
11 below the Hague, the location of the International
12 Criminal Court. Thank you for asking.

13 DR. BROWN: Okay. Are there any other
14 final comments or considerations from the committee?

15 Hearing not, seeing none, let us begin
16 our consideration. I would like to remind us, again,
17 the five-minute guidance. Additionally, if any
18 members have any questions, please refrain and we will
19 answer them at the end of this component. For the
20 benefit of the court reporter and those calling in, I
21 ask that you state your name when you are speaking.

22 Let's begin with Dr. Fuller.

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

2 This is really a great portfolio, and I
3 want to thank Don for representing his father as we
4 make our comments about this medal. And I have to
5 say --

6 And I -- I'm sorry, I don't know if I
7 had said. This is Harcourt Fuller.

8 I have to say, Don, that I was very
9 moved and very touched when you spoke about the
10 ruptured duck lapel. And that just shows how
11 important these symbols and these images are. You can
12 look at one little thing, but yet it's so important.
13 And I was moved, really, because that just showed the
14 connection that you, you know, have with your father
15 and that, you know, a father has with his son. So I
16 thank you for sharing that.

17 I will support 1B. However, I would
18 like to make some comments about the various fives as
19 well as sevens.

20 So if we could look at fives, please.
21 Thank you.

22 What I like about the fives is, I like

1 the fact that we're seeing him as a young man, as an
2 elder. I just think that that's very important to
3 show that he served as a young man and that he lived
4 long enough to tell his story about his service and
5 the service of so many other people during this, the
6 war, and all of the wonderful work he has done with
7 respect to world peace. So I really appreciate the
8 fives in that regard.

9 Can we look at the sevens, please?

10 Thank you.

11 Yeah. So I also like the sevens. I
12 think it's just a very, you know, it -- on some level
13 it shows -- it's just -- for me, it's very dignified.
14 It just really, it speaks to me with respect to the
15 work that he did. And he just looks, you know, bright
16 eyed. Very hopeful about the future, despite the
17 challenges that he faced, this country faced, and the
18 world faced, during that time period. But again, I
19 will support 1B.

20 And again, I would like to thank you
21 and your family for your service to this great
22 country. Thank you.

1 MR. FERENCZ: And thank you very much.

2 DR. BROWN: Thank you, so much.

3 Peter?

4 DR. VAN ALFEN: Dr. Brown, thank you
5 very much.

6 This is Peter van Alfen.

7 I, too, would like to thank Don Ferencz
8 for his additional background to his father's life and
9 career. And the lapel pin as well; I found that a
10 very moving and touching story. I'm very happy to
11 support 1B as the family's preference and the CFA's
12 preference as well.

13 I think that this is a rather noble
14 portrait. I would like to call attention to obverse
15 10, which I found to be a really rather striking
16 three-quarter portrait. I really rather like the
17 portrait and the simplicity of the obverse. And
18 number 12, which shows a profile portrait.

19 I have to say that there does seem to
20 be a continuing preference for three-quarter and
21 facing portraits in a lot of the work that we do, but
22 I really do like these old school profile portraits as

1 well, and so very happy to see that in this portfolio,
2 which I think is a really wonderful portfolio in all.
3 So thank you.

4 DR. BROWN: Thank you, Peter.
5 Especially for the fact that you touched on the old
6 school, you know -- mature here -- like to -- time to
7 time.

8 Let's turn now to Art.

9 MR. BERNSTEIN: This is Arthur
10 Bernstein.

11 Am I correct we're speaking only to the
12 obverse, and then we'll speak to the reverse?

13 DR. BROWN: We are actually doing them
14 both.

15 DR. VAN ALFEN: Oh, we are.

16 DR. BROWN: Yes.

17 DR. VAN ALFEN: Oh, okay. Sorry.

18 MR. BERNSTEIN: Since we didn't hear
19 from Dr. Fuller or --

20 DR. BROWN: Okay. Let me correct that.
21 Then we will do this, the obverse, since -- let's do
22 the obverse first.

1 MR. BERNSTEIN: Okay. So for the
2 obverse, I too like the choice of 1B. I think it's a
3 very distinguished look. I do appreciate having his
4 years of life added to that. I think it tells us more
5 about the person being honored, and now I'm thrilled
6 to know about the lapel pin as well.

7 DR. BROWN: Please forgive me. My
8 hesitancy is because I'm looking at how we're going to
9 be doing the scoring. And I'm looking at the scoring
10 sheet, and I think that we're going to need to come
11 back to people who have not done the reverse to give
12 their feedback for the reverse at this point as well.
13 So I'm going to --

14 Dr. Fuller, would you mind, in fact,
15 giving us your view of the reverse?

16 DR. FULLER: Absolutely, Dr. Brown.
17 This is Dr. Harcourt Fuller again.

18 I will support the family's choice of
19 4A. However, I would like to make a few comments, a
20 few observations, briefly.

21 Let's start with 2A.

22 I really like 2A. I think that there's

1 just so much there. The barbed wire, you know, again
2 it's symbolic of the war. There's something about the
3 brick wall as well, that appeals to me. I like the
4 font of "Law not War." I think the likeness of the,
5 you know, of "law" versus the heaviness of "war," I
6 think is very symbolic as well. And I think the
7 scales of justice, they're, you know, they're standing
8 on a solid wall. That's really what it says to me.
9 So I will give 2A due consideration.

10 Can we go to 3 and 3A, please? Thank
11 you.

12 I really like 3 and 3A. We are talking
13 about a world war, and I think that for, you know, for
14 the public, I like to see the globe represented,
15 because I think it's just very straightforward and
16 direct. I like the, you know, the dove flying with
17 the scales of justice connecting the world. And I
18 know that April had made some comments about, you
19 know, where the eyes are looking and where the scales
20 are pointed toward. And I like that symbolism, so I
21 would definitely give some points to 3 and 3A. Thank
22 you.

1 DR. BROWN: Thank you, very much.

2 Let's turn back to Peter.

3 DR. VAN ALFEN: This is Peter van
4 Alfen.

5 4a works for me. I'm happy to support
6 that as reverse. I think it'll pair well with 1B. I
7 would agree with the CFA's recommendation, removing
8 punctuation, however. Thank you.

9 DR. BROWN: Thank you.

10 Turn now to Art.

11 MR. BERNSTEIN: And I'll speak --

12 This is Arthur Bernstein.

13 I'll speak to my ideas concerning the
14 reverse. I will share with the group, I think most of
15 you know, I manage a large law firm and I've worked in
16 the legal profession for many decades. And those of
17 us who work in that profession find the scales of
18 justice a somewhat tired representation of law. And
19 if you went to my firm's website, you will not find a
20 single scale of justice in the website. So I had a
21 certain bias towards most of the inverses which
22 feature the scales of justice, some more prominently

1 than others.

2 That being said, I think that the
3 family's preference, 4A, is fine, with my note about
4 the scales. I also like design reverse 1, simply
5 because it was simple and it didn't have the scales of
6 justice.

7 DR. BROWN: Thank you so much.

8 Let's turn now to Mike.

9 MR. MORAN: Thank you, Dr. Brown.

10 This is Michael Moran.

11 I'm going to respect the family's
12 judgment on the obverse of 1B. I would also like to
13 point out that I like, particularly, the image in 10.
14 I think it's unusual. I think the inscriptions are
15 well handled on it, and I'll at least give it
16 recognition, although I'll be voting for 1B.

17 On reverse, again I'll respect the
18 family. Although, I think my preference is probably
19 for their second choice, 8A, rather than 4A. But
20 again, I'll respect where the family is on that and
21 support 4A. Thank you.

22 DR. BROWN: Turn to Kellen.

1 MR. HOARD: Yeah. I'm fine with 1B as
2 the obverse. I think it's kind of a standard, classic
3 look and I think it's flattering. I also want to just
4 highlight 11 though.

5 I found 11 to be quite intriguing and
6 again flattering to him. I found it to be way more
7 personal. I felt closer to him, not so much behind,
8 you know, a podium and away from him, kind of a
9 smaller figure, but kind of near him. And I felt
10 almost more of a kind of a relationship to him there.
11 And it made me -- and I essentially appreciate that
12 image and I'll give that one points as well.

13 On the reverse, the one I really quite
14 liked was actually 3 and 3A. I thought 3 and 3A were
15 really quite excellent at showing the breadth of his
16 work, the continuity of his work, and the purpose of
17 his impact, where we see the extent geographically
18 and, you know, kind of metaphorically, of what he did
19 and how that continues to this day with the, you know,
20 kind of, the dove flying forward in many ways and
21 continuing to carry on that message of "law not war."
22 And also the purpose, which was really to foster

1 continual peace the world over. And I thought 3 and
2 3A did that really quite well.

3 And 3A also has, you know, that
4 wonderful saying, which I find compelling and makes me
5 want to learn more about what he did and what he
6 believed. So I really support those. I mean, give
7 those a lot of points. If we do go ahead with 4A
8 there, I recommend removing the punctuation as well.
9 But 3 and 3A really stuck out to me at that one.
10 Thank you.

11 This is Kellen Hoard, by the way.

12 DR. BROWN: Thank you. That's right.
13 I forgot about that guy.

14 Let's move on to Darla.

15 MS. JACKSON: This is Darla Jackson.

16 And I thank Don for the insight about
17 his father. That was really great to hear. I agree
18 with the family's decision of obverse 1B. I think
19 that he has a sort of knowing glance that shows him in
20 action, loving -- him loving what he does. I also
21 think the framing of the text and the dates beneath
22 are really beautiful. I think it's one of the most

1 balanced, in terms of the figure within the space, and
2 I appreciate and support that one.

3 In terms of the reverse, I do support
4 the family's decision of reverse 4A. I also agree
5 with the dropping of the punctuation. And to note the
6 olive leaves, I think against that textured background
7 to have them more simplified, that might be a really
8 nice juxtaposition between the two things.

9 I also wanted to note that the back,
10 including those stars does have them referenced
11 somewhere, so that is nice. And then I think that
12 with the two sides being very -- framed very
13 symmetrically or in a very round way, having that flat
14 bottom where it says "Act of Congress 2023," gives it
15 a nice little elegant framing to the end. So I
16 appreciate reverse 4A for those reasons.

17 DR. BROWN: Thank you, so much.

18 Let's turn now to Dennis.

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

20 I think that the family's choices are
21 good. They're a bit conservative, but they accomplish
22 what a congressional gold medal is intended to

1 accomplish. They're not experimental or innovative,
2 but the reverse and obverse both speak clearly.

3 For the reverse, I want to talk a bit
4 about the punctuation, and maybe address Mike and ask
5 a question of you, to Mike Costello.

6 I think the different formats of the
7 inscription themselves almost act as a form of
8 punctuation, and my understanding is that "law" would
9 be relief, and "not war" would be incuse. And that's
10 kind of a form of artistic punctuation, if you will.
11 So I'm okay with the periods being removed.

12 However, I think the periods do add a
13 more imperative tone, almost like a commandment. So
14 that's something to consider.

15 And Mike, I would just ask, is my
16 interpretation of the relief with "law and not war,"
17 is that correct?

18 MR. COSTELLO: This is Mike Costello.
19 Yes, that's correct.

20 MR. TUCKER: So those are my comments.
21 I'm undecided, I think, on the punctuation, which
22 might be strange for an editor and writer to say. But

1 I think that that's worthy of more discussion.

2 Thank you, Mr. Chair.

3 DR. BROWN: Thank you.

4 Let's turn now to John.

5 MR. SAUNDERS: First comment I want to
6 make is, since I've been on the committee, which is
7 not that long, I've never seen so many choices. This
8 was quite a portfolio. Lot of good designs, though
9 for the obverse, I think the variations on 1 kind of
10 blow the rest of them away.

11 I thought that was a very clear choice
12 for me as what I would go with. And, you know, I
13 think 1B as opposed to the other ones -- variations on
14 1, is just fine. I mean, I like all of them, quite
15 honestly.

16 The reverse, I have a different opinion
17 on than the family. I thought 4A was okay, but I saw
18 four or five of the designs on the reverse I liked as
19 well. But I thought that 3 just kind of blew
20 everything else away. I really like the dove.
21 Artistically, I most like the dove where it's not over
22 the map better, but the symbolism of the map and the

1 fact that the dove's eye is directly below the Hague,
2 I think sways me to go with the 3A as my first choice.
3 I really like that design. I like the dove, I like
4 the symbol piece there.

5 If we do go with 4A, the question about
6 periods, I didn't even know why the periods were there
7 in the first place. I mean, normally, if you have a
8 one-word sentence you don't necessarily need to put a
9 punctuation point to -- after -- if you were going to
10 put a -- to Deniss's point, if you were going to put
11 emphasis on there, I would use an exclamation point
12 rather than a period to really put some emphasis
13 there. But so I'm in favor, if we do go with 4A, of
14 eliminating the periods. But I'm a fan of 3A.

15 DR. BROWN: Thank you, so much.

16 Let's turn now to Chris.

17 DR. CAPOZZOLA: All right. This is
18 Chris Capozzola.

19 I think I'm excited about this
20 congressional gold medal. I think it's a great chance
21 to reflect on Ferencz's long life and his
22 significance, and in particular, not only in the late

1 1940s at Nuremburg, but also a lifelong commitment to
2 international law and the law of war, which is of
3 course very timely right at this moment.

4 I think -- I have learned a lot in the
5 last few minutes, and so my thinking is evolving. I
6 certainly am excited about, for the obverse, about the
7 1 series. Ordinarily, I think that birth and death
8 dates are cluttered on a coin, but I do think there's
9 an argument to be made to consider them in this place
10 because Ferencz's longevity and also his commitment to
11 Holocaust survivors suggests, kind of, like, a
12 century-long work that ordinarily wouldn't be there.
13 But I'm fine with 1A without that. And so that's in
14 terms of the obverse.

15 Just to flag a couple of other things,
16 I did actually, which no one has mentioned, I did
17 like, and I wanted to call out, 13A. I -- or the 13
18 series, but particularly 13A, which I thought was a
19 kind of interesting and creative sort of way of doing
20 things.

21 On the reverse, the reverse for me was
22 a real challenge, because -- the challenge here is to

1 depict law and peace in both word and image, and I
2 think that can -- or many of these designs aimed to do
3 that, and I think that may actually be too much. And
4 sometimes some of the designs have nothing other than
5 mirroring one -- internal mirroring of word and image.

6 So 4 and 4A I think do that, right.

7 They offer the same thing four times, essentially.

8 And so while I'm certainly happy to support 4A. And I
9 think including the five stars is important if we go
10 with the obverse of 1A that does not have the stars.

11 I also, you know, over the course of
12 the last few minutes have come around to consideration
13 of 3A, and in particular, 3A with the text around the
14 end, "The conscience of humanity is the foundation of
15 all law." Thanks.

16 DR. BROWN: Thak you, so much.

17 This is Lawrence Brown, and I was
18 really moved by this program, particularly the wealth
19 of designs. I want to commend the Mint for the
20 diversity of designs that they have provided. As
21 someone, as I shared with you, is -- with a veterans
22 background, being a veteran, I'm really mindful of the

1 fact that, as we communicate things, that we
2 communicate it based on what is really important.

3 It seems to me that the -- as much as
4 it was invaluable for his role during World War II,
5 the most important thing was what he did, in fact, to
6 prosecute those, in fact, who were the cause of why we
7 had World War II. So to me, it is important to give
8 greater emphasis to that part of his life than the
9 part that he was, in fact, in the military. Now, I
10 don't take away from anyone's service in the military,
11 as someone who has served. But at the same time, I
12 think we need to make sure that when we do that, that
13 we are fully communicating the significance of the
14 things that we put on the coin -- or on the medal.

15 In that sense, I think that we do need
16 to make sure that we have sufficient information about
17 the five stars; that we need to go into detail.
18 Because to me, to communicate that and then to have
19 veterans groups saying, "What does that really mean?"
20 it's not going to be something that's going to be as
21 well embraced as it would be were we to include that
22 in the narrative.

1 The other thing I'd like to say is that
2 I was really impressed by the -- and I realize that we
3 don't actually have this inscription on any of the
4 designs, but the phrase of "replace the law of force
5 with the force of law." To me, that would be such a
6 powerful inscription. I do understand we may not have
7 enough space, but I just needed to say that to you;
8 that it just moves me. When you could see that, it'd
9 be really impressive.

10 The other thing that I really was -- as
11 much as I would certainly support the opinion of the
12 family, I'm also really interested in making sure that
13 we ensure that when we use symbolism, like a sword, a
14 broken sword, that it has different meanings depending
15 on the context. In certain military contexts, that
16 means defeat. In other contexts, it may mean a
17 change, no longer an end of a life, in fact, legacy.
18 So we have to make sure that when we use those that
19 we, in fact, take that in consideration. But I, too,
20 like many of my colleagues, would join those in
21 supporting those by the family.

22 I would lean away from those candidate

1 designs that have the five stars, unless we can add
2 that with sufficient detail as a part of the program.

3 Thank you so much.

4 I'll ask now the committee, are there
5 any additional comments or motions from the members at
6 this time?

7 Mr. Costello, do you have anything that
8 you would like to add?

9 MR. COSTELLO: Nothing here. Thank
10 you.

11 DR. BROWN: Okay.

12 Mr. Ferencz, do you have anything that
13 you would like to add based on the fact of what you've
14 heard thus far?

15 MR. FERENCZ: No, not in particular.
16 Other than to, once again, thank all of you for your
17 very thoughtful comment and criticism, looking
18 critically at the various presentations. I had not
19 thought about some of the discussion related, for
20 example, to whether or not taking off periods in "law
21 not war," and I'm completely neutral on that. Because
22 I think, quite frankly, that the visual presentation

1 with or without the punctuation will get the message
2 across very clearly.

3 My dad, by the way, in many, many,
4 many, many of his lectures, in fact virtually all of
5 them, would say that there are three words, "law not
6 war," that people need to keep in mind. And so I
7 think that that's significant.

8 I appreciate very much the comment
9 about the expression "replacing the law of force with
10 the force of law." It's a phrase I've used many, many
11 times. My dad, in fact, created a private foundation
12 many years ago, which has now been liquidated, where I
13 had hung my card educating "replace the law of force
14 with the force of law." But I would defer myself to
15 my dad's three-word, you know, jingle, if you will,
16 "law not war," because he tried to condense it into
17 three words. And so I appreciate those three words.

18 And again, my thanks to everybody
19 there.

20 DR. BROWN: Thank you, so much.

21 Any further discussion for the
22 committee?

1 MR. HOARD: I had a question just about
2 ratification, if I could?

3 I'm just curious, not necessarily with
4 this medal, but in terms of how we use this phrase
5 effectively. On congressional gold medals, do you
6 ever do edged lettering?

