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CITIZENS COINAGE ADVISORY COMMITTEE PUBLIC MEETING

Moderated by Dr. Peter van Alfen

Tuesday, April 16, 2024

10:01 a.m.

Department of the Treasury, U.S. Mint

801 9th Street, Southwest

Washington, D.C. 20220

Reported by: Matthew Yancey

JOB NO.: 6590121

A P P E A R A N C E S

List of Attendees:

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

Peter van Alfen, Specially Qualified as a Numismatic
Curator and Chairperson of the CCAC

Arthur Bernstein, Representing the General Public

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

Dr. Christopher Capozzola, Specially Qualified in
American History

John Saunders, Recommended by the House Minority
Leader

Michael Moran, Recommended by the Senate Majority
Leader

Donald Scarinci, Recommended by the Senate Minority
Leader

Dennis Tucker, Specially Qualified in Numismatics

Kellen Hoard, Representing the General Public

Annelisa Purdie, Representing the General Public

Dr. Dean Kotlowski, former CCAC Member

April Stafford, Chief, Office of Design Management

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

2 List of Attendees (Cont'd):

3 Megan Sullivan, Senior Design Specialist

4 Roger Vasquez, Senior Design Manager

5 Russell Evans, Design Manager

6 Boneza Hanchock, Design Manager

7 Sukrita Baijal, Design Manager

8 Joseph Menna, Chief Engraver

9 Greg Weinman, Senior Legal Counsel and Counsel to the
10 CCAC11 Brendan Tate, Senior Government Affairs Specialist,
12 Office of Legislative and Intergovernmental Affairs

13 Dr. Sheila Chamberlain, Emmett Till Justice Campaign

14 Linn Cornelius, Representative of the Oneida Nation

15 Celia Belmonte, Assistant General Counsel of the
16 Oneida Indian Nation17 Denise Desiderio, Senior Policy Advisor for Akin, on
18 behalf of the Oneida Indian Nation19 Kristie McNally, Deputy Director, United States Mint
20
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1 P R O C E E D I N G S

2 THE CHAIRMAN: All right. Good
3 morning. I call to order this meeting of the Citizens
4 Coinage Advisory Committee, for Tuesday, April 16,
5 2024. And the time is 10:01.

6 This is the first of a two-day public
7 meeting. Today's session is scheduled to run until
8 approximately 4:00 p.m., at which point the CCAC will
9 recess until tomorrow's session, that is scheduled to
10 begin at promptly 9:00 a.m.

11 Please note that this meeting today and
12 tomorrow is recorded. And I want to welcome the
13 public watching live on YouTube. And finally, I do
14 want to remind members to announce your name when you
15 are speaking, for the transcript and for the public
16 listening.

17 Before we begin, I want to introduce
18 members of the Committee, so please respond,
19 "present," when I call your name.

20 Arthur Bernstein, representing the
21 general public.

22 MR. BERNSTEIN: Present.

1 THE CHAIRMAN: Dr. Harcourt Fuller,
2 recommended by the Speaker of the House.

3 DR. FULLER: Present.

4 THE CHAIRMAN: Dr. Christopher
5 Capozzola, the member specially qualified in American
6 history.

7 DR. CAPOZZOLA: Present.

8 THE CHAIRMAN: John Saunders,
9 recommended by the House Minority Leader.

10 MR. SAUNDERS: Present.

11 THE CHAIRMAN: Michael Moran,
12 recommended by Senate Majority Leader.

13 MR. MORAN: Present.

14 THE CHAIRMAN: Donald Scarinci,
15 recommended by the Senate Minority Leader.

16 MR. SCARINCI: Present.

17 THE CHAIRMAN: Dennis Tucker, the
18 member specially qualified in numismatics.

19 MR. TUCKER: Present.

20 THE CHAIRMAN: Kellen Hoard,
21 representing the general public.

22 MR. HOARD: Present.

1 THE CHAIRMAN: Annelisa Purdie,
2 representing the general public.

3 MS. PURDIE: Present.

4 THE CHAIRMAN: And I am Peter van
5 Alfen, the member specially qualified as a numismatic
6 curator and the chairperson of the CCAC.