7 MR. COSTELLO: We do not --
8 This is Mike Costello.

9 We do not do edged lettering on
10 congressional gold medals.

11 MR. HOARD: Okay. Thank you.

12 MR. COSTELLO: They're a splash dive,
13 so we don't have -- it's not fixed in the collar,
14 so --

15 MR. HOARD: Okay. Thank you.

16 DR. BROWN: Any further questions?

17 Hearing none, the committee will now
18 score the obverse and reverse designs for the Benjamin
19 Ferencz Congressional Gold Medal. Each of you have a
20 sheet in front of you. Let's take, again, about five
21 minutes, at least. Maybe a little bit more.

22 UNKNOWN SPEAKER: It may be closer to

1 ten minutes. I'll let you know more about that.

2 MS. WARREN: Okay. It's 1:30. We will
3 come back about 1:40.

4 DR. BROWN: We're off the record.

5 (Off the record.)

6 MS. WARREN: Okay. We're back. It's
7 1:42.

8 Court reporter, are you ready?

9 THE REPORTER: Yes.

10 MS. WARREN: Okay. Dr. Brown.

11 DR. BROWN: We are back. I recognize
12 now, Greg Weinman, counsel to the CCAC, to provide us
13 the results of the scoring.

14 MR. WEINMAN: We'll start with the
15 obverse. Once again, this is out of a possible 33
16 points. Obverse 1 has 9 points. Obverse 1A has 11
17 points. Obverse 1B has 33 points, making it the
18 number 1 vote -- score --

19 Obverse 2 has three points. Obverse 3
20 has two points. Obverse 4 has four points. Obverse 5
21 has four points. Obverse 5A has five points, 5B has
22 five points, 6 has four points, 7 has seven points,

1 7A has seven points, 8 has three points, 9 has two
2 points. Obverse 10 has thirteen. Obverse 11 has
3 seven points. Obverse 11A has five points. Obverse
4 12 has eight, 12A has three, 13 has three, 13A has
5 eight, and 13B has four.

6 Moving onto the reverses. Reverse 1
7 has eight points. Reverse 2 has four points. Reverse
8 2A has eight points. Reverse 3 has thirteen points.
9 Reverse 3A has fifteen points; 3B has five points; 4
10 has ten points; 4A has 25 points, and that is the
11 high-scoring design. Reverse 5 has three points.
12 Reverse 6 has one point. Reverse 7 has two points.
13 Reverse 8 has seven points. Reverse 8A has eight
14 points. Reverse 9 has five points and reverse 10
15 received one point.

16 Once again, the high vote getters are
17 obverse -- reverse 4A and obverse 1B.

18 DR. BROWN: Thank you, Greg.

19 Are there any motions?

20 Dennis.

21 MR. TUCKER: This is Dennis Tucker.

22 I move that we recommend obverse design

1 1B to the secretary of the Treasury, and also
2 recommend reverse design 4A with the periods removed.

3 DR. BROWN: Can we display those again,
4 just for the sake of --

5 MR. TUCKER: I'm sorry?

6 DR. BROWN: I'm just asking if we can
7 display those so that we know what we're --

8 MR. BERNSTEIN: And Art Bernstein would
9 second the motion.

10 DR. BROWN: Thank you.

11 Any conversation or discussion on the
12 motion?

13 DR. VAN ALFEN: Yeah. This is Peter
14 van Alfen.

15 I have to say, Dennis, I was rather
16 impressed by your interpretation of the periods. And
17 although I had suggested that we adopt the reverse
18 without the periods, I'm now having second thoughts
19 thanks to you. I wouldn't mind having a short
20 discussion about periods before we move on that
21 motion.

22 As I said, I think you made a very

1 forceful argument for the periods, and I'd be willing
2 to change my mind on that. So I don't know if this is
3 something we'd like to discuss or not, or just go
4 ahead with the motion.

5 And since you proposed the motion
6 without the periods, maybe you could offer your
7 comments on why you've now changed your mind.

8 MR. TUCKER: Well, I could modify the
9 motion, I suppose, just to focus on the obverse, if
10 that is procedurally correct, or --

11 DR. BROWN: I mean, it's possible. You
12 can revise your motion because you're the maker of it.
13 That's true. But I think it may be easier just to
14 respond to Peter with respect to the rationale that
15 you had for the motion that you made.

16 MR. TUCKER: Well, my comment about the
17 terminal punctuation, the periods, was that they do
18 add an element of commandment and make the statement
19 much more imperative and forceful. I don't know if
20 that's -- I mean, I suppose we must assume that that
21 was the artist's intent, and the artist's
22 interpretation of Mr. Ferencz's statements and his

1 thoughts. So there's an argument for keeping the
2 punctuation.

3 DR. FULLER: If I may, Mr. Chairman.

4 DR. BROWN: Dennis, have you completed
5 your thoughts?

6 I have. That's -- yeah.

7 DR. BROWN: Okay.

8 Dr. Fuller.

9 DR. FULLER: Yes. I believe that --
10 and I know this will come out -- this won't be in
11 black and white when the medal is minted. However, I
12 believe that the periods should be removed because,
13 you know, "law" is a -- is depicted in a different
14 color or shape than "not war." So I think that that
15 alone differentiates the one from the other. And in
16 that case, I just think the periods are not necessary.
17 Thank you.

18 MR. TUCKER: This is Dennis Tucker
19 again.

20 I would point out again that "law" is
21 going to be in relief. So that if you run your hand
22 over the medal, the surface of the medal, "law" is

1 given prominence, physical, tactile, visual. And then
2 "not war" will be set within the field. It'll be
3 recessed or incused, which implies less prominence.

4 So -- and I heard -- I think I heard
5 enough objection or discomfort from the committee to
6 suggest that the periods really are not necessary, or
7 they're jarring to the eye, or for whatever reason
8 they -- it's just something that people object to. So
9 that was my reason for -- those combined reasons.

10 You know, the fact that the format of
11 the medal itself acts as a form of punctuation, and
12 the fact that there's just something jarring to the
13 eye having the periods terminate those two statements.
14 That's why I worked that into the motion as I did.

15 DR. VAN ALFEN: This is Peter van
16 Alfen.

17 I'd be happy to proceed with the motion
18 as proposed, then.

19 DR. BROWN: Any other comments with
20 respect to the motion that's --

21 MR. HOARD: I suggest semicolons. Only
22 semicolons.

1 DR. BROWN: Okay. So you're offering
2 this as a friendly amendment?

3 MR. HOARD: I'm not.

4 DR. BROWN: Thank you very much.

5 Moving right along.

6 Any other comments with respect to the
7 motion?

8 There's one I'd like to offer as a
9 friendly amendment. For the sake of appreciation of
10 what the five stars mean, I think that for people who
11 are not in the military, they may think one thing, as
12 if this person is a -- was an officer, so you have to
13 be careful about that.

14 So my friendly amendment is that there
15 be, accompanied with this, some further information
16 about the -- information about the five battle stars.
17 Because I think that's going to be particularly
18 important for veterans to be able to appreciate the
19 significance of that. So that's just my friendly
20 amendment, and I'm hoping that the maker of the motion
21 would accept that.

22 MR. TUCKER: I would accept that.

1 DR. BROWN: The seconder also needs to
2 accept it.

3 MR. BERNSTEIN: And I'm not clear on
4 what your amendment --

5 DR. BROWN: So the amendment here
6 suggests to seek further judicial --

7 The person is Arthur Bernstein.

8 THE REPORTER: The person not willing
9 to accept --

10 DR. BROWN: Is Mr. Arthur Bernstein.

11 THE REPORTER: Oh. Sorry. Got it.

12 DR. BROWN: This is Lawrence Brown.

13 So my friendly amendment is to actually
14 seek further information so that when this coin is
15 produced, it actually includes further clarity about
16 the campaigns that were associated with the five
17 battle stars. Because the five stars refer to the
18 five battle stars. So the question then becomes, what
19 were the campaigns associated with that, to explain
20 that.

21 And the reason why I say that for the
22 sake of the public, and I'm just not trying to brag, I

1 have a bronze star. That's one star. So for someone
2 to have five battle stars, that may mean they had a
3 bronze star, a silver star, or some combination to
4 equal the five, or may have some other significance.
5 But I think the public should, in fact, understand
6 whatever that significance is of the five battle
7 stars.

8 MR. BERNSTEIN: So this is Arthur
9 Bernstein.

10 I'm not disagreeing with you, I'm just
11 trying to put this in a form that leads to some
12 action, and I'm wondering if --

13 MS. STAFFORD: We're happy to take
14 that. There's ancillary materials that are developed
15 around the congressional gold medal: web pages,
16 certificates of authenticity, design descriptions.
17 We're happy to take that back and ensure that we
18 incorporate a reference to explain the five stars.

19 MR. BERNSTEIN: So it -- Art Bernstein.
20 Is this subject to verification that he
21 earned five stars?

22 MS. STAFFORD: I think we're

1 comfortable that we have the verification necessary.
2 We have from the United Nations website that speaks to
3 his five battle stars, which I think some people use
4 the term "service stars" now. That he earned during
5 his service.

6 So in terms of verification, the Mint,
7 I would say, is comfortable with that. And that would
8 have -- they wouldn't have been depicted in the
9 design. I don't hear the chairman saying that there's
10 a question about the veracity of it as much as the
11 need to provide context so that people can appreciate
12 their meaning.

13 Is that correct?

14 DR. BROWN: That is correct.

15 This is Lawrence Brown.

16 That is correct.

17 MR. BERNSTEIN: Happy to accept your
18 friendly amendment.

19 This is Art Bernstein.

20 DR. BROWN: So we have a motion that's
21 been seconded, along with friendly amendments. At
22 this point, are there any other further discussions?

1 Hearing none, all those in favor,
2 signify by saying "aye."

3 MULTIPLE SPEAKERS: Aye.

4 DR. BROWN: Those opposed, "nay."

5 Motion carries unanimously.

6 Thank you, so much, everyone, for your
7 participation.

8 And, Mr. Ferencz, we want to thank you
9 for your time that you have given to this program, to
10 this conversation. We really appreciate it.

11 We will now turn back to consideration
12 of candidate design for the 2025 American Women's
13 Quarters Program.

14 The second reverse candidate design is
15 the 2025 American Women Quarters program honoring Ida
16 B. Wells.

17 Ms. Stafford, again, in fact, provided
18 us an introduction to the program, as well as present
19 the reverse candidate designs.

20 MS. STAFFORD: Thank you.

21 Ida B. Wells was a prolific educator,
22 journalist, feminist, businesswoman, civil rights

1 activist, and leader. She was a founder of the
2 National Association for the Advancement of Colored
3 People, a founder of the National Association of
4 Colored Women's Club, a founder of the Alpha Suffrage
5 Club, and a founder of the Negro Fellowship League.

6 Although she battled with sexism,
7 racism, and violence, she used her voice and the power
8 of pen to shed light on the condition of African
9 Americans throughout the South. She endured a
10 considerable amount of criticism, and even threats to
11 her life, but never gave up her fight for equality and
12 justice that lasted almost 50 years.

13 In 1892, after the lynching of three of
14 her friends who owned a grocery store that rivaled a
15 white-owned store, her life changed. She wrote about
16 and investigated this targeted and senseless act of
17 cruelty and violence, and many others like it. These
18 articles enraged white locals so much, they burned her
19 printing press while she was away, and the threats to
20 her life became so great, that she was forced to flee
21 the South. The threats only fueled her determination
22 to pursue justice and truth telling, which would raise

1 her to national and international acclaim over the
2 next decade of her life.

3 Throughout her career, Wells balanced
4 motherhood and activism, and began working with
5 Frederick Douglass, W.E.B. Dubois, Booker T.
6 Washington, and other well-known civil rights
7 activists as a member of the black women's clubs. She
8 also became active in the suffrage movement. While on
9 a speaking tour abroad, she openly confronted white
10 women in the suffrage movement who ignored the plight
11 of black people.

12 As a wife and mother, Wells was so
13 deeply committed to advancing the rights of women and
14 advocating for children that she ran in the Illinois
15 State Senate race in 1930, at a time when it was
16 inconceivable that any woman, let alone a black woman,
17 would run for political office. Although she lost the
18 election, as Angela Tate, curator of women's history
19 at the National Museum of African American History and
20 Culture, wrote in her letter of recommendation, "This
21 loss reveals less about the viability of her
22 platforms, and more about how often society wanted to

1 suppress and silence this powerful and empowering
2 woman." She also writes that, "As an educator,
3 journalist, suffragist, and civil rights activist,
4 Wells exemplifies the extraordinary qualities of
5 women, while also reflecting the ways that African
6 American women saw their work benefiting the wider
7 community."

8 All designs include a likeness of Ida
9 B. Wells, with the required inscriptions, "United
10 States of America," and "E Pluribus Unum." The common
11 inscription, "Ida B. Wells," and the denomination.

12 As noted previously, we are fortunate
13 to have family representatives here with us, Michelle
14 and Daniel Duster.

15 Welcome. Would you care to say a few
16 words to the committee? You might need to unmute
17 yourselves.

18 MS. DUSTER: This is Michelle. Yeah,
19 this is Michelle. Thank you so much for having us,
20 being included in the meeting, and hopefully we can
21 offer our comments and ideas. And it's just such a
22 privilege that our great grandmother is being honored

1 in this way.

2 MS. STAFFORD: Thank you so much. And
3 of course, if the committee has questions, we will
4 come to you.

5 Not only are they family
6 representatives, but I know, Michelle, you're also an
7 author and a public historian concerning Ida B. Wells,
8 so that will come in handy if you have any specific
9 questions about this great woman's legacy.

10 So we will go through the candidate
11 designs. I will stop at the ones that are preferred
12 or have been identified as a recommendation by any of
13 our stakeholders. If any committee member would like
14 me to read other design descriptions, please let me
15 know.

16 We'll start with candidate design 1, 2,
17 2B, 3, 4, 5, 6. Candidate design 6 features Wells as
18 she gazes courageously and proudly toward the future.
19 This design includes the additional inscriptions
20 "Journalism," "Suffrage," "Civil Rights." This is the
21 family's first preference, as well as the
22 recommendation of the CFA. I will note that the

1 family has a request that the inscriptions,
2 "Journalism," "Suffrage," "Civil Rights," be replaced
3 with "Journalist," "Suffragist," and "Civil Rights
4 Activist," which you'll see on the next design, 6A.

5 And if we could just flip back to the
6 first preference of the family, design 6.

7 I'll just note that our liaisons
8 indicated that they preferred this image because of
9 the very strong depiction of Ida B. Wells. It
10 represents all three areas of her work, rather than
11 just journalism, and that they felt that the age that
12 she's depicted as in this image is very similar to the
13 timeframe when she was, in fact, at the height of her
14 journalism and activism career, so they felt connected
15 to that.

16 Moving onto 6A, and 7. And that
17 concludes the candidate designs.

18 Chairman Brown.

19 DR. BROWN: Thank you, so much.

20 From the committee, are there any
21 technical or legal questions?

22 DR. FULLER: Mr. Chairman, this is Dr.

1 Fuller.

2 DR. BROWN: Yes, Dr. Fuller.

3 DR. FULLER: May I ask April if she
4 would kindly go back over the images a quick --
5 quickly one more time? Thank you very much.

6 MS. STAFFORD: Absolutely.

7 So we have 1, 2, 2B, 3, 4, 5, 6. Six
8 is the preferred design of the family, as well as the
9 recommendation of the Commission of Fine Arts. The
10 family would request that the inscriptions you see
11 here are actually replaced with "Journalist,"
12 "Suffragist," and "Civil Rights Activist,"
13 inscriptions that you see on 6A. And finally,
14 candidate design 7.

15 DR. BROWN: Let's --

16 DR. FULLER: Thank you.

17 MS. STAFFORD: Yes, sir.

18 DR. BROWN: Dr. Fuller, you have
19 additional --

20 DR. FULLER: No. I just wanted to
21 thank April.

22 Thank you.

1 MS. STAFFORD: You're welcome.

2 DR. BROWN: Thank you.

3 Let's turn to Art.

4 MR. BERNSTEIN: This is Arthur
5 Bernstein.

6 I have three questions.

7 First is, April, I wasn't clear on the
8 difference between 6A and 6 in the document that we
9 have. I thought it -- it says 6A is the family's
10 first preference.

11 MS. STAFFORD: So Michelle, can I ask
12 you to confirm?

13 MS. DUSTER: Yes.

14 MS. STAFFORD: Design 6, as seen
15 here --

16 MS. DUSTER: I think -- I don't know --
17 I think something got switched up. Because we prefer
18 6.

19 MS. STAFFORD: Yes.

20 MS. DUSTER: Prefer it as --
21 everything. As far as the image of her from the --
22 you know, below the waist and up, the way that her

1 name is positioned inside of the quarter, you know,
2 you can see her hand. All that, we -- that's our
3 first choice. And all we requested was that the
4 wording be changed from what you see to "Suffragist,"
5 "Journalist, "Civil Rights Activist." So maybe
6 somehow the name and the -- got flipped.

7 So what you said is what we prefer. 6A
8 is our first choice with the wording from 6B -- from
9 6 -- I mean, 6 was our preferred everything, but the
10 wording "Suffragist," "Journalist, "Civil Rights
11 Activist," is the only change we would want.

12 MS. STAFFORD: Okay.

13 So just to confirm for the committee,
14 design 6, as seen here, is the family's preference,
15 but rather than saying "Journalism," they'd like it to
16 say "Journalist," rather than "Suffrage," they'd like
17 it to say "Suffragist," and rather than "Civil
18 Rights," they'd like it to say "Civil Rights
19 Activist."

20 So thank you. Thank you for that.

21 MR. BERNSTEIN: Thank you for that
22 clarification. I had two other questions.

1 This is Arthur Bernstein.

2 Sticking with my interest in jewelry, I
3 noticed that Ms. Wells, in both 6 and 6A, is wearing a
4 feather lapel item. And I was curious as to what that
5 is.

6 And secondly, in -- 6 has her without a
7 broach around her neck, and 6A has her with a broach,
8 and I was curious as to why we would want one or the
9 other.

10 MS. DUSTER: Are you asking me? You
11 know what, I -- noticed a broach. The only -- the --
12 I don't think there's necessarily a significance when
13 it comes to the broach on her lapel. It was just the
14 first design that we acknowledged she had on a
15 necklace, and we never saw very many pictures of her
16 wearing a necklace, but she did wear broaches. So
17 that was the recommendation; that she had a broach on
18 the lapel of her jacket.

19 MR. BERNSTEIN: Okay. Thank you.

20 DR. BROWN: Turn to John.

21 MR. SAUNDERS: I was just going to
22 follow up -- Art's -- thing and ask about the feather

1 on the lapel. He beat me to it, so it's been
2 answered.

3 DR. BROWN: Thank you.

4 Let's go to, in fact, well, Pete -- I'm
5 sorry. Mike.

6 MR. MORAN: Thank you, Dr. Brown.

7 I've got a question for Mike Costello,
8 soon as he gets done with April.

9 I've got a question for you. If you
10 make the adjustments that the family would like to see
11 on 6 versus 6A, are we going to run out of space with
12 the fonts that you've employed and the letter sizes?
13 On the other hand, you -- I just don't see how you'd
14 get "Civil Rights Activist" in here and deal with "E
15 Pluribus Unum" and the inscriptions that run along the
16 rim.

17 It would seem to me that what you'd end
18 up having to do to comply with the family's wishes is
19 take the image in 6 and the inscriptions in 6A.

20 MR. COSTELLO: This is Mike Costello.

21 Great question, Mike. I was just
22 discussing this with her. Yes, that's exactly what we

1 would do.

2 MR. MORAN: Okay. We'll get around to
3 that in motions.

4 MR. COSTELLO: I just noticed that
5 we're going to run out of room in "activist."

6 MS. DUSTER: The problem with 6A -- I
7 mean, 6A is that her name goes around the rim, and so
8 it's not as immediately, you know, noticed.

9 DR. BROWN: Other questions?
10 Chris.

11 MR. CAPOZZOLA: I have a question. It
12 might be for April, but I actually think it's for
13 Michelle Duster.

14 If you could just talk to us a little
15 bit about the name choice Ida B. Wells. She's
16 sometimes published in works as Ida B. Wells-Barnett.
17 Image 6 appears with a wedding ring that I think is
18 a -- based on a photograph from the 1890s. I just
19 want to make sure that we're very accurate there.

20 MS. DUSTER: Yeah, and that's a good
21 point. I mean, she did go by Ida B. Wells-Barnett
22 after she got married, and in that image she has on a

1 wedding band, so I guess technically she would be
2 Barnett at that point. But she -- most of the
3 projects that are in her name tend to not use the
4 "Barnett." Including here in Chicago, there was an
5 Ida B. Wells-Holmes that was just Ida B. Wells-Holmes,
6 it was not Ida B. Wells-Barnett-Holmes. And so many
7 others think that she was Ida B. Wells.

8 So for name recognition purposes,
9 that's the most -- when she's recognized the most, and
10 that was also the name that she had when she was at
11 the -- I guess, when she was the most well known as a
12 journalist. So it is kind of a tricky thing with
13 women, when, you know, when they hyphenate or change
14 their names.

15 MR. CAPOZZOLA: Thank you.

16 DR. BROWN: Any other questions?

17 DR. FULLER: Yes. This is Dr. Fuller.

18 DR. BROWN: Please, proceed.

19 DR. FULLER: This message -- this
20 question is also for Ms. Duster, if I may. So with
21 the -- I guess my question is, could we use "Wells"
22 and not "Wells-Barnett" on the one hand while

1 having -- while showing her wedding ring? So in other
2 words, would we be able to use just "Wells" in
3 addition to showing her wedding ring in the same
4 image? I suppose that, you know, that's the question.
5 And that might also be a question for the Mint staff
6 as well. Thank you.

7 MS. DUSTER: My brother is also on the
8 call. Maybe he can chime in. But I personally don't
9 have a problem with that.

10 MS. STAFFORD: And neither did the
11 scholars with whom we worked from the Smithsonian or
12 the National Women's History Museum. We actually
13 really work very closely with all of our stakeholders
14 to ensure that the name in full -- whether we use
15 doctor, whether we don't, whether we use middle
16 initials or not, and if there's a traceability to
17 that, and that can be made to ensure that the correct
18 representation is being used.

19 DR. FULLER: Thank you, April.

20 DR. BROWN: Any other questions?

21 I have one question for the family.

22 Given what you've heard with respect to

1 how the "activist" would actually not likely be able
2 to fit on the design 6, are you receptive to any --
3 making any modifications, so that instead of saying
4 "Civil Rights Activist," just saying "Activist"?

5 MS. DUSTER: I mean, I think that would
6 be a reasonable compromise, because she was an
7 activist. You know, it's just being specific when it
8 says "civil rights activist."

9 DR. BROWN: Thank you, so much.

10 DR. VAN ALFEN: This is Peter van
11 Alfen.

12 Just have a question for Mike and the
13 design team about the problem with trying to fit the
14 inscription. Would it be possible to put "25 cents,"
15 the denomination, into the bands? Just open up the
16 inscription slightly to fit "25 cents" in there, or
17 including that necessary bit, and then maybe moving "E
18 Pluribus Unum" to where "quarter dollar" is in 6, so
19 you still have a band around, but the denomination
20 then would be in the band itself?

21 MR. COSTELLO: This is Mike Costello.

22 While we definitely can make that

1 happen, I've just got to make sure it's legally sound.
2 I've never seen that before, myself.

3 MS. DUSTER: I really can't hear very
4 well. I don't know if I got muted by somebody else.

5 DR. VAN ALFEN: Sorry. This is Peter
6 van Alfen.

7 I was just asking if it would be
8 possible to move "25 cents" in 6A into the bands
9 surrounding, and then moving "E Pluribus Unum" to
10 where "quarter dollar" is written in 6, and that way
11 we could move "civil rights activist" into 6 and still
12 have all the necessary inscriptions.

13 MR. WEINMAN: And this is Greg
14 Weinman --

15 MS. DUSTER: I think that would be a
16 good compromise too. You know, because the thing is
17 with "civil rights" being specific as far as the type
18 of activist, and obviously we all know there's a lot
19 of different kinds of -- people are active or
20 activists for a lot of different causes, and, you
21 know, Ida was specific about "civil rights."

22 MR. WEINMAN: And this is Greg Weinman.

1 The question was "is there any
2 restriction on how we depict the denomination." Not
3 in this program. In this particular program, we
4 could -- it could be "quarter dollar" is written out,
5 or it could be "25 cents," as it has been on other
6 quarters in this program. So if from a production
7 standpoint it would work, there's no legal restriction
8 on not doing -- on doing that.

9 MR. COSTELLO: Thank you.

10 DR. BROWN: This is Lawrence Brown, and
11 I'm reminded, and I'd like to share with the public,
12 that we on the committee try to stay away from doing a
13 lot of redesign of a coin in front of us, even though
14 we're tempted to do so from time to time. But I've
15 heard a lot for which suggests that we're going to
16 probably continue to have a robust discussion, because
17 this is not going to be easy -- an easy task, putting
18 in, number 1, the figure in a position that is, in
19 fact, as prominent as it is in 6; and then at the same
20 time putting the, in fact, inscriptions around it as
21 is in 6A. It's not going to be an easy task.

22 So I would suggest then that we begin

1 our considerations, because this may very well change
2 how we go forward.

3 Donald?

4 MR. SCARINCI: Point of order. Would
5 it be appropriate -- because I seem to be hearing
6 everyone talking about 6. And if that's everyone's
7 preference, would it be appropriate just to make the
8 motion on 6 and go on to discuss how to change it?

9 DR. BROWN: There is a motion on the
10 table.

11 MR. SCARINCI: Motion on the table for
12 6.

13 DR. BROWN: Motion by Donald, second by
14 Mike.

15 You want a clarification of the motion?
16 Is that what you're saying, Dennis?

17 MR. TUCKER: Well, I would like --
18 This is Dennis Tucker.

19 I would like discussion before we vote.

20 MR. SCARINCI: Okay. I'll withdraw the
21 motion. I don't want to stifle discussion if there's
22 any disagreement.

1 DR. BROWN: So the motion on the table
2 doesn't stifle discussion. So once we get the motion
3 on the table, then we can have an open discussion of
4 the pros and cons of the motion.

5 So do you want to still remove your
6 motion?

7 MR. SCARINCI: No, no. That's fine.

8 DR. BROWN: So we have a motion and we
9 have a second.

10 Dennis, are you --

11 MR. TUCKER: My discussion of the
12 motion would be, I would rather have a review of the
13 design portfolio before we focus only on number 6.

14 DR. BROWN: Any additional comments
15 with respect to the motion on the table?

16 Kellen.

17 MR. HOARD: I would agree with Dennis.

18 This is Kellen Hoard.

19 I would agree with Dennis.

20 MR. SCARINCI: I'll withdraw the
21 motion. I just thought I was hearing everybody and --
22 I was -- I thought we had a consensus.

1 DR. BROWN: Understood.

2 Motion has been withdrawn.

3 So then, on that basis -- unless
4 there's any other questions or comments. Hearing
5 none, let us begin our consideration. Reminding each
6 and every one of us that we have five minutes in which
7 to make our comments. And for the benefit of the
8 court reporter, please -- for -- and for those calling
9 in, I ask that you state your name before you begin to
10 speak.

11 So let's then begin with Peter.

12 DR. VAN ALFEN: Dr. Brown, thank you
13 very much.

14 This is Peter van Alfen.

15 Just want to thank the Dusters for
16 joining us today, and just would like to just remark
17 at what a compelling and courageous life Ida B. Wells
18 had. I have to admit that I've spent a great deal of
19 time the last couple of weeks reading about her and
20 her life, and reading some of what she wrote; really,
21 very inspirational. And someday, I would like my 11-
22 year-old daughter to be reading about as well, too.

1 So that said, I do have to agree that 6
2 is, I believe, the best portrait. I really think that
3 this captures her immense determination. It's a very
4 strong portrait. I agree that "Ida B. Wells" has to
5 be within that field, just so it is much, much more
6 legible. There, obviously, is a problem with the
7 inscriptions, and this is something that we can
8 discuss a little bit later. But I do like 6 best of
9 the portfolio, and I'll just leave it at that. Thank
10 you.

11 DR. BROWN: Thank you.

12 Let's turn now to Donald.

13 MR. SCARINCI: I support 6, take the
14 ring off, and make the adjustments in the lettering as
15 we've just discussed, and we're good to go.

16 DR. BROWN: Dennis.

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

18 This is Dennis Tucker.

19 I actually think design 4 is one that's
20 worthy of consideration. To me, this is a strong
21 portrait; it's a beautiful portrait. The inscriptions
22 tell you what she was about, we have suffrage and

1 civil rights. And they also tell you how she did it,
2 which was journalism. But this is a design that
3 rewards the viewer upon closer inspection, and what
4 the closer look reveals is a very clever touch, which
5 is the liberty torch is actually a pen. So I think it
6 has a bit more clever symbolism than what we see in
7 portrait 6, which is also, you know, a fine portrait.
8 And I also like the little bit of added physical
9 action. She's actually holding the papers. So that
10 spoke to me as well.

11 So for me, design 4 is one that
12 captures a lot of what number 6 is trying to capture,
13 and it saves us a bit of this wrestling and arguing
14 over placement and positioning.

15 Thank you, Mr. Chair.

16 DR. BROWN: Thank you.

17 Let's turn to Harcourt.

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

19 This is Dr. Fuller.

20 I would like to support the, you know,
21 Duster's preference. But I do think that -- I think,
22 if I may, I would have to say that I do think that

1 it's too wordy, and that would have to be worked out.
2 I think it clutters the design with all of the, of
3 course, very wonderful things that she did, which
4 needs to be highlighted. But I think that would
5 definitely have to be worked out. I would -- or
6 amended, rather.

7 I also agree with Dennis with respect
8 to 4. I think it's a very strong design. I like the
9 illumination of the, you know, torch. And I like the
10 way how she has a very determined look in her eyes,
11 which I think is very appealing. And I also like the
12 fact that she's holding the papers, which are symbolic
13 of her, you know, her profession. However, I think my
14 favorite design is 1.

15 If we may look at that, please. Thank
16 you.

17 There is something absolutely striking
18 about this design. I mean, the first time I saw it, I
19 actually wrote the word "yes" three times. It just --
20 it pops. Her name, of course, you know, pops. She
21 just looks so determined, so focused on her mission.
22 I think that the way how the words "Journalism,"

1 "Suffrage," and "Civil Rights" are written, it's in
2 one -- they're in one place, and so we know exactly
3 what she did. I like the "25 cents." I just think
4 that, space-wise, you know, having these words and
5 phrases around her really, really works. And of
6 course, we can see that she's writing on a pad.

7 I just think this, for me, is the
8 strongest design. I will be giving this full points.
9 And in addition to that, I would also support the
10 family's choice, but I think this is the strongest
11 design.

12 Thank you.

13 DR. BROWN: Thank you, so much.

14 Kellen.

15 MR. HOARD: Thank you.

16 This is Kellen Hoard.

17 I agree with Harcourt in many ways, and
18 some of the other members who have spoken, that Ida B.
19 Wells was such a force in so many areas, and anybody
20 who is of her stature in achieving change, I hesitate
21 to put with a still bust. I prefer to see them in
22 action on the coin, because I think that more

1 accurately captures, you know, kind of, who they were
2 than, maybe, a still portrait.

3 For that reason, I kind of shy away
4 from the 6 series, because it seems too still for how
5 much work that she did. I'm drawn, in many ways, to
6 7. I felt that that one, you know, really, kind of,
7 captured her compellingly in action doing her work;
8 doing it at scale. I didn't feel the elements were
9 too jammed together.

10 I also liked 1, and I felt like that
11 captured many of the elements of her in action. It
12 covered those words, covered in different areas. I
13 thought that was a compelling design as well for the
14 same reasons Harcourt pointed out.

15 And Dennis kind of talked me into 4 a
16 little bit as well. I think it's a creative use of
17 design. It still uses those broad terms to cover all
18 the work that she did, but again, she's not still or
19 unmoving. She is actively, you know -- her work and
20 looking toward her work.

21 Also, I wanted to give a little bit of
22 a shout out to 2, which is a weird design. I

1 wouldn't -- I don't know if I'd vote for it, but it's
2 neat. I thought it was a neat use of the typewriter
3 keys, and I just thought that was worth noting as
4 well.

5 But again, I do shy away from 6, in
6 that, I think she deserves more -- a better
7 characterization of how much she was doing all the
8 time on behalf of so many people. She wasn't just
9 standing for a photo, she was always working and doing
10 good work.

11 Thank you.

12 DR. BROWN: Thank you.

13 John.

14 MR. SAUNDERS: Well, I was kind of
15 fascinated by the typewriter in number 7. I like the
16 mechanical thing with the detail on the coin, but it
17 isn't my first choice, but I did like that. And then
18 I also like 1 and 4, which have been given shouts out
19 by several people. They were ones that I said would
20 be perfectly acceptable.

21 Though, I have to conclude that 6 is
22 the one we should go with, because I think it's a good

1 design. I think it's equal of the others, if not
2 better, and it's the family choice. The suggestion
3 Peter made of switching "25 cents" or "a quarter,"
4 whichever one you want to say, for the "E Pluribus
5 Unum," I think creates the extra space so we can put
6 the "Civil Rights Activist."

7 I think it is appropriate to say "civil
8 rights" rather than just "activist," even if we had to
9 make smaller lettering or something to do it. But I
10 do think it's important to do that. So I'm in favor
11 of 6 with Peter's swap, subject to the Mint working it
12 out how they can do it. But I do like 1 and 4 as
13 well, and I'll give them good points and artistic
14 merit.

15 DR. BROWN: Thank you.

16 Darla.

17 MS. JACKSON: This is Darla Jackson.

18 And while I do love the pen as the
19 torch in number 4, I think when looking at it at the
20 scale that it's going to be made, I don't think that
21 that image reads as strongly as 6 does.

22 I think that 6 is a very striking

1 image. In it, she is strong and she is determined. I
2 think her hand resting and breaking that circle speaks
3 to that a bit as well. I like the idea of it coming
4 outside of that. This idea of her being larger than
5 life in all that she's done. And I think that
6 formulating the text so that it reads as the family
7 has discussed, "Journalist," "Suffragist," "Civil
8 Rights Activist." If that can get worked out, I think
9 that that would be ideal.

10 DR. BROWN: Thank you, so much.

11 Let's now go to, in fact, Art.

12 MR. BERNSTEIN: This is Art Bernstein.

13 The disadvantage of coming up later in
14 the batting order is I thought I knew exactly what I
15 wanted to do, and now I've heard a lot of great ideas.
16 But I still think I'd gravitate towards 6. I was
17 going to try to convince the family that 6 was the
18 better design than 6A, and now we're all in agreement
19 in that regard.

20 To Kellen's point, I thought the use of
21 the typewriter keys in some of the other designs was
22 clever, I just didn't go with the whole approach. And

1 I, while Donald wants to take off the wedding ring, I
2 would like to add the jewelry piece that is on her
3 neck in 6A. I think it makes the -- it just adds
4 elements to the portrait.

5 DR. BROWN: Very good.

6 Turn to Mike.

7 MR. MORAN: Thank you, Dr. Brown.

8 This is Mike Moran. Guess I was the
9 first to see what we needed to flip the inscriptions
10 from 6A and 6, and I also understand the family's
11 concern that if you do that, you minimize her name,
12 Ida B. Wells, by putting it on the rim. You tend to
13 overlook it.

14 It is -- here proposal as to how you
15 deal with putting "25 cents" in on the rim in a way
16 that spaces correctly. You almost have to spell out
17 "cents." I really feel it comes down to the fact that
18 either you keep the "Ida B. Wells" in its prominence
19 and you give up "civil rights activist," or you have
20 to go with the inscriptions as they're shown in 6A,
21 and show Ida B. Wells in not as much prominence. If I
22 were the family, I would go with the inscriptions in

1 6. That's just me talking. And that's it.

2 DR. BROWN: Thank you, so much.

3 Chris.

4 DR. CAPOZZOLA: All right.

5 This is Chris Capozzola. I'm very
6 excited about this quarter. I think this is about 50
7 years overdue. You know, this is an amazing person,
8 and this, when it circulates, it will be an incredible
9 teaching moment for the American public. And so we
10 need to make sure we get the lesson right. And I
11 think that, you know, conveying journalism, suffrage,
12 and civil rights is important.

13 I think, like Mike Moran, in those noun
14 forms might be the least worst option for solving
15 that, if we were to go with 6. Although I appreciated
16 4, I do want to say I do worry that the torch in 4, as
17 Darla said, would be hard to read as a pen. I also
18 worry the torch is often associated with the United
19 Negro College Fund, which is an organization that
20 Wells was not super connected with, to my knowledge.
21 But we'd want to make sure that there isn't any
22 confusion if we were to do it that way.