7 I believe we have a quorum.

8 MR. WEINMAN: We do.

9 THE CHAIRMAN: The agenda for today's
10 session includes approval of minutes and letters to
11 the Secretary from the February 17, 2024, public
12 meeting, a public service award ceremony for former
13 CCAC member, Dean Kotlowski, who is present with us,
14 review and discussion of the candidate designs for
15 Emmett Till and Mamie Till-Mobley Congressional Gold
16 Medal, review and discussion of candidate designs for
17 the 2026 Native American Dollar Coin, and review and
18 discussion of candidate designs for the 2025 Liberty
19 24-Karat Gold Coin and Silver Medal.

20 Before we begin our proceedings, I ask
21 the Mint liaison to the CCAC, Ms. Jennifer Warren, if
22 we are aware of any members of the press who are

1 remotely watching this public meeting?

2 MS. WARREN: Good morning. This is
3 Jennifer Warren. Paul Gilkes from Coin World, senior
4 editor, is on the call, and Mike Unser, founder and
5 editor of CoinNews Media Group.

6 THE CHAIRMAN: All right. Thank you
7 very much.

8 For the record, I would also like to
9 confirm that the following Mint staff are in
10 attendance today. So please indicate "present" after
11 I have called your name.

12 Deputy Director Kristie McNally, U.S.
13 Mint.

14 MS. MCNALLY: Present.

15 THE CHAIRMAN: April Stafford, Chief of
16 the Office of Design Management.

17 MS. STAFFORD: Present.

18 THE CHAIRMAN: Megan Sullivan, Senior
19 Design Specialist.

20 MS. SULLIVAN: Present.

21 THE CHAIRMAN: Roger Vasquez, Senior
22 Design Manager.

1 MR. VASQUEZ: Present.

2 THE CHAIRMAN: Russell Evans, Design
3 Manager.

4 MR. EVANS: Present.

5 THE CHAIRMAN: Boneza Hanchock, Design
6 Manager.

7 MS. HANCHOCK: Present.

8 THE CHAIRMAN: Sukrita Baijal, Design
9 Manager.

10 MS. BAIJAL: Present.

11 THE CHAIRMAN: Michael Costello,
12 Manager of Design and Engraving.

13 MS. STAFFORD: Not present.

14 THE CHAIRMAN: Joseph Menna, Chief
15 Engraver.

16 MR. MENNA: Present.

17 THE CHAIRMAN: Jennifer Warren,
18 Director of Legislative and Intergovernmental Affairs
19 and Liaison to the CCAC.

20 MS. WARREN: Present.

21 THE CHAIRMAN: Greg Weinman, Senior
22 Legal Counsel and Counsel to the CCAC.

1 MR. WEINMAN: Present.

2 THE CHAIRMAN: And finally, Brendan
3 Tate, Senior Government Affairs Specialist, Office of
4 Legislative and Intergovernmental Affairs.

5 MR. TATE: Present.

6 THE CHAIRMAN: All right. Thank you
7 very much.

8 And finally, I want to note for the
9 record that we will be joined later in the meeting by
10 the liaisons for the various programs we are reviewing
11 today. For the Emmett Till and Mamie Till-Mobley
12 Congressional Gold Medal, we will be joined by Dr.
13 Sheila Chamberlain, from the Emmett Till Justice
14 Campaign.

15 And for the 2026 Native American \$1
16 Coin, we will be joined by Linn Cornelius,
17 representative of the Oneida Nation, referred to us by
18 officials for her family's research and knowledge on
19 the subject of Polly Cooper, Celia Belmonte, Assistant
20 General Counsel of the Oneida Indian Nation, and
21 Denise Desiderio, Senior Policy Advisor from Akin, on
22 behalf of the Oneida Indian Nation.

1 We welcome you all. We thank you for
2 joining us today, and we look forward to hearing from
3 you on your preferences and thoughts on the
4 portfolios.

5 So I'd like to begin with the Mint.
6 Are there any other issues that need to be addressed
7 before we start?

8 All right. Then, the first order of
9 business for this committee is the review and approval
10 of the CCAC minutes and letters to Secretary of the
11 Treasury, from our public meeting on February 27,
12 2024. Are there any comments on any of the documents?

13 All right. Hearing none, is there a
14 motion to approve the minutes and letters?

15 MR. TUCKER: Dennis Tucker; I move.

16 THE CHAIRMAN: All right. Is there a
17 second?

18 MR. HOARD: Second.

19 THE CHAIRMAN: Kellen, thank you.

20 MS. WARREN: Excuse me. This is
21 Jennifer Warren. When you do that please, say your
22 name, and --

1 MR. HOARD: Kellen Hoard; second.

2 THE CHAIRMAN: All right. Thank you,
3 Kellen.

4 All those in favor, please signify by
5 saying "aye."

6 MULTIPLE SPEAKERS: Aye.

7 THE CHAIRMAN: Are there any objections
8 to the motion?

9 All right. Hearing none, without
10 objection, the minutes and letters are approved.

11 The next order of business is the
12 presentation of the Citizen Coinage Advisory Committee
13 Public Service Award to Dr. Dean Kotlowski. And I
14 have to say -- oh, and in recognition of his loyal and
15 outstanding service, Deputy Director McNally will be
16 presenting this award to Dr. Kotlowski today.

17 But before we turn it over to Deputy
18 Director McNally, I would like to say that one of the
19 greatest pleasures of serving on the CCAC is spending
20 time with and getting to know the other members, and
21 although, honestly, there never really seems to be
22 enough time for that.

1 So, Dean, your good cheer at the table,
2 and great insights into U.S. history, in conversation
3 as well as your critical eye for design in our
4 meetings, has really been sorely missed since we last
5 saw you nearly a year ago today. It really is a great
6 pleasure to have you back, if only briefly. So thank
7 you.

8 Deputy Director McNally, please.

9 MS. MCNALLY: Okay. I'm Kristie
10 McNally; I'm the Deputy Director at Mint, for any of
11 you who I have not met yet. And I'm so excited to be
12 here this morning for this award.

13 Appointed to the CCAC in December 2018,
14 Dr. Kotlowski served as the member specially qualified
15 in American history. A specialist in 20th century
16 U.S. political and policy history, he is a professor
17 of history at Salisbury University. He has served as
18 a historical advisor to the National Archives and the
19 Richard Nixon Library. He is the author of "Nixon's
20 Civil Rights: Politics, Principle, and Policy" and
21 "Paul V. McNutt and Age of FDR."

22 He has been a Fulbright Scholar four

1 times to Philippines, Austria and Australia. That's
2 quite the accomplishment. During this time in
3 Australia, Dr. Kotlowski showed his dedication to the
4 CCAC by joining remotely for very long CCAC meetings
5 in the middle of the night during his time. He did so
6 with enthusiasm.

7 As a member of the CCAC, Dr. Kotlowski
8 was extremely committed to the work of the Committee.
9 Specifically, over the years he has served on the
10 working group subcommittees including the FY 2022 to
11 consider theme ideas and provide recommendations back
12 to the full committee.

13 Dr. Kotlowski's last meeting was April
14 18, 2023, and today we're honoring him for his service
15 in the CCAC, the Mint, and the Department of the
16 Treasury, by presenting him with the Citizens Coinage
17 Advisory Committee Public Service Award, which is
18 beautiful.

19 The CCAC Public Service Award
20 recognizes the contribution of a member of the CCAC
21 who honorably served the public interest by advising
22 the Secretary of Treasury on theme and design

1 proposals relating to circulating coinage, bullion
2 coinage, Congressional Gold Medals, and national
3 medals produced by the United States Mint.

4 The award contains a framed certificate
5 and two bronze medals, a three-inch Alexander Hamilton
6 Secretary Medal, and a three-inch silver or bronze
7 medal, which was reviewed by the CCAC, typically
8 during the tenure of the recipient. Dr. Kotlowski
9 requested a three-inch bronze duplicate of the
10 Congressional Gold Medal, which was awarded for the
11 United States Capitol Police and those who protected
12 the U.S. Capitol on January 6, 2021.

13 Today, I am pleased to present the
14 Citizens Coinage Advisory Committee Public Service
15 Award to Dr. Kotlowski. Dr. Kotlowski consistently
16 provided inspired and thoughtful input to the
17 development of numerous United States coins and
18 medals, and is highly regarded by his colleagues, and
19 respected for his opinions and insight.

20 All right. Ladies and gentlemen,
21 please join me in thanking and congratulating Dr.
22 Kotlowski for his service to the CCAC.

1 And I will turn over the microphone for
2 a few words. Hopefully, this is not putting you on
3 the spot, but feel free.