1 And then just back to Donald's point, I
2 don't think the wedding band needs to be removed.
3 Wedding bands were not regularly worn until the 1920s.
4 Married women often published under their maiden
5 names. What we should do is be faithful to the
6 photograph that it is based on, and that includes the
7 feather, the broach, the ring, and everything and go
8 from there. So I lean towards 6 and hope that we find
9 the right solution without too much clutter in that
10 area.

11 DR. BROWN: Thank you, so much.

12 This is Lawrence Brown, and I will not
13 repeat the comments from my colleagues, but I must
14 confess I was attracted to, in fact, design 1, for the
15 reasons that, actually, that Harcourt shared with us,
16 Dr. Fuller shared with us.

17 At the same time, I also agree that the
18 family's desires is really important, because, in
19 fact, that this is a way which is not going to be
20 someone that people don't know, that they give in to
21 someone they bring to life. And to me that's so
22 important. With respect to 6 versus 6A, I like 6

1 because it makes it seem as if as she was doing in
2 life. She's pushing the barriers. So that outer rim
3 is not staying there, she's pushing it because of
4 things that are so -- she's so committed to. So for
5 that reason, I probably would go with 6, as well as
6 6A. But I give some credit to, in fact, design 1.

7 Are there any additional --

8 John.

9 MR. SAUNDERS: I had a question.
10 Should have asked it earlier, because it's kind of
11 technical.

12 On 1, they have some writing that she's
13 written on a whole page here. And was that an actual
14 piece of writing that -- or was it just, kind of,
15 symbolic of that she wrote something. Because if it
16 was a particular speech or a particular letter, that
17 would make that design a little bit more interesting.

18 MS. STAFFORD: It references -- the
19 design description is that Ida B. Wells stands, pen
20 and paper in hand, as she prepares to write one of her
21 prolific articles at her desk. So it's
22 representative, I believe, rather than specific.

1 MR. SAUNDERS: Ah. And did the artist
2 actually write out something and then copy it? Or is
3 it just squiggly lines.

4 MS. STAFFORD: My understanding is it's
5 representative.

6 I don't know, Michelle or Don [sic],
7 did you have anything to add to that?

8 MR. DUSTER: This is Daniel Duster. I
9 am honored that everybody's so thorough in reviewing
10 the quarter. Again, I looked at probably a total of
11 three to four hours between all the designs, and I
12 didn't notice that she was wearing a wedding ring in
13 one and not in another, or the broach. So I just
14 appreciate your attention to detail. I am an advocate
15 for 6, so happy that that seems to be what most people
16 are leaning towards.

17 MS. DUSTER: Yeah. I'll share my
18 comment about 1 and 4, as far as why that was not my
19 personal first choice. I would say 4 was probably my
20 second choice. But when I looked at 4, my visceral
21 reaction was that -- the march that took place in
22 Charlottesville with the tiki torches. And,

1 obviously, that's well after Ida's time, but just for
2 me as an emotional response to it, it kind of -- that
3 was the emotion that it elicited for me, which I'm
4 sure was not the intent, you know, but I just, you
5 know, thought I would share that.

6 You know, sort of the idea of
7 torches -- considering the -- well, what's happened in
8 our time, but then also, kind of, the violence that
9 was happening during Ida's time with people's houses
10 being burned and people being, you know, just -- if
11 you know what happened with Frazier Baker, that image
12 is just a little scary. Maybe if the torch weren't
13 there or some other kind of design, because I think
14 the portrait of Ida is beautiful. Infor, it's just
15 the torch itself that's kind of -- has so many
16 different meanings that it might be misinterpreted.

17 And then on 1, Daniel and I decided
18 that she looked very young in that image, and that is
19 not the age that she was when she was involved in the
20 suffrage movement or some of the other activities that
21 she was involved in. That really -- that image, to
22 us, kind of, is indicative of her super early in her

1 career, so then it doesn't really capture the other
2 activities that she was involved in. Also, there's a
3 portrait of Ida, which I'm sure you all have seen a
4 million times; that is the most recognizable image of
5 her, and that was what 6 was, sort of, based on, so
6 that when people looked at the quarter, and actually
7 the one on -- the image on 4, she would be easily
8 recognized from those two images more so than the one
9 on number 1. She's just at such a young --

10 DR. BROWN: Thank you, so much.

11 Are there any other questions or
12 comments?

13 Dennis.

14 MR. TUCKER: Dr. Brown, this is Dennis
15 Tucker, and I'll keep this brief. I just wanted to
16 respond to some of the comments I heard about design 4
17 and the lamp or the torch. I formulated these
18 thoughts before Ms. Duster just spoke. I appreciate
19 your thoughts on -- along those lines.

20 But I wanted to point out that, even if
21 people look at that lamp and only think of it as the
22 lamp of knowledge, or only as liberty enlightening the

1 world or what have you, there's nothing lost in that
2 interpretation. It's a very strong symbol of what she
3 represented. My point was, this was the one design
4 that rewards the viewer who makes a closer inspection.
5 So, you know, you can look at it and get a great
6 message, but then you can look a little bit closer and
7 get a little bit more symbolism and a little bit more
8 for your money, if you will, so.

9 DR. BROWN: Most appreciated.

10 Any other final comments or questions?

11 DR. FULLER: Yes, Dr. Brown. I'll make
12 this brief.

13 This is Dr. Fuller.

14 I do think that the word "activist," as
15 Ms. Duster said, I do think it's very important to
16 have that right after "civil rights." Thank you.

17 DR. BROWN: Thank you, so much.

18 Anything from the Mint?

19 MS. STAFFORD: I spoke with Mike, and
20 he confirmed that Peter's suggestion about removing "E
21 Pluribus Unum," placing it where "quarter dollar" now
22 is, and using that space to use "25 cents." Of

1 course, there'd be some reconfiguration for spacing
2 and all of that, but that does look --

3 MR. COSTELLO: It's a viable solution.
4 We can add "activist" right after "civil rights."

5 MS. STAFFORD: And that would allow for
6 the Duster's preferred inscriptions of "journalist,"
7 "suffragist," "civil rights activist."

8 DR. BROWN: Anything further from
9 Michelle or Daniel Duster?

10 Hearing none --

11 MR. DUSTER: No. I'm complete. Thank
12 you.

13 DR. BROWN: Thank you.

14 Hearing none, the committee will now
15 score the candidate designs for the 2025 Ida B. Wells
16 quarter.

17 Again, each of you have your score
18 sheets. Please, provide them to Greg Weinman as soon
19 as you can. We'll take a brief five-minute break.

20 MS. WARREN: It's 2:36, so we'll be
21 back at 2:41.

22 (Off the record.)

1 MS. WARREN: And it is now returning
2 back at 2:42.

3 DR. BROWN: This is Lawrence Brown. We
4 are back.

5 I recognize Greg Weinman, counselor to
6 the CCAC, to present the results of our scoring.

7 MR. WEINMAN: Design number 1 received
8 10 out of 33. Design number 2 received three. Design
9 number 2B received three points. Design 3 received
10 two points. Design 4 received 16 points. Design 5
11 received one. Design 6 received 26 points, making it
12 the high-scoring design. Design 6A received 19
13 points, and design 7 received three points. So once
14 again, design 6 is the high-scoring design with 26 out
15 of 33 points.

16 DR. BROWN: Are there any motions?
17 We have Art.

18 MR. BERNSTEIN: This is Arthur
19 Bernstein. I move that we recommend to the secretary
20 design 6, with changes to the lettering, as has been
21 described. And with the addition of the necklace
22 jewelry.

1 Is there a second?

2 MR. SAUNDERS: I second.

3 DR. BROWN: Okay. John seconds.

4 THE REPORTER: John second?

5 DR. BROWN: John second. John
6 Saunders, second.

7 Any discussion on the motion?

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

10 MULTIPLE SPEAKERS: Aye.

11 DR. BROWN: Opposed, "nay."

12 Motion carries.

13 Since all discussion has concluded,
14 then I'd like to take this time to thank Ms. Michelle
15 Duster and Mr. Daniel Duster for attending and
16 providing invaluable contributions to this discussion.
17 We really appreciate your participation in this
18 process. Without this, we would not have been able to
19 get as far as we have. Thank you, so much. We
20 appreciate it, and we hope that you will be as proud
21 as we will be when we see this fantastic quarter.
22 Thank you, so much.

1 MS. DUSTER: Thank you for having us.

2 DR. BROWN: We will now move --

3 MR. DUSTER: Thank you.

4 DR. BROWN: Thank you. Take care, now.

5 We will now move to review the reverse
6 candidate designs for the 2025 American Women Quarter
7 honoring Juliette Gordon Low.

8 Ms. Stafford.

9 MS. STAFFORD: Thank you.

10 Juliette Magill Kinzie Gordon was born
11 in Savannah, Georgia, on October 31, 1860, and was
12 given a nickname that followed her throughout her
13 life: "Daisy." She was educated at boarding schools
14 before marrying William Mackay Low and moving to
15 England. Unfortunately, the marriage dissolved, and
16 her husband died unexpectedly in 1905 amid divorce
17 proceedings. Widowed and childless, Low needed to
18 find a new direction for her life.

19 In 1911, while in Europe, Low met
20 Robert Baden-Powell, the founder of the Boy Scouts.
21 His sister, Agnes, established Girl Guides in the
22 United Kingdom as a sister organization to the Boy

1 Scouts. Taken with the ideals of Girl Guiding, Low
2 wanted to start a similar organization in the U.S.
3 She omitted to building a girl-led movement. On March
4 12, 1912, Low founded the Girl Scouts Organization in
5 Savannah, Georgia.

6 She envisioned an organization that was
7 accessible to all girls, regardless of differences,
8 and a place where girls could develop leadership and
9 advocacy skills to better their lives, as well as
10 nurture their strengths and passions. She devoted her
11 life to promoting and growing the Girl Scouts to the
12 international organization it is today, with nearly 2
13 million adult and girl members worldwide.

14 Low personally embodied many of the
15 traits found throughout Girl Scouts. For example,
16 service was a cornerstone of Juliette Gordon Low's
17 life, and is an important part of the Girl Scout
18 experience. During the Spanish American War, Low
19 joined her mother in nursing wounded soldiers in Camp
20 Miami, which was commanded by her father. During
21 World War I, she urged the Girl Scouts to support
22 soldiers, soldiers' families, and war victims

1 overseas. She founded a movement that prepared girls
2 for leadership eight years before women gained the
3 right to vote in the United States, and emphasized
4 civic responsibility, motivating girls to make their
5 communities better places through service.

6 All candidate designs include a
7 likeness of Juliette Gordon Low in her Girl Scout
8 uniform, along with the required inscriptions "United
9 States of America" and "E Pluribus Unum," the common
10 inscription "Juliette Gordon Low," and the
11 denomination.

12 We are so pleased to have with us
13 Shannon Browning-Mullis, the executive director of the
14 Juliette Gordon Low Birthplace.

15 Shannon, would you like to say a few
16 words to our committee?

17 MS. BROWNING-MULLIS: I would just say
18 thank you so much for choosing Juliette Gordon Low for
19 this honor. As you mentioned in your introduction,
20 there are --

21 MS. WARREN: I'm sorry. This is
22 Jennifer.

1 The court reporter's signaling that he
2 can't hear you. So if you want to stand up and speak
3 up, that would be great. Sorry.

4 MS. BROWNING-MULLIS: Hello. We just
5 think Juliette Gordon Low is so important to American
6 history, and the movement she founded changed the
7 trajectory of women and girls in this country. So
8 it's affected millions of women and girls, and almost
9 2 million that are alive in American troops right now
10 today. So we think it sends an amazing message to the
11 girls that she's being honored, so we really
12 appreciate it.

13 MS. STAFFORD: All right. Moving onto
14 the candidate designs. Again, I will stop and pause
15 at the designs that have been identified as
16 preferences, reading their design descriptions.
17 Should there be a design for which you'd like me to
18 read out the description, please let me know.

19 This is design 1. It depicts Juliette
20 Gordon Low with three girl scouts, presenting the Girl
21 Scout sign. The girls are dressed in uniforms
22 representing the 1910s, 1940s, and 1960s. Low stands

1 behind them, symbolizing the continuity and growth of
2 the organization she founded, and her dedication to
3 helping girls build leadership skills, find their
4 voice, and explore diverse activities. This design is
5 the first of two preferences for the liaison.

6 We also have candidate design 2, 3, 3A,
7 4, 4A, 5, 6, 7. This design depicts Juliette Gordon
8 Low next to the original Girl Scout Trefoil. on the
9 outer rim is the additional inscription "Founder of
10 the Girl Scouts of the," which is paired with the
11 required inscription, "United States of America."
12 This design is the second of two preferences for the
13 liaison, and the recommendation by the U.S. Commission
14 of Fine Arts.

15 And finally, we have candidate design 8
16 for your consideration. And that concludes the
17 candidate designs.

18 DR. BROWN: Thank you, so much.

19 Are there any technical or legal
20 questions from the committee?

21 DR. VAN ALFEN: This is Peter van
22 Alfen.

1 I'm going to jump ahead of Art here and
2 ask a question about the jewelry. In number 7, the
3 fish necklace that she is wearing, what is the
4 significance of that?

5 MS. BROWNING-MULLIS: So that's the
6 silverfish. It's the highest award given by Girl
7 Guiding of the UK and only three Americans ever
8 received it.

9 DR. BROWN: You may want to repeat that
10 a little for our court reporter.

11 MS. BROWNING-MULLIS: Sure. Volume is
12 not --

13 MS. STAFFORD: Would you like me -- I
14 can repeat it if you'd like.

15 MS. BROWNING-MULLIS: Yeah. Please.

16 MS. STAFFORD: So in design 7 around
17 her neck, she is wearing the silverfish award. It is
18 the highest honor given by the Girl Guides of the
19 United Kingdom, and only three Americans have been the
20 recipient of that since its inception.

21 DR. BROWN: Dennis.

22 MR. TUCKER: Thank you, Dr. Brown.

1 This is Dennis Tucker.

2 Our liaison's expressed preference for
3 designs 1 and 7. Was there a ranking between those,
4 or are those equal?

5 MS. STAFFORD: So our liaison
6 appreciates 7 a little better than 1. Neck and neck.

7 MR. TUCKER: Thank you.

8 And I had one other question. I didn't
9 catch, how many children are active in girl scouting
10 today?

11 MS. BROWNING-MULLIS: So almost 2
12 million adult and girl members.

13 MR. TUCKER: Okay, 2 million. thank
14 you.

15 MS. BROWNING-MULLIS: And I can't tell
16 you exactly how that works out.

17 MS. STAFFORD: Yeah. Two million adult
18 women and girls.

19 MR. TUCKER: Okay. Thanks.

20 DR. BROWN: Any other questions?

21 DR. FULLER: Yes, Dr. Brown.

22 This is Harcourt Fuller.

1 Can we go back to 1, please? Thank
2 you.

3 So I see that there are three girls
4 there, two of whom have hats on, and the young lady at
5 front and center does not have a hat on. I wanted to
6 know, what's the reason for that? Thank you.

7 MS. BROWNING-MULLIS: It reflects the
8 uniform of the particular date that each of those
9 girls depicts. So the uniform at that time did not
10 have a hat.

11 MS. STAFFORD: So just to repeat that
12 for folks who may not have been able to hear.

13 All of the uniforms, including the hats
14 if there are any, reflect the uniform at that given
15 time for the specific era that the young girls are
16 representing. So in that case, the era that she is
17 representing, it did not have a hat for the uniform.

18 DR. FULLER: Thank you very much.
19 Appreciate it.

20 DR. BROWN: Thank you.

21 Donald.

22 MR. SCARINCI: Could I ask the liaison,

1 what was the thinking about design 3, 3A? Was there
2 any feeling for those designs? Any reason you didn't
3 like those?

4 MS. BROWNING-MULLIS: I mean, they
5 didn't particularly -- so I would say, for me
6 personally, we have a portrait of Juliette that we
7 call "the founder's portrait," which she commissioned
8 and chose all the details for that really portrayed
9 her as the woman that she wanted to be seen as. And
10 number 7 really closely depicts that vision of her, I
11 think, which is what really draws me to that. As well
12 as it having some really specific details of the
13 uniform being represented quite well, which I think is
14 important. So number 3 doesn't have any offensive
15 elements, necessarily. It just wasn't as appealing as
16 the other two.

17 MR. SCARINCI: And 5 as well for the
18 same reason?

19 MS. BROWNING-MULLIS: So for 5 and 6,
20 and 4 actually, I would say the likeness is not --
21 doesn't look quite like Juliette. And I think that
22 was portrayed in those as a little bit. I say

1 affectionately, she was not a soft woman, and I think
2 it portrays her as a little softer than what she was.

3 MR. SCARINCI: Thank you.

4 DR. BROWN: Any other questions or
5 comments?

6 DR. FULLER: Mr. Chair, this is
7 Harcourt Fuller, if I may.

8 DR. BROWN: Please.

9 DR. FULLER: Some of the audio is
10 difficult to hear. I'm remote, so I know that. So I
11 just want to say that some of the information might
12 have to be repeated.

13 And thanks, April, for doing that.

14 But I just wanted to point that out.

15 Thank you.

16 DR. BROWN: Thank you, very much.

17 Any other questions or comments?

18 Hearing none, then let us begin our
19 consideration. Again, I'd like to remind everyone to
20 keep your comments to five minutes or less.

21 Additionally, if there are any questions, let's hold
22 those until at the end of this process.

1 For the benefit of the court reporter
2 and those calling in, I ask that you state your name
3 before you begin speaking.

4 So let's begin with Kellen.

5 MR. HOARD: Thank you.

6 For me, part of what's exciting about
7 doing these designs is that we're able to orient these
8 women within their lasting impact, and how they
9 continue to impact the world today. I think Juliette
10 Gordon Low, more than most, continues to have her
11 legacy acted upon.

12 And so for me, when I'm looking at the
13 designs, I'm thinking, "How do we show that continuing
14 impact?" And I just blows it out of the water. I
15 think I is, by far, not only the best design, but
16 really, again, orients and contextualizes that impact
17 that she continues to have.

18 I love how it -- I actually didn't
19 realize until now that it was tracing those uniforms
20 through time. I think it does it even better showing
21 that progression of girls. And I think it orients her
22 within her legacy, which is these girls and the impact

1 that they will continue to pass on in the world as
2 well. And so I really am taken by that image.