4 DR. KOTLOWSKI: I was known for using
5 the full three minutes. I'll quote John Saunders
6 once. I simply said, "I agree with everything the
7 previous person said." And John said afterwards,
8 "That's the shortest you've ever been."

9 So in that vein, I've got five words.
10 I miss you all. Thank you.

11 THE CHAIRMAN: All right, Dean. Thank
12 you very much. And I have to say that we miss you,
13 all, very much as well. And I'm confident that I
14 speak on behalf of the CCAC, and we are very happy to
15 have you back with us, again, if only briefly, as
16 you're being honored with this award. So
17 congratulations, and again, thank you for your service
18 on the Committee.

19 All right. I would -- before we begin,
20 I'd like to take a moment to reflect on the work that
21 lies ahead of us today and tomorrow. A lot of the
22 work that we do on this committee is focused on

1 celebrating or honoring either individuals or groups
2 of individuals who have made significant contributions
3 to our nation through their hard work or sacrifices.

4 Often, as in the case of the designs
5 for the American Women Quarters Program that we've
6 been reviewing over the last several years, there has
7 been a lot of joy and real pleasure in spotlighting
8 both well-known and lesser-known women, and learning
9 of their lives and contributions, sometimes from the
10 very people who knew them best, their family and
11 colleagues.

12 Today, as part of the Native American
13 \$1 Coin program, we will be reviewing candidate
14 designs honoring Polly Cooper, and bringing her story
15 to greater light. While she is not the first Native
16 American woman to appear in this program, she is from
17 the deepest past. Her actions during the
18 Revolutionary War aiding Washington's troops at Valley
19 Forge predate Sacagawea's aid to Lewis and Clark by
20 several decades. To have both of these native women,
21 both born in the 18th century, on two sides of the
22 same 21st century coin will be truly remarkable and

1 something to celebrate.

2 We will also be reviewing candidate
3 designs for medals honoring two other women, Secretary
4 of the Treasury, Janet Yellen, the first woman to hold
5 that position, and Mint Director Ventris C. Gibson.

6 While Director Gibson is not the first woman to lead
7 the Mint, she is the first African American to do so.

8 And on our agenda for tomorrow, we are
9 reviewing the design candidates for a new
10 commemorative coin program celebrating the 250th
11 anniversary of the United States Marine Corps. While
12 I never served, I do feel great respect, as I'm sure
13 my colleagues do, for those servicemen and women who
14 have served, and I look forward to helping the Marines
15 celebrate this great milestone.

16 On occasion, we on this committee face
17 the darker side of our history as well, where there is
18 no joy and celebration. The lynching of 14-year-old
19 Emmett Till in 1955, is one of the most sickening and
20 profoundly sad events to take place in this country,
21 and one that continues to resonate powerfully, nearly
22 three-quarters of a century later.

1 It was only in the wake of another
2 horrific murder, that of George Floyd, that the Emmett
3 Till Antilynching Act was passed by Congress, and
4 signed into law in March of 2022, the first long
5 overdue law to define lynching as a Federal hate
6 crime. Months later, Congress awarded its gold medal
7 to both Till and his mother, Mamie Till-Mobley, an
8 immensely courageous woman, who in the midst of grief
9 became a formidable voice for the cause of Civil
10 Rights, as we shall hear shortly. By the time she
11 died in 2003, that struggle was still far from over.

12 And on that solemn note, I'd now like
13 to move on to first portfolio to be reviewed today,
14 and that is the Emmett Till and Mamie Till-Mobley
15 Congressional Gold Medal. The Congressional Gold
16 Medal was authorized by Public Law 117-334. And April
17 Stafford and Megan Sullivan will now present the
18 candidate obverse and reverse candidate designs for
19 the Emmett Till and Mamie Till-Mobley Congressional
20 Gold Medal.

21 April, please.

22 MS. STAFFORD: Thank you. On August

1 28, 1955, 14-year-old Emmett Till was kidnapped,
2 beaten, shot, and killed in Money, Mississippi, where
3 he had traveled from Chicago to visit his great uncle.
4 His body was discovered three days later in the
5 Tallahatchie River. His uncle was able to provide
6 eye-witness testimony, but the murderers were still
7 acquitted.