3 I think it's clean. I think it shows
4 it quite well who she is, what she cared about, and I
5 just -- I would wholeheartedly endorse 1. There were
6 some other ones I was going to talk about, but the
7 more I think about it the more I love 1, so. That's
8 about it for me. Thank you.

9 DR. BROWN: Thank you, so much.

10 Let's turn to Dr. Fuller.

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

12 I definitely will support number 1. I
13 think that it, you know, shows her leadership of these
14 girls. And frankly, if my memory serves me right,
15 it's the only design that shows girls as well. And so
16 I'll support this one because it shows the honoree as
17 well as the girls.

18 And on a personal note, you know, I
19 live in Atlanta. So that's great to see a Georgian
20 being honored. And my eldest daughter is a Girl
21 Scout. So I think this is great for girls all over
22 the country and all over the world. Thank you.

1 DR. BROWN: Thank you, so much.

2 Let's turn to Dennis.

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

4 This is Dennis Tucker.

5 And I had the same feeling. I think
6 number 1 stands out because it's the only design that
7 actually shows girl scouts. And for that reason, it
8 has my strong support.

9 I have a 7-year-old daughter, and
10 before you can be something you have to see something.
11 So if you see girls in scouting, then that can inspire
12 you to join yourself and get involved. And of the
13 millions of people who are involved in scouting today,
14 I'm sure many of the adults were girl scouts when they
15 were younger, so we'll have millions of Americans, and
16 millions more in their families and neighborhoods who
17 could see themselves and their friends and family in
18 this coin. So I love number 1. Thank you.

19 DR. BROWN: Thank you, so much.

20 Let's turn now to Darla.

21 This is Darla Jackson, and as a former
22 Girl Scout and the mother of also someone who is a

1 Girl Scout, I do think that that inclusion of the
2 girls on the coin -- at first, that wasn't my original
3 choice, but hearing everyone talk about it, I really
4 do think it is very important.

5 And I, like Kellen said, I love the
6 aspect of representing this organization through time.
7 And so, you know, when these come out and people hear
8 about that, I think that will be really wonderful to
9 learn a bit about. And I also want to talk about, I
10 think, that the resolution of the bottom of the
11 figures is a really elegant one.

12 I think how "E Pluribus Unum" fits
13 within them and then it drops down just a bit, I
14 thought that that was a really nice encapsulation of a
15 very complicated area, and just tidied it up really
16 nice while leaving enough open space around it. And I
17 feel like the text feels very suited to the design as
18 well. So my vote is for number 1.

19 DR. BROWN: Outstanding.

20 Let's now turn to Art.

21 MR. BERNSTEIN: This is Arthur
22 Bernstein, and now I'm wishing I'd gone earlier in the

1 batting order once again, because I prefer design 7
2 and not design 1.

3 I should point out, I'm a Scout leader
4 myself, recipient of the silver beaver. And I have
5 visited the home of Juliette Gordon Low, the home and
6 the museum, several times. And I'm thrilled that
7 we're honoring her.

8 I find the depiction of her in design
9 1, frankly, to be a bit masculine. I didn't like the
10 appearance of her on the coin. I think 7 portrays her
11 in a better way. It does also include the silver fish
12 medal. It shows the awards that she has won. By
13 giving us a longer length body, we get to see that,
14 the jewelry, the medals.

15 It's also the design that I gather the
16 CFA preferred and it -- I prefer design 7. Oh,
17 importantly, design 7 also includes --

18 Is it pronounced "treefoil," "trefoil"?

19 MS. STAFFORD: Trefoil.

20 MR. BERNSTEIN: Trefoil. I think
21 it's -- to me, that's a very important symbol. It's
22 one that we all recognize, and I like that it appears

1 on design 7.

2 DR. BROWN: Thank you, so much.

3 Let's turn to Mike.

4 MR. MORAN: Thank you, Dr. Brown.

5 I've listened to this discussion. I
6 like 1, but I do have reservations about number 1,
7 because I really think that by the time you reduce it
8 to a quarter, the little girls are going to get lost
9 in the design. If it were a medal, it would probably
10 be my first choice. I'll give it points.

11 But I also want to talk about design 4.
12 It's a lot in there. I understand that the image of
13 Juliette Gordon Low is not what you'd like, but the
14 design itself says a lot and still keeps a very clean
15 feel. It's really -- would be very recognizable on a
16 quarter, and the age marks will not be recognizable on
17 a quarter.

18 And then we get down to number 7, and I
19 prefer it to number 1. I think there's plenty of
20 detail there without it getting too cluttered. I
21 think it would show reasonably well on a coin, and I
22 give it support as well.

1 Thank you, Dr. Brown.

2 DR. BROWN: Thank you, so much.

3 Let's turn to Donald.

4 MR. SCARINCI: I support what Art is
5 saying, by instinct he's saying it. And, you know, I
6 think -- first of all, here's my problem with number
7 1. This is not a -- this is a design about Juliette
8 Gordon Low. This is not about the Girl Scouts.
9 Right? That's her achievement, and if it were a
10 commemorative program, I'd feel very differently.
11 Right? But this is about the Women's Quarter Program.

12 And I think the design here is what
13 Mike suggests, is -- I think this is touching the far
14 limits of stuff in the planchet of a quarter design.
15 If you look at the big, you know, I have it printed
16 out. You know, and if you look at the printhead at
17 the -- at what it looks like as a coin, you know,
18 it's -- you know, she is diluted in this. She's one
19 of four images on this very small quarter palette. So
20 I just don't think it's going to coin effectively and
21 send a message that this is about Juliette Gordon Low.
22 This is about the Girl Scouts, right.

1 Whereas 7 really focuses on her. And
2 the image right below Juliette Gordon Low is iconic.
3 It's what everybody knows as, you know, this is -- so
4 she created this. It's all there in a very in-your-
5 face, very clear way. So I think, you know, I think
6 it's a cleaner design. I think it delivers the
7 message about her, undiluted with the confusion of
8 these kids, and -- you know, that you can't see; that
9 you're not going to be able to see.

10 And so I really think 7, you know -- I
11 really think 7 far surpasses 1. In fact, but for the
12 fact that the liaison wasn't sure between 1 and 7, I
13 wouldn't even be talking about 1.

14 DR. BROWN: Thank you, so much.

15 Let's turn to Peter.

16 DR. VAN ALFEN: Dr. Brown, thank you
17 very much.

18 This is Peter van Alfen.

19 I just want to start by thanking
20 Ms. Mullis for being here today and offering some
21 additional comments and insight. And I have to agree
22 with Mike and Donald about concerns about what number

1 1 would look like at scale, and how Juliette Gordon
2 Low could be lost -- the -- at least visually.

3 The other problem that I really have
4 with number 1 is that there is no indication of why
5 she is on this coin to begin with. You know, even in
6 the age of cell phone google searches, without an
7 inscription saying "Founder of the Girl Scouts," it is
8 not entirely clear why it is that she is here.
9 Whereas, of course, in number 7, that is stated. And
10 I think that that is important for the public to have
11 that sort of statement on the coin, to know why the
12 woman portrayed on the coin is there.

13 And I also find number 7 really to be
14 quite an iconic portrait as well. I think it will
15 work well at quarter-size scale, and happy to support
16 that design.

17 Thank you.

18 DR. BROWN: Thank you, so much.

19 John.

20 MR. SAUNDERS: Thank you.

21 John Saunders here.

22 I would like to agree with what Peter

1 just said. I think it's -- first thing I saw when I
2 went through these pictures was some of them didn't
3 say "Founder of Girl Scouts," and I think it's
4 essential that whatever we do say, that there -- also
5 on 1, I agree it's a little bit crowded. There's just
6 something about the face that didn't appeal to me.
7 The face on 1. Someone said it made her look more
8 masculine. I'm not sure if that's it, but it's
9 just -- it wasn't really appealing to me.

10 I'm going to shout out for one that
11 nobody else has mentioned. I like 2 an awful lot. It
12 has action. You know, you think about Girl Scouts. I
13 mean, Girl Scouting is a lot more than just the
14 camping and the outdoors part of it, but that's the
15 one thing that comes to mind about scouting at first.
16 And you see, this is about scouting.

17 You see a woman climbing the mountain
18 up there at the top, and it shows her at the apex. I
19 like the action, I like the design of that.
20 Artistically, that appeals to me the most. If I
21 picked up one of these quarters, that quarter says
22 "scouting" to me as soon as I pick it up. So I'm

1 strongly in favor of that.

2 Six is okay. I mean, it's -- you know,
3 it's got a lot of what 7 has on it. I'm not quite
4 sure where the sunflower comes into the --

5 MR. BERNSTEIN: It's a daisy.

6 MR. SAUNDERS: Daisy. I guess that's a
7 Girl Scout symbol?

8 MR. TUCKER: Her nickname.

9 MR. SAUNDERS: Ah. Okay. I heard you
10 say her nickname, and I didn't understand what it was
11 earlier.

12 Seven is fine too, but I really do like
13 the action and the image that 2 projects. So that's
14 going to be my recommendation.

15 DR. BROWN: Thank you.

16 April.

17 MS. STAFFORD: A couple of points to
18 share with the committee. On design 2 --

19 -- thank you for raising this --

20 -- when this was reviewed by our
21 Smithsonian scholars and historians, they flagged this
22 and wondered if this slightly overstated her

1 ruggedness and outdoor activities, and it turns out
2 that our liaison agreed with that. So just something
3 to keep in mind as it moves forward.

4 And while originally when we called for
5 preferences, we had both 1 and 7 flagged as equally
6 weighted preferences, I'd just like to make sure
7 everyone heard, when Dennis inquired, our liaison
8 indicated a preference for 7 over 1. So it's not
9 necessarily equal, as originally thought. So thank
10 you.

11 Thank you, Chairman.

12 DR. BROWN: Thank you.

13 Chris.

14 DR. CAPOZZOLA: I came to this with a
15 real dilemma. I think, as Donald articulated, this is
16 a coin about Low, not the Girl Scouts. And I came in
17 originally being strenuously opposed to 1 on those
18 grounds. But I've softened my views.

19 I think it's complicated in this case,
20 because Low is known to history for one thing:
21 founding the Girl Scouts. Right? Whereas someone
22 like Ida B. Wells did 300,000 things in her life. You

1 know, so that puts us in a bit of a bind.

2 But I do feel that 7, you know, all
3 that said, is going to be the one that accomplishes
4 that by including the phrase "Founder of the Girl
5 Scouts of the United States of America." I don't love
6 the mixing of uppercase and lowercase letters in the
7 rim around 7, but I'm not strenuously opposed to that
8 either.

9 DR. BROWN: Thank you, so much. I
10 really appreciate this.

11 And for a while, I must confess that,
12 Art, I had a string of people who in fact had
13 daughters. So I was, in fact, hoping to sway people,
14 admittedly. Especially since I have two goddaughters
15 who, in fact, are phenomenal and always, in fact,
16 sometimes, give me a lot of challenges about what I
17 should do and what I should not do.

18 But I do agree with my colleagues, this
19 is actually a quarter about the woman as opposed to
20 the phenomenal millions of people who actually help to
21 influence. So in that sense, I probably would lean
22 towards 7 as well.

1 With respect to the issue about the
2 inscriptions, I must agree with Chris that that seemed
3 a bit much, to in fact have "Founder of the Girl
4 Scouts of the United States of America." It seemed as
5 if we were trying to stretch it to, in fact, have a
6 complete sentence instead of, in fact, what we
7 typically would do. But I don't find that to be a
8 major challenge with respect to my vote.

9 Are there any other questions or
10 comments from any of the members?

11 DR. FULLER: Mr. Chairman, if I may.

12 DR. BROWN: Please, sir.

13 DR. FULLER: This is Harcourt Fuller.

14 And please allow me, I do have a couple
15 of comments and -- if I may.

16 You know, one of the great things about
17 being on the CCAC is that you can start out one way,
18 supporting one design, and then based on the comments
19 of your colleagues and the stakeholders and et cetera,
20 you might change.

21 Can we go to 1, please? Thank you.

22 So I am having mixed feelings about 1

1 now, having heard the previous comments, although I
2 still support it. I do think that because Low was
3 known for founding the Girl Scouts, even though she is
4 the honoree, I feel strongly that the Girl Scouts
5 should be represented. I just feel that if -- when a
6 young girl picks up that coin, if we only have the
7 honoree, it may not speak to them as much as if they
8 see themselves on the coin. And so, you know, this
9 was her major service.

10 So, you know, how do you honor someone?
11 You know, you can honor someone by focusing on them as
12 an individual, or you can honor someone by focusing on
13 their service and the thing or things for which they
14 were well known. I think there's an argument to be
15 made for either.

16 You know, I think more about the public
17 and how they might see this, and I just feel that
18 young girls need to see themselves on the coin. That
19 said, I think that, you know, the issue sometimes with
20 representation -- and I'm speaking now about, let's
21 just say, if I may, ethnic representation -- I feel
22 like if you include one and not the others, then some

1 people might feel left out. I know the AWQ, the
2 American Women's Quarter Program, we have represented
3 American women of all backgrounds.

4 And what I'm looking at here, I feel
5 like I'm seeing three young girls of particular ethnic
6 groups. And of course the ones that have been
7 generally recognized, right, there are, right, five
8 that we, I would say, normally recognize: Native
9 American, White American, African American, Hispanic
10 American, Asian American. I see, from what I'm
11 looking at, two left out.

12 Of course, I'm not arguing that we
13 include five, because that would be too crowded, and I
14 understand that colleagues are already saying that
15 having four people on the coin is already crowded. So
16 I'm not arguing to put more, but I do want to say that
17 if we end up going with 1, my concern is that a young
18 girl from a particular background who doesn't see
19 herself on the coin might feel left out. And so,
20 because of those reasons, I'm not sure how I will
21 vote, but ultimately I will support either 1 or 7.
22 Thank you.

1 DR. BROWN: Thank you, very much.

2 Let's go to John.

3 MR. SAUNDERS: First comment, I intend
4 to have a bunch of these quarters on hand to buy my
5 cookies with the next time they come out.

6 And secondly, I'd like to follow up on
7 what you said, Dr. Brown. I believe the second, and I
8 know we're not trying to change too many designs and
9 stuff like that, the second "of the" -- in the legend,
10 to me is negative. I mean, it's kind of like using --
11 it's a United States of America coin, so we say it's
12 United States of America on it, but we've included it
13 in the thing about the Girl Scouts, and I don't think
14 it's needed. I think if you take out that second "of
15 the," it would be a much stronger design, a much
16 better design.

17 DR. BROWN: Understood.

18 Kellen.

19 MR. HOARD: Yeah.

20 This is Kellen Hoard.

21 I just wanted to briefly share some
22 concerns I had about design 7, which is why I prefer

1 design 1. Largely around the fact that this series of
2 American Women's Quarters has been a largely quite
3 dynamic series of designs, and I just don't find this
4 design to be that compelling or dynamic.

5 Having spoken to a lot of young people,
6 especially a lot of young people who have gone through
7 Girl Scouts recently, seeing basically a waist-up
8 picture of a woman on a quarter is not compelling to
9 them or engaging with them, especially if we're trying
10 to reach them in a relatable way. She comes across as
11 kind of isolated, siloed historical figure to me. And
12 we label her, but it's more of a matter of kind of
13 telling rather than showing who she is.

14 I also worry that the design's a little
15 too crowded for my preference. I think the font of
16 her name is maybe something to be revised or looked
17 at. But most importantly, I just don't feel like this
18 design would be engaging to a large majority of the
19 public who sees her as another, you know, isolated
20 historical figure on a coin rather than someone whose
21 legacy continues to have relevance today and is the
22 reason that we're featuring her on this coin.

1 I think that sharing the girls, who
2 will maybe be the subject of future American women
3 quarter series, is an important thing to share,
4 because that has been what she is known for; the
5 impact continues to have. And that's the reason we're
6 featuring her here today. Because there were a lot
7 of, you know, impactful historical women who defined
8 their time period, but she is someone whose had
9 lasting legacy, and we see that clearly without having
10 to explicitly write it out. We can see that through
11 the young girls.

12 So I worry that 7 doesn't accurately
13 convey to the public, and especially the younger
14 public, why she's someone to care about. I
15 appreciate, you know, that she founded this. Why do I
16 care today? Because of the continuing legacy that she
17 has, and that's represented well under 1 and not so
18 well under 7.

19 Thank you.

20 DR. BROWN: Dennis.

21 MR. TUCKER: Dr. Brown, this is Dennis
22 Tucker.

1 I want to address something that I
2 sense is a misunderstanding among some of my
3 colleagues about the focus of this coin program, and
4 it's something that April spoke about earlier.

5 And I'll quote from the legislation.
6 "The reverse designs of this program shall be
7 emblematic of the accomplishments and contributions of
8 one prominent woman." So we're not talking about
9 trying to depict their physicality and just put a
10 portrait of them on there. It's perfectly acceptable
11 for us to focus on the Girl Scouts of America, because
12 that is emblematic of her accomplishments and
13 contributions.

14 So I hope we can put that to rest; that
15 idea that, you know, somehow, focusing on the Girl
16 Scouts is inappropriate for this particular coin. I
17 also want to quickly follow up on some of the
18 comments.

19 Art, you talked about the importance of
20 the Trefoil symbolism. That symbolizes honor God and
21 country, help others, and live by the Scout law. That
22 is summed up in the three finger salute, which we see

1 in number 1. I'm speaking to defend number 1. I
2 should have prefaced that.

3 Number 1 is rich in all sorts of Girl
4 Scout symbolism. It's got the Trefoil, it's got the
5 uniforms, it's got the salutes, and all of this
6 spelled out in symbolism, not in words, "Girl Scouts
7 of America." So I'm not as concerned about the fact
8 that we don't have the words "Girl Scouts of America"
9 in block letters in number 1. I think it's symbolized
10 quite nicely. I think those comments kind of sum
11 up --

12 Donald, you had talked about how the
13 program should be about the woman herself and not her
14 accomplishments. I think the legislation kind of
15 says -- is counter to that.

16 And Peter, you had talked about there
17 being no clear statement of the Girl Scouts in 01, but
18 I think that 1 has the symbolism that accomplishes
19 that.

20 Also, some of us are talking about the
21 challenges of the design in 1 being too small for the
22 quarter dollar. And an example I always give is the

1 American Legion five dollar gold piece commemorative.
2 If you study that coin, you will see microscopically
3 intricate detail, down to the rivets in the shield of
4 the American Legion emblem. So the Mint is capable of
5 putting huge amounts of detail into medals,
6 commemorative coins, and I think circulating coins.