8 Emmett's mother, Mamie Till-Mobley, had
9 his body brought back to Chicago, and demanded an open
10 casket funeral, demonstrating her love for her son and
11 courage and strength in suffering. In her words, "I
12 wanted the world to see what they did to my baby."

13 Emmett's funeral drew more than 50,000
14 attendees. Till-Mobley allowed a photograph to be
15 taken of Emmett's body, which was seen across the
16 country after being published by Jet Magazine and the
17 Chicago Defender Newspaper. Amidst her grief,
18 Till-Mobley traveled to Mississippi to testify at the
19 trial of her son's murderers, and went on a national
20 speaking tour to share her son's story. Her actions
21 became a catalyst for the Civil Rights Movement, as
22 her courageous testimony and Emmett's inextinguishable

1 light exposed the true depths of the horrors born from
2 racism in this country.

3 Till-Mobley served as chair and
4 co-founder of the Emmett Till Justice Campaign, which
5 had the dual purpose of reopening Emmett Till's murder
6 case for reinvestigation, and advocating for Federal
7 legislation to ensure that other racially motivated
8 murders during the Civil Rights era were investigated
9 and when possible, prosecuted. In 2003, Till-Mobley
10 completed her memoir, "Death of Innocence: The Story
11 of the Hate Crime that Changed America," and passed
12 away later that same year.

13 We are presenting these candidate
14 designs to the Citizens Coinage Advisory Committee
15 today in pursuit of input that can help determine next
16 steps in the development of this medal, be that
17 recommendations to the Secretary of the Treasury,
18 recommended edits to existing designs, or suggestions
19 for new imagery on this subject.

20 Designs for this medal were developed
21 in consultation with Dr. Sheila Chamberlain, of the
22 Emmett Till Justice Campaign, and a family member of

1 Emmett Till and Mamie Till-Mobley. We're very
2 fortunate that Dr. Chamberlin is with us today.

3 Dr. Chamberlain, would you like to say
4 a few words to the Committee?

5 DR. CHAMBERLAIN: Yes, I would. First
6 of all, I'd like to say my name, Sheila L.
7 Chamberlain. I hope I did that right. Anyway, good
8 morning, everyone. It's a pleasure and an honor to be
9 here to represent my family. I think I have a little
10 bit -- a few years left, but I'm still hanging in
11 there.

12 The death of Emmett affected all of our
13 family members, different fractions inside of our
14 family. And I'm hoping and I pray that this will
15 unite us, and hopefully our country in a way that is
16 different -- I thank you for your time -- thank the
17 U.S. Mint -- I particularly am humbled to the
18 Smithsonian, and I'm particularly humbled to -- you
19 know, for allowing us to -- call daily, and the
20 privilege -- represent to Emmett. I think we could
21 not have been here without you, and I just wanted
22 to -- without further ado, I'm -- I'm doing okay.

1 MS. STAFFORD: Thank you, Dr.
2 Chamberlain.

3 We'll start by reviewing the candidate
4 designs for the obverse. The obverse designs all
5 contain the inscriptions "Emmett Till and Mamie
6 Till-Mobley." And as is customary, I will cycle
7 through the candidate designs, stopping at any
8 preferences identified by our liaisons.

9 We'll start with obverse 1, 2. This
10 design features Mamie Till-Mobley holding in Emmett
11 Till in her arms as they're both embraced by a pair of
12 wings. This design is the preferred obverse of our
13 liaison, but will need an edit if it is moved forward
14 to the Secretary to make Emmett Till's face rounder, a
15 bit fuller, as this depiction you see is a slightly
16 younger Emmett Till.

17 Design 3, 3A, 4, 4A, 5, 6. Moving on
18 to the reverse designs, which all feature the
19 inscription, "Let the world see." Reverse 1, 2, 3, 4;
20 this design displays a pile of books, representing
21 Mamie Till-Mobley's plea that her son's story be
22 remembered. In the background, a fist is raised in

1 solidarity for the fight against racism, and a sign
2 reads, "Justice." The additional inscription is "Act
3 of Congress 2023."

4 This design is conceptually along the
5 lines of what the liaison would like to see, but
6 they'd like to include other imagery potentially. For
7 example, Mamie Till-Mobley at a podium at the
8 courthouse, following the trial. A requested -- a
9 suggested edit from the liaison for this design
10 includes removal of the raised fist.

11 Reverse 5, 6; this design depicts a
12 representation of Emmett Till's casket, held in his
13 mother's hands for all to see. The additional
14 inscription is "Emmett Till." This is another reverse
15 preference of the liaison.

16 Design 7 and 7A. That concludes the
17 candidate designs, Mr. Chairman.

18 THE CHAIRMAN: Thank you, April. And
19 thank you, Dr. Chamberlain for your presence today and
20 for your comments.

21 Are there any technical or legal
22 questions from the Committee about this program or

1 these designs for the Emmett Till and Mamie
2 Till-Mobley Congressional Gold Medal before we begin
3 our general discussion?

4 Dennis, I see your hand is raised.

5 MR. TUCKER: This is Dennis Tucker. I
6 do have some technical questions about some of the
7 designs and the relief. And I don't know if that's --
8 if this is a good time to ask them or if I should wait
9 for my --

10 THE CHAIRMAN: It is a technical
11 question; correct?

12 MR. TUCKER: They're technical,
13 relating to the sculpt?

14 THE CHAIRMAN: Sure, go ahead.

15 MR. TUCKER: Specifically, I'm
16 wondering about -- if you look at reverse 3, for
17 example, and reverse 7 and 7A, I was wondering if Joe
18 Menna could maybe talk a bit about how the black
19 fields would be sculpted, if those are recessed, or if
20 they're polished, or maybe just give us some
21 explanation there?

22 THE CHAIRMAN: Thank you, Dennis.

1 Joe, would you like to respond to that?

2 MR. MENNA: Yes. This is Joseph Menna.

3 We don't do polish on Congressional
4 Gold Medals, but we do incuse fields. In this case,
5 No. 7, the darkest area would be the most recessed.
6 And as the gradient -- as the gradient becomes lighter
7 towards her shoulder, that relief would raise, so it
8 would be coincident with her neck and look natural.

9 For the other design with the star
10 field, I believe?

11 MR. TUCKER: Yes.

12 MR. MENNA: That equally -- just,
13 similar to hidden figures. What you see in black
14 would be recessed. Incused, technically, but we don't
15 polish.

16 And -- thank you.

17 THE CHAIRMAN: All right. Thank you,
18 Joe.

19 MR. TUCKER: Thank you.

20 THE CHAIRMAN: Any other questions or
21 comments?

22 Art?

1 MR. BERNSTEIN: Yes. This is Arthur
2 Bernstein, with a quick technical question. The name,
3 Till-Mobley, I noticed some of the designs have that
4 last name hyphenated, and some don't.

5 MS. STAFFORD: Yes, sir. They would
6 need be hyphenated, anything that moved forward.
7 There's one or two candidate designs that are missing
8 that hyphen that would need to be addressed. Thank
9 you.

10 MR. BERNSTEIN: Thank you.

11 THE CHAIRMAN: All right. Thank you.

12 Any other questions or comments?

13 All right. So let us begin our
14 consideration. And I'd like to remind all of the
15 members of the Committee to please keep your comments
16 to five minutes or less, and do please identify
17 yourself prior to speaking.

18 Mike Moran, would you like to begin?

19 MR. MORAN: Thank you, Peter.

20 This -- I'm here. First of all --
21 terrible feedback -- sending an e-mail. I can hear
22 perfectly, but remote people, it's -- it's bad.

1 Now, going to the image of -- I'm --
2 I'm fine with the family's choice of obverse -- I can
3 see it working. I also would like -- there's a -- we
4 would about --

5 April, if you could -- down to about 6,
6 7, 8 -- it's coming up. Oh, right there. That's a --
7 I like that. I -- it's nice, pleasing. The -- that's
8 the next one, it's number -- I think 10 -- excellent.
9 I think it -- it -- style as well as there's a -- this
10 one is appealing. Difficult subject to portray --
11 portray that -- that expresses -- that drove her, her
12 determination -- gold medal down in Mississippi.