7 So I think that we will have a good
8 representation of these girls in number 1. Even
9 though it's kind of a one-inch canvas, it's really not
10 as small as you might think. So I'm advocating for
11 number 1. I think it's the strongest -- it shows
12 girls --

13 Mike, I apologize for continuing on and
14 on.

15 I'll end there, and I thank you for
16 your time.

17 DR. BROWN: Thank you, so much. Really
18 appreciate that.

19 My colleagues, we all have had an
20 opportunity within our five minutes to give our point
21 of view. I think that we need to be mindful of that
22 and mindful of the hour.

1 So I'll ask, Mike, do you have any
2 further comments from the Mint?

3 MR. COSTELLO: No further comments.

4 DR. BROWN: I'd like to ask,
5 Ms. Mullis, if you have any comments based on what
6 you've heard so far, prior to us voting.

7 She shakes her head, a no.

8 So on that basis, the committee will
9 now score the reverse candidate designs of the 2025
10 Juliette Gordon Low Quarter.

11 Again, each of you have your score
12 sheets. Please pass them to Mr. Greg Weinman. Thank
13 you, so much.

14 MS. WARREN: Are we in recess until
15 five minutes, then?

16 DR. BROWN: Five minutes.

17 MS. WARREN: It's 3:20, we'll recess
18 until 3:25.

19 (Off the record.)

20 MS. WARREN: It is 3:25.

21 Dr. Brown.

22 DR. BROWN: We are back.

1 I recognize Greg Weinman, who will
2 present the results of the scoring.

3 MR. WEINMAN: Reverse number 1 received
4 20 out of a possible 33 points. Reverse 2 received
5 nine. Reverse 3 received four. Reverse 3A received
6 two. Reverse 4 received seven. Design 4A received
7 two. Design 5 received three. Design 6 received
8 three. Design 7 received also 20 out of 33 points.
9 Design 8 received four. So we have a tie. Twenty
10 points each for design 1 and design 7. Do with that
11 as you will.

12 DR. BROWN: So colleagues -- ladies and
13 gentlemen. Your attention, please.

14 So it is possible that we can recommend
15 to the secretary both candidate designs, unless you
16 have a persuasive argument that you can make very
17 succinctly and is, in fact, going to have an effective
18 result that will have something close to a significant
19 majority.

20 DR. FULLER: Mr. Speaker -- Mr. Chair,
21 I'm sorry.

22 DR. BROWN: Yes, sir. Go ahead.

1 DR. FULLER: This is Harcourt Fuller.

2 I agree with Dennis based on him
3 reminding us of what the statute says. I would
4 strongly recommend that we honor her based on her
5 service, which is in founding the Girl Scouts, and
6 with the representation of the girls. Thank you.

7 DR. BROWN: Thank you. I'm not sure
8 how that -- I appreciate that, Dr. Fuller.

9 I'm not sure how that helps us out of
10 this, in fact, situation.

11 MR. WEINMAN: Could that be interpreted
12 as a motion to recommend number 1?

13 DR. FULLER: Yes.

14 MR. TUCKER: I would second that.

15 DR. BROWN: We have a motion and we
16 have a second for number 1. Now, we have discussion.
17 Hopefully brief discussion.

18 MR. MORAN: Dr. Brown.

19 DR. BROWN: Michael.

20 MR. MORAN: Michael Moran. I think we
21 need to have a show of hands who's all in favor of 1,
22 all in favor of 7, and whichever one carries, carries.

1 MR. WEINMAN: There's a motion on the
2 table right now for number 1.

3 DR. BROWN: True. We have to vote on
4 that motion first.

5 MR. MORAN: -- have a second.

6 DR. BROWN: We have a second.

7 MR. MORAN: Well, I'm going to
8 recommend we vote it down and do it my way.

9 DR. BROWN: You can't quite do it that
10 way, but appreciate it.

11 So unless we have a motion to table
12 this one, we're going to have to move forward with
13 voting on this motion.

14 MR. MORAN: Move to table.

15 DR. BROWN: Motion to move to table the
16 motion. Okay. Then, now that you've tabled it, you
17 can offer something in substitution.

18 MR. MORAN: I move we have a show of
19 hands between 1 and 7.

20 DR. BROWN: Is there a second for that
21 motion?

22 DR. VAN ALFEN: Second. Peter van

1 Alfen.

2 DR. BROWN: Okay. Discussion on that
3 motion. Brief, hopefully.

4 No discussion, then all those in favor
5 of the motion to raise hands -- that's the motion now
6 folks, raise hands -- say "aye."

7 MULTIPLE SPEAKERS: Aye.

8 MS. WARREN: Excuse me. This is
9 Jennifer Warren.

10 Do you want Harcourt to raise his hand
11 on the computer or to say "aye"?

12 DR. BROWN: So I was going to pause and
13 wait to hear from him.

14 MS. WARREN: Okay.

15 DR. BROWN: But thank you.

16 DR. FULLER: Can I do both?

17 DR. BROWN: No, sir.

18 All those --

19 DR. FULLER: Aye.

20 DR. BROWN: You're saying "aye." Okay.

21 So it sounds like we have ayes
22 unanimous. So now then, we've gotten that. So that

1 motion to raise hands is the one that we're going to
2 move forward with. So all those in favor of, in fact,
3 recommending design 1.

4 MR. BERNSTEIN: You only get to go
5 once. To be clear.

6 MR. MORAN: You either vote for number
7 1 or number 7.

8 DR. BROWN: So you're voting for -- the
9 motion is to recommend design 1. So you're going to
10 raise your hands if you're going to vote for design 1.

11 MR. MORAN: You're going to have
12 another one for 7, aren't you?

13 DR. BROWN: Say again?

14 MR. MORAN: You've got to have another
15 one for 7.

16 DR. BROWN: Okay. Well, if we get a --

17 MR. MORAN: The motion is a show of
18 hands.

19 MR. WEINMAN: I believe the motion is
20 an up or down of design 1 or design 7. I think that's
21 what the motion on the table is.

22 MR. BERNSTEIN: Mr. Chairman.

1 As I understood --

2 This is Art Bernstein.

3 As I understood the motion, we're
4 trying to see which gets the most votes, design 1 or
5 design 7. So people are going to raise their hand
6 for -- those that like 1 are going to raise their
7 hand, and those that like 7 are going to raise their
8 hand.

9 DR. BROWN: I think that's my
10 understanding too.

11 So folks, the understanding here is
12 you're going to vote only one time for 1 or 7. You
13 can't vote for both.

14 Those in favor of design 1, please
15 raise your hands.

16 MS. WARREN: Harcourt has his hand up,
17 sir.

18 DR. BROWN: Okay. Thank you.

19 Those for design 7, raise your hand.

20 MR. MORAN: Oh, come on. Somebody
21 didn't vote.

22 DR. BROWN: So we have five.

1 MS. WARREN: Dr. Brown, you haven't
2 raised your hand.

3 DR. BROWN: No pressure.

4 MS. WARREN: Harcourt raised his hand
5 on the first one.

6 DR. FULLER: I raised my hand, like the
7 girls are raising their hands on number 1.

8 DR. BROWN: Ladies and gentlemen, I do
9 appreciate your attention to this.

10 I'm going to vote for 7. But we will
11 make sure to let the secretary know that it was a
12 robust discussion.

13 MR. BERNSTEIN: My heart's beating
14 hard.

15 DR. BROWN: Moving right along.

16 Thank you so much.

17 Thank you, Ms. Mullis, for coming and
18 joining us. We really appreciate it.

19 I want to thank the public that
20 participated during this meeting.

21 Ladies and gentlemen, please. We're
22 going to move forward with the next item on the

1 agenda. We will now move forward to review the
2 reverse candidate designs for the 2025 American Women
3 Quarter honoring Dr. Vera Rubin.

4 MS. STAFFORD: Thank you.

5 Dr. Vera Rubin was a trailblazing
6 astronomer who pioneered work on galaxy rotation. Her
7 observations provided the first persuasive evidence of
8 dark matter, a major scientific discovery that
9 transformed our understanding of the universe. During
10 the 1970s, Dr. Rubin's work produced clear
11 observational evidence that confirmed the vast
12 majority of the mass in the universe, approximately 85
13 percent, is invisible and unknown in origin and
14 character.

15 Rubin fought sexism throughout her
16 education and career. For example, her research data
17 was often met with skepticism by her male peers.
18 Rubin, however, persevered and refused to let those
19 challenges deter her. She also became an active
20 champion of women's rights and gender equality. At
21 conferences, for example, she would call ahead to make
22 sure women were included in the mix of keynote

1 speakers.

2 At a time when women were not granted
3 access to state-of-the-art telescopes, such as at the
4 Palomar Observatory, Rubin asked why. She was told
5 that this was because at Palomar, there were no
6 restroom facilities for women. When she persevered
7 and was granted observing time in 1965, she cut out a
8 piece of paper in the shape of a skirt, taped it to
9 the stick figure on the men's room, and reportedly
10 announced, "Now, you have a ladies' room." Rubin not
11 only became the first woman to officially gain access
12 to Palomar, but also she played a key role in helping
13 other women gain access to these observatories.

14 In addition to her research, Rubin
15 mentored other women astronomers, encouraged women to
16 study science, and fought for gender parity in the
17 sciences. Rubin pushed for representation of women on
18 scientific committees, as conference speakers, and as
19 professors. With an abundant passion for her work and
20 the support of her family, Rubin overcame every
21 obstacle and kept pushing the boundaries of a male-
22 dominated academia.

1 All designs include a likeness of Dr.
2 Vera Rubin, along with the required inscriptions
3 "United States of America" and "E Pluribus Unum," the
4 common inscriptions "Dr. Vera Rubin" and "dark
5 matter," as well as the denomination.

6 We are very fortunate to have with us
7 Vera Rubins' sons. They are David, Karl, and Allan
8 Rubin.

9 Would you care to say a few words to
10 the committee before we move forward looking at the
11 candidate designs? Either David, Karl, or Allan?

12 MR. DAVID RUBIN: I don't think that --
13 I don't think we had any prepared words. But we were
14 here to answer any questions that the committee might
15 have.

16 MS. STAFFORD: Wonderful. Thank you so
17 much.

18 So we'll move right into the candidate
19 designs. We interestingly have three preferences of
20 the family, and they ask that the committee speak to
21 which design they feel will make the most compelling
22 point. Which design would inform as the quarters made

1 to the -- millions and millions of quarters, would be
2 the most striking, so to speak.

3 So we'll start with design 2. This
4 design features Dr. Rubin looking through a telescope,
5 surrounded by the radiating arms of a spiral galaxy.
6 The smile on her face reflects the joy she found in
7 astronomy. Again, this is one of three preferences
8 the family has identified, as well as the Commission
9 of Fine Arts' recommendation.

10 Design 3 is a profile of Dr. Rubin
11 gazing upward, smiling as she contemplates the cosmos.
12 She's surrounded by a spiral galaxy, and other
13 celestial bodies. Again, this is one of three
14 preferred designs by the family.

15 And finally, we have design 7, which
16 features Dr. Rubin with a spiral galaxy in the
17 background. An astronomical observatory is pictured
18 on the left side of the design. Again, this is one of
19 three designs preferred by the family. And finally,
20 design 7A.

21 DR. BROWN: Thank you, so much.

22 Are there any technical or legal

1 questions from the committee?

2 Arthur.

3 MR. BERNSTEIN: This is Arthur
4 Bernstein.

5 Question about the name, Vera Rubin.
6 How does the Mint decide which names to use? We've
7 had Ida B. Wells, we had Julia -- Juliette Gordon Low.
8 Vera Rubin had other names in-between. And how is it
9 decided it's just going to be Vera Rubin, and is that
10 appropriate?

11 MS. STAFFORD: So we work with the
12 scholars as well as the family representatives, and we
13 have conversations as well as, of course, research
14 into what accurately reflects the honoree, what names
15 they used if there were multiple names. And so
16 Dr. Vera Rubin was the name moved forward for this
17 program.

18 MR. BERNSTEIN: Thank you.

19 DR. BROWN: Any other questions or
20 comments?

21 Hearing none, let us begin our
22 consideration. I'd like to remind us each we have

1 five minutes to, in fact, provide our comments and for
2 the benefit of the court reporter and those calling
3 in, I please ask that you state your name before you
4 begin speaking.

5 So let us begin with none other than
6 Arthur.

7 MR. BERNSTEIN: Top of the batting
8 order.

9 DR. FULLER: Dr. Brown.

10 DR. BROWN: Yes, sir. I'm sorry.

11 DR. FULLER: Please forgive me. This
12 is Harcourt Fuller.

13 I believe the family put something in
14 the chat that might be important.

15 Is that the case?

16 MR. TATE: Yeah. Karl Rubin. The
17 family prefers 7A to 7.

18 MS. STAFFORD: Oh, I apologize. Thank
19 you, so much, for that clarification.

20 MR. TATE: -- hand raised. I don't
21 know if Mr. Rubin wants to speak.

22 DR. BROWN: Does the Rubin family have

1 anything more they want to offer at this point?

2 MR. TATE: The hand is down.

3 DR. BROWN: Thank you.

4 Let's turn to Arthur.

5 MR. BERNSTEIN: This is Arthur
6 Bernstein in the leadoff position.

7 And the family's made it a little
8 challenging for us because of their multiple
9 preferences, but I would lean towards the 7 series. I
10 like the architectural feature of having the
11 observatory balancing out Dr. Rubin. And we heard the
12 stories about her involvement with the observatory and
13 bringing other women into the observatory. So I would
14 go with 7A or 7.

15 DR. BROWN: Thank you, so much.

16 Let's turn to Dr. Fuller.

17 DR. FULLER: Thank you, so much,
18 Mr. Chairman.

19 This is Harcourt Fuller.

20 Can we go back to 1, please? I just
21 want to --

22 You know, when I look at 1, it looks

1 like she's really having fun. And the reason why --
2 I'm sorry, what I meant to say was 2. It looks like
3 she's, you know, Dr. Rubin is really having fun. And
4 it kind of reminds me of, you know -- I have two young
5 daughters, and it kind of reminds me of -- there are
6 certain animated series that they watch on TV.
7 Wildcats for example, or something like that, where
8 they're being taught about science. And it kind of
9 reminds me of that. So I think that this would be
10 appealing to young folks. And so that's why I like
11 this one.

12 Can we go to 3, please?

13 This one she really looks like she's
14 studying the cosmos, and she is making discoveries
15 and, you know, observations and things of that nature,
16 so I also think this is strong.

17 And then if we could go to 7A, please.

18 Thank you.

19 I think this is perhaps the strongest.
20 Dr. Rubin looks very accomplished, very determined. I
21 like the pairing of "dark matter" with, you know, the
22 spiral and the observatory as well.

1 So I think the portfolio overall is
2 very strong, and it'll be challenging to see which one
3 will take the lead, but they're all strong. Thank
4 you, very much.

5 DR. BROWN: Thank you.

6 Let's turn to Kellen.

7 MR. HOARD: Thank you.

8 This is Kellen Hoard.

9 To me, there's no contest in my mind.
10 Number 3 is the best. Three is very exciting to me.
11 I think it shows a sense of wonder, a sense of
12 context. It's flattering. It catches my eye. It
13 makes me excited to, like, learn about the cosmos in a
14 way that little else has. It is, I think, a very
15 dynamic design. It's very exciting. Not only is it
16 great on its own, but to me the other designs are not
17 so good. And I'm going to try to say this as
18 respectfully as I can.

19 Design 2 to me looks like she's being
20 flushed down a toilet, or maybe sucked into a black
21 hole, and she's trying to pull herself out with a
22 telescope. And then number 7 looks like an impending

1 collision is happening with the universe and the
2 world, and it's not nearly as exciting as number 3 is.

3 7A I have specific concerns about,
4 because it reminds me -- I don't particularly like how
5 "dark matter" is placed on the design. It looks like
6 someone pulled up, like, kind of a, like a Microsoft
7 Word bubble and, kind of, typed it right over the top
8 of it. So to me, the other designs aren't
9 particularly compelling in the first place.

10 But 3 is one of the more exciting
11 designs I've seen during my meetings here, and I think
12 we should absolutely go for it. Because it inspires a
13 sense of wonder in me, who is an avowed humanities
14 major, and now I want to switch to --

15 DR. BROWN: We'll talk more about that
16 switch.

17 Moving right along.

18 Move to Dennis.

19 MR. TUCKER: Thank you, Dr. Brown.

20 This is Dennis Tucker.

21 I also like design 3. It's one of two
22 designs that shows Dr. Rubin looking to the heavens,

1 and of those two, it has the larger, bolder portrait.
2 I think it's well balanced. So I think it is also
3 hands down the best in this portfolio.

4 Thank you.

5 DR. BROWN: Thank you.

6 Let's move to Darla.

7 MS. JACKSON: This is Darla Jackson.

8 And I just want to say that I also
9 agree that number 3 is the coin out of all of the
10 portfolios that we saw today that just made me gasp.
11 And I think that, the reason being, is that this is
12 the stance of a visionary. She is looking forward,
13 she's looking up. You can tell that she's enjoying
14 herself, but it doesn't feel too playful that it
15 becomes not serious. So she's thoughtful, she's
16 studying, but she is loving what she does. I think it
17 shows the looking forward that is emblematic of her
18 life, and helps describe her just in also the way that
19 she is facing. I think the composition is really
20 elegant and exciting, and I think it is the most
21 compelling out of our designs.

22 I think, just to note, number 2 I think

1 she looks like she's having fun and being playful, but
2 I don't think it's as serious as it should be for all
3 that she's done, and I think that design 7 and 7A are
4 just not as -- she looks slightly disappointed in the
5 drawings, and I think that number 3 is that sense of
6 wonder that we should be looking for.

7 DR. BROWN: Thank you, so much.

8 Let's turn to Mike.

9 MR. MORAN: Thank you, Dr. Brown.

10 This is Mike Moran.

11 Mike Costello.

12 MR. COSTELLO: Yes.

13 MR. MORAN: Question for you on number
14 3. When you engrave that and -- the only thing that's
15 going to be in coin really -- would you be able to do
16 it in two planes to where the cosmos behind her is not
17 as overbearing as it might be, to give her a little
18 bit of her face and her head a decent outline?

19 MR. COSTELLO: This is Mike Costello.

20 Yes. We can have numerous planes to
21 make that really stand out.

22 MR. MORAN: Yeah. I think that's

1 pretty.

2 Kellen, I want to thank you for ruining
3 number 2 for me. I'll never be able to look at it
4 again, even though it was originally the one I liked.