13 So I'll be -- on that one as well.
14 That's it.

15 THE CHAIRMAN: Thank you, Mike. Did
16 you have any comments about the reverses at all?

17 MR. MORAN: Again, I liked -- it's
18 the -- the image in silhouette. That one. I -- I
19 think that's a medal.

20 THE CHAIRMAN: All right. Thank you.
21 I can't quite tell; you were breaking up a little.
22 Are you finished?

1 MR. MORAN: Yes, I am.

2 THE CHAIRMAN: All right. Thank you
3 very much, Mike.

4 Art Bernstein, please.

5 MR. BERNSTEIN: This is Arthur
6 Bernstein. With regard to the obverses, design
7 obverse 1, I appreciated the elegance and the
8 simplicity of that design. Obverse 2, the preference,
9 I can certainly support that, and I think it's
10 perfect. Obverse 3, I just wanted to comment that I
11 thought it made clever use of the photograph -- of the
12 photograph from the gravestone of Emmett Till. And I
13 also appreciated the use of the starburst design,
14 which related to the ring that helped identify him.

15 With regard to the reverses, reverse 6
16 is my favorite because it embraces the phrasing of
17 Mamie Till-Mobley, and also incorporates the casket.
18 And I think reverse 4 is also fine, although I
19 personally am having a little trouble connecting the
20 books with the idea of remembering Emmett Till. I
21 understand the explanation, but for me, I didn't make
22 that connection. Thank you.

1 THE CHAIRMAN: Thank you very much,
2 Art.

3 Dr. Harcourt Fuller, please.

4 DR. FULLER: Thank you, Mr. Chairman.
5 I'll try to project my voice.

6 This is Dr. Harcourt Fuller. This is
7 a very difficult topic, you know, for -- for all of us
8 to address, but nonetheless, this is why this
9 committee is here to give our advice and opinions
10 about these designs, for the benefit of the public.

11 Welcome, Dr. Chamberlain.

12 I think I would like to go with obverse
13 2; let me start with that, please. Here, you see a
14 loving mother, just embracing her son, which I think
15 has universal appeal. And it, you know, it gives --
16 provides opportunity for empathy as well.

17 And if we could also go to obverse 4.
18 What I see here again is a loving mother just
19 supporting her son, which I also think has universal
20 appeal, and elicits empathy as well, and
21 understanding.

22 And then, if I may go to the reverses;

1 let's go with reverse 2. While, you know, it's --
2 these are all problematic aspects of our history and
3 culture, you know, lynching, inequality, et cetera,
4 oppression, I really like the design of peeling back
5 the curtain so that the world can see some of the
6 challenges that we have faced as a country, and those
7 that we still have to continue to address. Thank you.

8 THE CHAIRMAN: Thank you, Dr. Fuller.
9 Dr. Christopher Capozzola, if you
10 would, please.

11 DR. CAPOZZOLA: All right. This is
12 Christopher Capozzola. I want to also begin by
13 thanking the artists for these designs, and Dr.
14 Chamberlain, and also Congress for this -- for this
15 overview medal.

16 I do think that it's important, as I
17 was thinking about this portfolio, to think about
18 recognizing both the historic event of 1955, as well
19 as the generations-long legacy afterward, and trying
20 to figure out how to balance that in the design, and
21 to communicate that to public audiences who may know
22 little about what happens after 1955.

1 For me, I found myself actually drawn
2 to -- to several of the obverses. I thought No. 2,
3 the family's preference, was very good. It is deeply
4 and maybe explicitly religious. I'm not familiar with
5 the extent to which religion was important to Till and
6 Till-Mobley, and might want to hear from the -- from
7 the family about that and to help understand that.

8 As a portrait, I did also really like
9 No. 4. It very closely tracks photographic evidence
10 that -- for, that we have of -- of them. And again,
11 another question is whether the imagery in the back
12 that inspired the artist would have also been
13 inspirational to -- to Till-Mobley, or whether that
14 would've -- that design would be something she would
15 have recognized, and then found meaningful.

16 On the reverse, I will say that I
17 actually -- I didn't love any of them, in part because
18 I do think that it's important that a reverse may be
19 the place to do this, to highlight a legacy that is
20 not just about violence and oppression, but is also
21 about resilience and persistence.

22 And so, what I would like to put on the

1 table is the idea of 02, but with maybe a different
2 set of words that would -- that would, you know,
3 reflect some of the work that Till-Mobley did over the
4 course of her career. But of course, 04 and 06, if
5 the family is interested, I would support those as
6 well. Thank you.