5 I'm going with number 3, guys.

6 DR. BROWN: Thank you, so much.

7 Donald.

8 MR. SCARINCI: I don't know why I'm
9 feeling like a proud dad with this guy, you know. I
10 mean, he said it -- he said exactly what I would say.
11 I mean, this is -- and the impassioned speech I was
12 going to make, I can't make anymore, because he took
13 it. And, you know, I would add to it that, you know,
14 when you look at the designs of the coins we've done
15 today, and these will all be packaged in the same
16 package, right, you know, this one is a dynamic coin.

17 It's the coin that you're going to, you
18 know -- number 3 is the coin, you know, you're going
19 to really focus on. And we have one more opportunity
20 to do a coin that's going to be dynamic and not a
21 standing figure, and that's going to be in the final
22 one in the series. But, you know, this is a no-

1 brainer. And I couldn't agree more with Kellen as to
2 number 2. I mean, he said it exactly -- he's got it.

3 DR. BROWN: Thank you, so much.

4 Let's turn, now, to Peter.

5 DR. VAN ALFEN: Thank you, Dr. Brown.

6 This is Peter van Alfen.

7 I, too, would like to thank Kellen for
8 his rather colorful description. I have concerns with
9 that interpretation, let's say, as well. I am very
10 much in favor of number 3. This does, of course, have
11 a very dynamic feel to it. Does have my preferred
12 profile portrait. The one concern I have with this
13 design, however, is that there seems to be an equation
14 between "The United States of America" and "dark
15 matter," since they're both in the same line and same
16 font as well, and I'm a little worried about
17 interpretation of that. Wondering if "dark matter"
18 could be incuse or somehow differentiated from "The
19 United States of America" just to make that
20 distinction, rather than an equation.

21 MR. COSTELLO: Yeah. Wouldn't be a
22 problem.

1 DR. VAN ALFEN: So that's all I've got
2 to say.

3 Thank you.

4 DR. BROWN: Thank you, so much.

5 John.

6 MR. SAUNDERS: I've got a question for
7 April to start off with.

8 In 7 and 7A, is that a particular
9 observatory, or is that just a symbolic depiction of
10 the observatory?

11 MS. STAFFORD: So I'm told by the
12 design manager that it's both. And I believe it's
13 Kitt's Peak.

14 MR. SAUNDERS: I'm sorry?

15 MS. STAFFORD: I believe it's Kitt's
16 Peak. Maybe the liaisons can confirm.

17 MR. ALLAN RUBIN: So this is Allan
18 Rubin. That is Kitt. That is where she did some of
19 the earliest work on galaxy rotations. So that is
20 from a photograph of Kitt Peak in Arizona.

21 DR. BROWN: Okay. Thank you.

22 MS. BORER: I believe it's also meant

1 to be representative as well.

2 I'm sorry. This is Pam Borer.

3 MR. SAUNDERS: I think that adds a
4 little bit to the importance of that design. I like
5 3, too -- or excuse me, 3, like, some reasons that
6 people have said earlier. In the picture, it's clear
7 that she's looking in the universe. I'm afraid that
8 on the coin, particularly after the coin is circulated
9 slightly, that it's -- they're not going to know what
10 this is all about, because, you know, it's -- I don't
11 know that you can understand that she's peering at the
12 universe, just someone picking up the quarter and
13 looking at it. And 7, you understand it's an
14 observatory. You understand that she's an astronomer.

15 One, I'm -- I was thinking more of her
16 disappearing either in quicksand or some sort of space
17 warp that was sucking her in as opposed to a toilet,
18 but I kind of like it, but I kind of worry about it.
19 So I'm going to be a 7A guy. But, you know, all of
20 them have something and I think all three of these get
21 our artistic merit awards.

22 DR. BROWN: Thank you.

1 Chris.

2 DR. CAPOZZOLA: All right.

3 Batting clean-up, as I tend to do.

4 I will just share a story that a phrase
5 I learned from my colleagues at MIT in the sciences is
6 the phrase "doing science," which I had never really
7 known until I met scientists. And so I really wanted
8 this coin to show her doing science, and I think for
9 me that actually is an argument against 7, right,
10 which seems, I think, maybe too formal, too posed.
11 And I don't know that the observatory will read to
12 most people, you know, easily, especially in the coin
13 format.

14 Some concerns about 2 have been raised
15 and colorfully delineated, so I think that, you know,
16 we stand with 3. I like the profile. I also like the
17 font, the sort of "NASA-esque" font. I can't quite
18 tell, is the entire coin meant to be done in that one
19 font, or is some -- is "E Pluribus Unum" for example
20 different? I would just, you know, I -- I'll just
21 observe that I like the font as done in her name, as
22 done in "United States of America," that has some of

1 those curves that feel 60s, 70s-esque along the way.

2 And I think I'll leave it at that.

3 DR. BROWN: My colleagues.

4 This is one of the few times I'm going
5 to have to respectfully disagree with all of you. And
6 I say that by virtue of the fact of being a scientist,
7 and I also say that by virtue of that fact that, you
8 may not know, but all the coins that the United States
9 has made since 1793, less than 10 have celebrated a
10 theme that has to do with a science or scientist. So
11 to me, I'm glad to see this, because this would be the
12 exception.

13 The other thing that I must say, that
14 reason why I disagree with you, is 2. I think your
15 way that you're looking at 2 is actually from the
16 standpoint of a non-scientist viewing it. Two is that
17 she's using her instrument. Her instrument is, in
18 fact, the telescope. An observatory is something
19 you're going to have to explain to a child, to see
20 them -- they say, "What is that, daddy?" "What is
21 that, mommy?" To me, you can say, "A telescope."
22 "What does that do, daddy and mommy?" To me, it

1 represents an opportunity.

2 Although I do appreciate the
3 perspectives that you have shared, those more colorful
4 than others, I must confess that from a scientist
5 standpoint there is in fact -- there's pride and humor
6 in a discovery. Many scientists, I can tell you, when
7 they have a discovery, they want to tell everybody and
8 they are smiling about the fact that they've made a
9 discovery. So to me, it is not unusual to have that
10 type of disposition.

11 So with that, I'm going to end, but I
12 appreciate it and I hope that as we get more themes
13 that have to do with science, many more of my
14 colleagues will be able to, in fact, appreciate it,
15 and I'll have the opportunity to share them that
16 perspective.

17 So without further ado, unless there's
18 any additional comments or motions -- seeing none.

19 And Mike, do you have any comments that
20 you have?

21 MR. COSTELLO: No.

22 DR. BROWN: The Rubin family, do you

1 have any comments that you would like to share with
2 the committee before we begin our vote?

3 Hearing none, the committee will now
4 score --

5 MR. ALLAN RUBIN: So --

6 DR. BROWN: I'm sorry. Please, speak.

7 MR. ALLAN RUBIN: No, this is Allan
8 Rubin.

9 I don't see myself, but I guess you can
10 hear me speaking?

11 MULTIPLE SPEAKERS: Yes.

12 MR. ALLAN RUBIN: I've been interested
13 in the comments, and I think there's merit to all the
14 comments. These coins, what the -- am I being heard?

15 MULTIPLE SPEAKERS: Yes.

16 MR. ALLAN RUBIN: Yes?

17 MULTIPLE SPEAKERS: Yes.

18 MR. ALLAN RUBIN: Yeah. So each of
19 these coins was the favorite of one of us. I'll just
20 say that for number 2 was my choice -- comments
21 that -- the reason I liked it is it really -- the joy
22 she felt in doing the work she did. And I could

1 actually see the merits and the demerits of all of
2 these, I just thought I would add my voice to the --
3 to one of the reasons that number 2 -- well -- thank
4 you.

5 MR. DAVE RUBIN: Okay. Well, this is
6 Dave Rubin.

7 If we're going to give our personal
8 preferences, I like 3. But I think we're -- all three
9 of us substantially preferred these designs to all the
10 other ones that we viewed.

11 DR. BROWN: Thank you, so much.

12 At this point, then, let's, in fact,
13 each of us, score using the scoring sheets, the
14 reverse candidate designs for the 2025 Dr. Vera Rubin
15 Quarter.

16 Please, ladies and gentlemen, we're
17 going to stay put. Because we're going to move --
18 colleagues, don't go too far. We're going to move
19 directly into the next program.

20 THE REPORTER: Dr. Brown, are we off
21 the record?

22 DR. BROWN: Off the record.

1 MR. TATE: We're going to recess for
2 five minutes?

3 DR. BROWN: Three minutes.

4 MR. TATE: Three minutes. The time is
5 3:55.

6 (Off the record.)

7 MS. WARREN: Okay. We are back. It's
8 3:57.

9 DR. BROWN: This is Lawrence Brown. We
10 are back.

11 I recognize Greg Weinman to provide the
12 scores from the results -- results from the scores.

13 MR. WEINMAN: I'm pleased to report
14 that we have a clear winner on this one. Number 2
15 received 15 out of 33 points; 3 received 26 out of 33
16 points; 7 received nine; and 7A received ten. So once
17 again, design number 3 was the clear winner with 26
18 out of 33 points.

19 DR. BROWN: Are there any motions based
20 on what you have heard?

21 Kellen.

22 MR. HOARD: I would move to recommend

1 design 2.

2 DR. VAN ALFEN: Peter van Alfen, second

3 DR. BROWN: Any discussion on the

4 motion?

5 MR. BERNSTEIN: I would offer a

6 friendly amendment to make the modification that Peter

7 suggested, with regard to the wording.

8 DR. VAN ALFEN: Yeah, that's friendly.

9 DR. BROWN: You accept?

10 DR. VAN ALFEN: I accept, yeah.

11 MR. BERNSTEIN: Arthur Bernstein made

12 that friendly amendment. Sorry.

13 DR. BROWN: Thank you.

14 Any further discussion on the motion

15 with the friendly amendment?

16 Hearing none, all those in favor say

17 "aye."

18 MULTIPLE SPEAKERS: Aye.

19 DR. BROWN: Opposed, "nay."

20 The motion carries.

21 Thank you, so much.

22 And again, as the discussion has

1 concluded here, I'd like to thank the Rubin family for
2 their participation. We really appreciate that your
3 participation was really instrumental in us being able
4 to understand what we have before us.

5 So we're going to, in fact --

6 Thank you and have a great remainder of
7 the day.

8 We're going to move forward with the
9 next item on our agenda. Ladies and gentlemen --

10 MR. RUBIN: Thank you.

11 DR. BROWN: Thank you, so much.

12 Next item is to review the reverse
13 candidate designs for the 2025 American Women's
14 Quarter honoring Althea Gibson.

15 Ms. Stafford.

16 MS. STAFFORD: Althea Gibson was born
17 on August 25, 1927, to Daniel and Annie Bell Gibson,
18 sharecroppers on a cotton farm near Silver, South
19 Carolina. In 1930, the family moved to Harlem in New
20 York City. Gibson was a very athletic child who grew
21 up playing paddle tennis on the section of 143rd
22 Street between Lenox and Seventh Avenues that was

1 barricaded during the day so neighborhood kids could
2 play sports under the supervision of the Police
3 Athletic League.

4 Gibson worked fiercely as she rose to
5 the top of the tennis ranks, breaking the color
6 barrier to the sport in 1950, when she became the
7 first black person to compete in the U.S. Open, then
8 known as the U.S. Nationals. Although she lost
9 narrowly to the reigning Wimbledon champion, the
10 following year she won her first international title,
11 the Caribbean Championship in Jamaica.

12 After graduating from Florida A&M,
13 Gibson began teaching physical education at Lincoln
14 University in Jefferson City, Missouri, but continued
15 her tennis competitions. In 1955, the State
16 Department sent her on a goodwill tour of Asia, and
17 once overseas, she remained abroad, winning 16 of 18
18 tennis tournaments in Europe and Asia.

19 1957 was a banner year of more firsts
20 for Gibson who became not only the first black woman
21 to appear on the covers of Sports Illustrated and Time
22 magazines, but also the first black person to be voted

1 Female Athlete of the Year by the Associated Press, an
2 honor she would win again the following year.

3 In late 1958, after having won 56
4 national and international singles and doubles titles,
5 including 11 grand slam championships, Gibson retired
6 from amateur tennis at the age of 31. At the age of
7 37, Gibson became the first black woman to join the
8 Ladies Professional Golf Association in 1964, breaking
9 course records during individual rounds in several
10 tournaments until 1977.

11 "Everything Althea had to do was three
12 times harder than it was for non-person of color,"
13 said Katrina Adams, a former professional tennis
14 player and the first black person to serve as the
15 president of the U.S. Tennis Association. "For me,
16 what she did was transcendent."

17 Bonnie Morris, professor of women's
18 sports history at the University of California at
19 Berkeley and a member of the National Women's History
20 Museum's Scholars Advisory Council, writes: "Like
21 many black athletes before her, Gibson became the face
22 of American achievement in a global sports platform

1 while navigating, with dignity and poise, racist
2 pushback against her success from the very white
3 tennis world back home. Her groundbreaking wins paved
4 the way for future black talent in tennis."

5 All the designs include a likeness of
6 Althea Gibson, along with the required inscriptions
7 "United States of America" and "E Pluribus Unum," the
8 common inscription, "Althea Gibson," and the
9 denomination. We are very fortunate to have with us
10 today the cousin of Althea Gibson, our liaison, Don
11 Felder.

12 Thank you so much for being with us.
13 Thank you, also, for your patience. Would you care to
14 say a few words to the committee before we share the
15 candidate designs?

16 MR. FELDER: Sure.

17 Thank you, so much. It's an honor
18 being here. I've enjoyed the process, and Althea
19 would be very pleased. So I look forward to the
20 process and the decisions that are made, and we're
21 excited.

22 MS. STAFFORD: Thank you, so much. And

1 certainly, if the committee members have questions, we
2 will come back to you. Appreciate that very much.

3 MR. FELDER: Sure. Yes, thank you.

4 MS. STAFFORD: Moving onto the
5 candidate designs. We have candidate design number 1.
6 This design portrays Althea Gibson with a racquet in
7 one hand and a ball in the other, while standing
8 confidently by a net on a tennis court as if in
9 preparation before playing a match. The additional
10 inscription is "trailblazing champion." This is our
11 liaison's preferred design, and it's also the
12 recommendation by the U.S. Commission of Fine Arts.

13 Our liaison notes that this design best
14 captures her likeness and her essence. Interestingly,
15 the CFA really rallied, so to speak, around this
16 design. Noting that someone standing at the net in
17 this way would have just won. So they found it
18 appropriate in that way. The CFA, to the degree
19 possible, asked that the Mint revisit -- if this
20 design should be selected by the secretary, revisit
21 the spacing of the tennis racquet webbing to make it a
22 bit finer, if at all possible.

1 Moving onto designs 2, 2A, 3A and 3B,
2 4, 4A, 4B, and finally design 5B. And that concludes
3 the candidate designs.

4 DR. BROWN: Thank you, so much.

5 From the committee, are there any legal
6 or technical questions?

7 Seeing none, then let us begin our
8 consideration. I'd like to remind members that we
9 have five minutes, and please try to keep it within
10 that period of time. And if there's any questions,
11 please refrain from them until after we've completed
12 this process. For the benefit of the court reporter
13 and those calling in, I ask that you state your name
14 when you begin speaking.

15 So let us begin with Darla.

16 MS. JACKSON: This is Darla Jackson.
17 And I am -- I have two that I like, but 1 is just such
18 a stunningly beautiful portrait. She does look so
19 incredibly happy. I completely agree that the webbing
20 on the tennis racket should be finer. I do like the
21 inclusion of the tennis net and how that completes the
22 bottom of the portrait. The text feels appropriate to

1 the design, and again, she just looks so incredibly
2 stunning and happy that, how can you not just want to
3 look at that one.

4 I also want to mention that I think
5 number 4 is a very elegant and beautiful design.
6 Seeing her from the side in action is really nice, and
7 I also think the line that carries throughout is just
8 an interesting element, and I would like to just add a
9 note about that one as well.

10 DR. BROWN: Thank you, so much.

11 Let's turn to Arthur.

12 MR. BERNSTEIN: This is Art Bernstein.

13 And I agree with everything that Darla
14 just said about design 1. But I had three, I guess,
15 technical points to make. I think we all agree that
16 the racquet looks incorrect, and if you look at design
17 3A you can see a racquet that has a more appropriate
18 number of strings. My second technical point has to
19 do with her teeth. It looks like she has just one big
20 tooth, and I didn't understand why it's just that
21 white space. And lasty, the tennis ball itself to me
22 looks too small. I don't know how big her hands were,

1 but it looks almost more like a ping pong ball than a
2 tennis ball, and it doesn't have any of the markings
3 that a tennis ball would have.

4 DR. BROWN: Thank you, so much.

5 Let's turn to Mike.

6 MR. MORAN: Thank you, Dr. Brown.

7 This is Michael Moran.

8 I'm okay with 1. My favorite, really,
9 was 2A. It's in action; she's about to serve. I
10 particularly like the fact that the inscriptions are
11 handled in a very unique style not imposing upon the
12 figure, and the figure still dominates on the palette.
13 That's all I've got to say. Thank you.

14 DR. BROWN: Thank you, so much.

15 Donald.

16 MR. SCARINCI: You know, I hope people
17 aren't reacting to the portrait of 1. The portrait of
18 1 is very -- it's the superior face. And I think
19 we've seen, and it may be the same artist who gave us
20 one of the earlier ones, that had the superior face.
21 But as a coin, I mean, I think getting some action in
22 the coin needs to happen. You know, and to produce

1 another coin, especially in this package of five that
2 we're talking about today, I really can't see going
3 with number 1.

4 I agree with Mike. As to 2 and 2A, you
5 know, my preference would be 2 as opposed to 2A,
6 because to put the "25 cents" -- you know, to get it
7 off her back. I think it's on her back in 2A, and
8 that disturbs me.

9 I like what's going on in 4. I mean,
10 you know, 4 is -- you know, just looks, you know, it
11 looks like a stroke, you know, and it's -- there's a
12 lot of action there, there's interest there. So I
13 think for me, it's really coming down -- and, you
14 know, and just to mention it, 5A just disturbs me
15 because of the three balls. You know, four balls.
16 They seem to be all -- they seem to be coming down --
17 raining down on her, and that kind of ruins it for me.
18 But, you know, so I think if the artist had done this
19 a little differently, I might have been an advocate,
20 you know, for 5A, but, you know, I think action -- I
21 think we need action. So I really think it's -- for
22 me, it's between 2 and 4 for this coin.

1 DR. BROWN: Thank you.

2 Let's turn to Peter.

3 DR. VAN ALFEN: Dr. Brown, thank you
4 very much.

5 This is Peter van Alfen.

6 I'm okay with 1 as well, but I do have
7 a very strong preference for a couple of the others.
8 3B I find really appealing for the intensity and
9 tension that I sense in the portrayal of Gibson. I
10 also like the treatment of the "25 cents" over the
11 mesh of the racket. I agree with Donald and Darla
12 that 4 is also really quite attractive, and of these,
13 4B, I have to say, is my favorite, simply because I
14 think it is very eye catching and also has a certain
15 dynamism to it as well. That's all I've got to say.
16 Thank you.

17 DR. BROWN: Thank you.

18 Let's turn to John.

19 MR. SAUNDERS: I'd like to agree with
20 Donald.

21 John Saunders here, by the way.

22 I was very disturbed. I only saw three

1 of the balls when I first looked at it. But I think
2 5A would be a very good design if it had one ball.
3 And I really don't see what the rest of them did. But
4 if you excluded that because of the balls, I mean --
5 you could take some of the balls out, I guess.

6 I like 4B a lot. It's been -- I like
7 the contrast. Maybe it looks better in the picture
8 than it's going to look on the coin but I like the
9 contrast between the positive areas and the negative
10 areas, and I like the action figure. I like the other
11 ones that have the same design on it, but I think I
12 like this one better just because it appeals to me
13 with the contrast there. One is a perfectly
14 acceptable design. I mean, there's nothing wrong with
15 it, but I'd like to see a little bit more action
16 happening if possible.

17 And I also agree with Mike on 3. I
18 like the justification of the legends being at right
19 angles there. I think that's kind of a nice thing.
20 But I like the action in 4 better, so I'm going to be
21 a supporter of 4B, unless we can get rid of some
22 tennis balls in 5A.

1 DR. BROWN: Thank you, so much.

2 Let's turn to Kellen.

3 MR. HOARD: Thank you.

4 I think this is my favorite overall
5 portfolio today. I think there's not any super weak
6 designs. I also think Donald got it right, which is
7 that, you know, for an athlete she should be doing
8 something athletic rather than just posing. There
9 should be that motion and action, force and power, in
10 there. So there were -- I had trouble picking, so I'm
11 just going to list them off.

12 So I like 2 quite a bit. I thought
13 that was just a bit of a poppy design. It was sleek
14 and it was impactful. And her name really just was
15 impactful to me. And I felt a sense of tension there
16 just before, you know, the serve. I thought this was
17 one of the pieces that, you know, if you look at 5,
18 would be quite eye catching.

19 So I thought 3B was also nice and kind
20 of used the field well. Four understood its medium,
21 which I really appreciated. It's not just art that's
22 on a coin, but it understands that circular space that

1 it's on and what it's meant to be and uses that really
2 creatively, and I like designs that understand the
3 medium they're in. 4A, also quite interesting. I
4 just felt like it showed the level of force that she
5 had and how powerful she was, which is a difficult
6 thing to do on a stationary coin, but I feel a sense
7 of motion even more on this one even than on 4.

8 And I thought 4B was just very modern
9 and creative and exciting, and I'll rank that one
10 highly as well. So really, I mean, a good portfolio.
11 But I would tend to shy away from 1 as a standing
12 still portrait for someone who had so much motion and
13 action and power to her. Thank you.

14 DR. BROWN: Thank you, so much.

15 Dr. Fuller.

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

17 This is Harcourt Fuller.

18 This is a very strong portfolio. And
19 let me just say before I go into the designs if I may.
20 This is what is so great about this program, because
21 it brings to the floor many great Americans who many
22 people may not have heard about before. I think

1 that's always very important, because I think
2 sometimes we take to be presentist in the sense that
3 we know who's reigning today or living today, but we
4 don't, you know, we don't look at the history of those
5 who paved the way and things of that nature. So I
6 appreciate this coin for that reason.

7 I think that a lot of people around the
8 world are going to learn about yet another great
9 American who paved the way for so many other people.
10 I like 1. I don't have a problem with her standing
11 still, as was it displayed, it looks like she had just
12 won a championship, and so for that reason I don't see
13 the need for her to -- for motion in this sense,
14 because it's conveyed, you know, the fact that she
15 just won.

16 However, I would like to also give a
17 shoutout to a couple of others. 3A, if I may. I
18 really like 3A. Again, it shows that she -- you see,
19 you know, she looks very determined. She looks like
20 she's about to, you know, to win, and also, you see
21 the crowd. Which is what you would expect at a tennis
22 match.

1 4B was also great. I like the contrast
2 as well. Again, I don't know how it will look on a
3 coin, but I definitely like her motion and I like the
4 contrast. And then finally, 5A. What I really like
5 about this, and I agree with everyone else, if we
6 just, you know, just have one ball. I like the fact
7 that she's looking to the heavens, if you will. It's
8 very inspirational and spiritual if I might add, which
9 will resonate within many communities. She just looks
10 like, you know, she has been -- she's blessed, and,
11 you know, she is, you know, it just looks very
12 inspirational. Thank you.

13 DR. BROWN: Thank you, so much.
14 Dennis.

15 MR. TUCKER: Thank you, Mr. Chair.
16 This is Dennis Tucker. I think design 1 is
17 serviceable. The combination of the portrait and the
18 inscription, it gets the job done. I think it would
19 make a great congressional gold medal in the
20 conservative vein, but it's just not exciting. Its
21 not the kind of active excitement and athleticism that
22 we would expect, I think, for this coin.

1 I prefer, like John, 4B. And I'll
2 explain why. My preference for 4B comes from an
3 observation that, so far, each years' set of five
4 coins includes one that is a very active full or
5 nearly full figure portrait of the woman that it's
6 honoring. We have, in 2022, Maya Angelou with her
7 arms outstretched like a flying bird. 2023, we have
8 Maria Tallchief leaping in a graceful ballet movement,
9 and in 2024 we have Celia Cruz in mid-performance
10 singing and dancing.

11 So we have at least one coin in each
12 group that is very active, and for that reason I'm
13 drawn to the group of 04, so it's 4A -- what is it, 4A
14 and 4B. And of those three, I'm most intrigued by 4B,
15 because I think it will look remarkable in proof.
16 What we see as a black field would be polished with
17 some sort of a stippling or other textured to the
18 right, and I think it's just a remarkable design in
19 that sense. Also, I -- as a writer, I would point out
20 that I think "trailblazer" is appropriate, and I think
21 that's another advantage to 4B. The word
22 "trailblazer" is included. I'm not bothered by the

1 fact that "champion" is not included because I think
2 that she was a trailblazer whether she won a
3 competition or not. Just appearing in these
4 competitions made her someone who blazed trails. So
5 those are my thoughts.

6 Thank you, Mr. Chair.

7 DR. BROWN: Thank you.

8 Chris.

9 DR. CAPOZZOLA: All right. I
10 appreciate my colleagues' comments. I also was sort
11 of thinking a little bit of Maria Tallchief and some
12 of the other quarters that, you know, really have some
13 action and some motion in them. The one thing we
14 haven't talked about here, and we may need to go back
15 to the family about this, that there were some
16 concerns about the likeness and part of the appeal for
17 the family of number 1, was that it was the best
18 likeness. And so there are ways in which, although I
19 like the designs of 2, 3, and 4 in different ways I
20 can talk about, you know, I think that is worth
21 addressing. I don't know if we'd do that now or
22 later.

1 I will say, of the -- I think, you
2 know, I like 5 a lot if it had fewer tennis balls and
3 fewer words. I think that, you know, again, as --
4 Dennis really said it perfectly. "Trailblazer" is all
5 that we need. I will just point out, the one that I
6 will remember most, right, is 2. And, you know, if --
7 I just love the creativity that the artist took here
8 with the space and with the lettering, and even if we
9 don't adopt number 2, I'd love to see more designs as
10 innovative as 2.

11 And so I'll just leave it there, and
12 maybe, either now or later, ask either April or the
13 liaison to speak about likeness.

14 DR. BROWN: Colleagues. I must confess
15 that this is one of the programs that really has me
16 really proud to be with you, because when I first
17 joined the CCAC, I had no idea that I was going to
18 have the opportunity to actually participate in such
19 an endeavor. Especially, I bring it to you now,
20 because we're coming to the end of this program and it
21 almost has me tearing at the fact that we are coming
22 to the end of a program for which is so important, as

1 we in fact have members of our society see that women
2 are represented in a way that we find that we should
3 be representing and should have been representing all
4 along.

5 And that's what makes this difficult
6 for me. Because on the one hand, I do in fact share
7 with the family about the likeness issue, so we'll
8 come back to that. And I'm not really opposed to the
9 fact that there's no motion. Because I think motion
10 is not the only way that you can communicate
11 representation, or the fact that, "I could be this;
12 this is something that I could aspire to." So to me
13 is the fact that if you see me, whether you see me in
14 motion or see me just standing still, the fact that
15 you see me is a message that we should continue to
16 communicate to others.

17 So I'm not going to go into detail for
18 each of the designs, but I must confess, in this case,
19 I would lean in the direction of the family based on
20 what they've said, because I believe that this is such
21 a significant time that having a likeness really is
22 also important with respect to a coin, particularly

1 about a woman.

2 Having said that, now I'm going to
3 entertain any additional comments or questions. So
4 let me do this.

5 Let me come back to Chris, because he
6 raised a question, and we'll come to your point.

7 DR. CAPOZZOLA: This would be the point
8 in which --

9 DR. BROWN: Yes.

10 DR. CAPOZZOLA: Either April or
11 Felder -- Mr. Felder, if you could speak to -- you had
12 raised that you appreciated number 1 as being the best
13 likeness. Are there specific objections to the
14 likenesses in 2, 3, 4, and 5?

15 MR. FELDER: A family member sent me a
16 photo only this morning, two actually, and it sort of
17 reinforced the likeness. The hair was exactly the
18 same in two of the photos that I received this morning
19 from a family member. However, likeness -- like
20 Dr. Fuller indicated earlier, I can understand
21 accepting the points you made on a number of the
22 others, and especially I believe it was 5. I believe

1 it was 5. No, 4; the contrast. I mean, there's a lot
2 there. There's action, there's "trailblazer," she
3 was, in fact, without a doubt. And then I actually
4 thought courageous, because during those days, she was
5 quite courageous to walk in doors that were closed to
6 her, and -- but trailblazer says it all. It says a
7 lot. It's what she's known to be throughout the years
8 and equate it to Jackie Robinson as a trailblazer.

9 So you know, with that said, I -- 4B is
10 a beautiful design. But again, how -- I mean, how
11 will it look on a coin, and how will that contrast
12 show? It's tough. I'm a coin collector. This is a
13 tough choice. Number 1 is what was voted on by most
14 of the family members, including her younger sister.
15 So that said, I think I have to stick with 1. They're
16 beautiful designs. There are a number of beautiful
17 designs. It's tough, and at this point I can only say
18 it'll be interesting to see how it's voted, how it's
19 selected overall.

20 DR. BROWN: Thank you, so much.

21 We're going to go to John, and then
22 Kellen.

1 MR. SAUNDERS: I have a question for
2 voting. Can we vote as an entry for 5A with one ball?
3 I mean, I think several people have agreed with what I
4 said, that four balls is distracting and so forth.
5 And it seems like it could be modified pretty easily.
6 I don't know if that's a question for the Chair, or
7 the Mint, or both.

8 MR. WEINMAN: You could make a motion
9 if you want to, to add to potentially vote for a, I
10 guess, a 5B, which would be 5A, but with one ball.

11 If you want to make that motion.

12 MR. SAUNDERS: I'll make that motion.

13 DR. BROWN: So is there a second on
14 this motion at this time?

15 So I think it's important to share with
16 the committee that making a motion here does -- can
17 affect whether or not it's really necessary to do a
18 vote in the way that we traditionally would be. We
19 would -- I'm sorry -- the scoring. We would still do
20 the scoring just to give to the artists to give our
21 sense, but it would have a different effect.

22 So again, I need a second for the

1 motion before we can go further with that.

2 I don't sense we have a motion, so
3 we'll need to go forward.

4 MR. SAUNDERS: Nope. I'm by myself on
5 this one, it looks like, so I'll withdraw it then.

6 DR. BROWN: Kellen.

7 MR. HOARD: Yeah.

8 I was going to ask Mike, in terms of
9 the contrast piece, how would that show up on a
10 circulated coin versus a new coin? Do you feel that
11 contrast would be -- look like --

12 MR. COSTELLO: I mean, only the
13 letters --

14 Sorry, this is Mike Costello.

15 The letters; that's the only thing that
16 could pop at all. Because the one set's going to be
17 incused, and the other set on the other side will be
18 sitting proud on the surface. How that'll look at
19 that scale, it should be okay. But the proof version,
20 like you guys were saying -- it's a polished surface.

21 DR. FULLER: Mr. Chair.

22 DR. BROWN: Yes, Dr. Fuller.

1 DR. FULLER: May I ask a question of
2 Don?

3 DR. BROWN: Please, proceed.

4 DR. FULLER: Don, if I may. This is
5 Harcourt Fuller. I wanted to ask, outside of number
6 1, would you say that 5A has the closest likeness of
7 her to the other coins? That's kind of -- yeah.

8 MR. FELDER: I can only say somewhat.
9 A little. Not so much. I think -- gosh.

10 DR. FULLER: Forgive me for putting you
11 on the spot.

12 MR. FELDER: You're not. I mean, a
13 little. I see a little over there, but of course
14 having looked at one over and over and over and over
15 and just seeing so much of her, it's difficult to look
16 at. What was it 5, with the balls? Yeah, 5A with the
17 balls. And I agree that there are too many balls. We
18 discussed that amongst ourselves previously. There
19 are just -- there are too many balls. But earlier, I
20 looked at that design and I looked at her focus
21 upwards. It's nice.

22 DR. FULLER: If I may, I'll just close

1 by saying, it appears to me that if some of the other
2 designs had a closer resemblance to her, that they
3 would be stronger. So I'm just saying that as a
4 general statement. They would be stronger; they would
5 be competitive with 1, I guess I -- that's what I'd
6 like to say.

7 MR. FELDER: Yes. Yes. but then the
8 contrast, I think, overall, if there had to be -- my
9 choice if there had to be one other than number 1, I
10 think that's quite impressive there.

11 DR. BROWN: I'm mindful of the time,
12 and Mr. Felder we want to thank you for your patience.

13 I think my colleagues suggest that we
14 should go forward with scoring, because it might help
15 us to finally come to a decision.

16 So again, you should have your scoring
17 sheets in front of you, and please give them to Greg
18 Weinman when you're through. We're going to take a
19 brief, five-minute break. So we're going to go off
20 the record for five minutes.

21 MS. WARREN: It's 4:30. We'll be back
22 at 4:35.

1 (Off the record.)

2 MS. WARREN: Okay. We're going to get
3 back, actually, a minute early. So 4:34.

4 I'll hand it over to Dr. Brown.

5 DR. BROWN: Good afternoon. This is
6 Lawrence Brown. We are back, and I recognize Greg
7 Weinman, who will present the results from the scoring
8 sheets.

9 MR. WEINMAN: This is a closer
10 competition. Design 1 received 16 out of 33 points.
11 Design 2 received 20 out of 33 points. 2A received
12 eight, 3A received four, 3B received ten. Design 4
13 received 20 out of 33 points. 4A received 12, 4B
14 received 24 points. And so 5A received eight points.
15 So the high-scoring design is 4B with 24 points,
16 followed closely by 4 with 20, and 2 with 20.

17 MR. SCARINCI: Question. What did 2A
18 get?

19 MR. WEINMAN: 2A received eight.

20 MR. SCARINCI: So 2A and 2 received 28
21 combined.

22 DR. BROWN: That's one way to look at

1 it.

2 MR. HOARD: So we'll call CCAC back.

3 MR. SCARINCI: So then it gives rise to
4 a possible motion, which I wouldn't mind doing.

5 MR. WEINMAN: Well, arguably the same
6 could be said -- 4 received 20, 4A received 12, and 4B
7 received 24. So that would be 56.

8 DR. BROWN: So the Chair is interested
9 in hearing a motion.

10 Dennis.

11 MR. TUCKER: This is Dennis Tucker.

12 Dr. Brown, I move that we accept the
13 high ranking vote of 24 applied to 4B, and make that
14 our recommendation to the secretary.

15 MR. SAUNDERS: I second.

16 DR. BROWN: Second from John on the
17 record, Dennis made the motion. Is any discussion on
18 the motion?

19 MR. HOARD: I had a question, if I
20 could.

21 This is Kellen Hoard

22 Mike, I was just wondering if you

1 could, since this is the one on the motion to
2 consider. Just provide any more detail on contrast on
3 the circulating coins. I think it'll look great as a
4 proof, I just don't know whether that contrast would
5 show up on -- I like the design, I just don't know if
6 it would show up on circulating.

7 MR. COSTELLO: Yeah, again, as far as
8 the contrast, the lettering itself coming around.
9 That's where the transition's going to be.

10 MR. HOARD: Yeah. But the fields would
11 look okay, you think, on the --

12 MR. COSTELLO: Yeah.

13 MR. HOARD: Okay.

14 MR. SCARINCI: And for discussion on
15 the motion, I think that it received the majority, we
16 should -- that.

17 DR. BROWN: Okay. Any further
18 conversation or discussion on the motion?

19 Hearing none, all those in favor,
20 "aye."

21 MULTIPLE SPEAKERS: Aye.

22 Any "nays"?

1 Hearing none, the motion passes.

2 Outstanding.

3 As discussion has concluded,

4 Mr. Felder, we'd like to thank you for attending, and
5 also for your patience, as you, in fact, stayed around
6 to -- able to deal with the program. So thank you,
7 and --

8 MR. FELDER: Well, I thank you all, and
9 it's a beautiful choice.

10 DR. BROWN: Thank you, so much.

11 Colleagues and the public, as this is
12 the last order of business for the day, I would like
13 to thank the CCAC members, the Mint staff, our
14 liaisons, and the participating public for their
15 attendance today.

16 Committee will now stand in recess
17 until 9 a.m. tomorrow morning, when we will reconvene
18 and take under consideration the 2023 fiscal annual
19 report, the future numismatic themes working group
20 report, and the conversation with respect to the
21 liberty program tomorrow.

22 Based on that, we are adjourned.

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MS. WARREN: It is 4:38.
(Whereupon, the meeting concluded at
4:38 p.m.)

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CERTIFICATE

I, MATTHEW YANCEY, 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.

MATTHEW YANCEY

Notary Public in and for the
District of Columbia

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LYDIA WEISS

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