7 THE CHAIRMAN: Thank you, Chris.

8 Annelisa Purdie, if you would, please.

9 MS. PURDIE: This is Annelisa Purdie.

10 Also I want to start by thanking Dr.
11 Chamberlain for being here and for providing the input
12 on these designs. I know that this is an exciting
13 venture, but also is very difficult, and we appreciate
14 that.

15 In terms of the obverse designs, I also
16 loved 02 -- 002. I think that it gets to the crux of
17 what this story is about, in terms of a mother
18 fighting for the recognition of her son. And I think
19 that out of all of this -- these designs, this one
20 exemplifies that their relationship was just as valid
21 and just as strong, and something that needed to be --
22 to be fought for. I love the way that the angel wings

1 framed both of them and the way that he's leaning into
2 her. I'm also very fond of the expressions. It's
3 very inscrutable, almost as if they knew that they
4 would not see each other again, which, unfortunately,
5 they did not.

6 My only recommendation for this,
7 design-wise, would possibly be to have a border around
8 the coin, so that the wings don't necessarily lean
9 into the edge, and keeps the focus on Mamie
10 Till-Mobley and her son.

11 Let's see. In terms of the reverse
12 designs, I also was not too enthused about many of
13 them, in large part because the reliefs do not
14 resemble Mamie Till-Mobley that much. In some of
15 these designs, she looks much older than she actually
16 was.

17 But the one out of these that I found
18 really compelling was 006, with the casket and the
19 hands. It's very difficult to express the emotions
20 with this event, in large part because they are
21 grounded in an horrific act of violence. But I think
22 that this design, once again, gets to the point of a

1 mother's love and persistence to fight, and a
2 reminder, as well, that this was resulting in a death,
3 unfortunately, and that she was not going to allow
4 that death to stop her without the risk of the casket
5 being open.

6 I know that there were some concerns on
7 the part of the family about representing an open
8 casket on any of the coin designs, which I completely
9 agree with. But of all the reverse designs, this is
10 the one that stood out to me the most. Thank you.

11 THE CHAIRMAN: Thank you, Annelisa.

12 Donald Scarinci, if you would, please.

13 MR. SCARINCI: So I'm going to try to
14 do this in five minutes. And even though Dr. Brown is
15 here, he -- Peter remains unknown. I think the charge
16 is out --

17 MS. WARREN: Just speak loud.

18 MR. SCARINCI: I'll speak loud.

19 So even though Dr. Brown is not here to
20 gavel me down at the end of my five minutes, this is a
21 very important coin, and -- or, a medal. And it's
22 very important because, you know, in part, because

1 it's a recognition of Congress.

2 So, Act of Congress 2023, needs to be
3 in this medal. I mean, it needs to be there, number
4 one. Number two, I really would love to persuade Dr.
5 Chamberlain because, you know, I always support the --
6 when it comes to the Congressional Gold Medals, part
7 of what's interesting about collecting the series of
8 congressional gold medals in bronze is the fact that,
9 you know, the living descendants of these people, you
10 know, who made history, are having input into -- into
11 the designs.

12 But having said that, I really want to
13 try to talk you out of 02. It's -- it's just -- it
14 brings, you know, the -- the angel wings just bring a
15 religious component into -- into a medal that is
16 important to all people. And -- and important to
17 Americans who may not be, you know -- you know, of --
18 of a Christian -- necessarily a Christian persuasion.
19 And you know, and -- and I wouldn't want the message
20 to be diluted with so blatant of a -- of illusion with
21 wings, the crucifix on her neck.

22 You know, and not that that's wrong,

1 but in this instance, the message is too important.
2 And the message, you know, that we want the world to
3 see, is -- is really stated, you know, and it's so
4 relevant today. And it's stated in reverse 2. And
5 that is the message. I mean, this is what we're
6 talking about. And -- and, you know, and -- and I
7 just think that, you know, while there are some, you
8 know, the obverse designs all fall short to me, but
9 the reverse designs are -- maybe we could have an
10 obverse and a reverse from the reverse designs.

11 For example, I particularly like 2 as a
12 reverse, and -- and I like a variation -- I just love
13 the, you know, the 7 reverse, with the "Let the world
14 see." That requires, just designing by committee,
15 which we're just not going to do. It requires
16 removing the "let the world see here," putting the
17 Congressional -- Act of Congress there instead.

18 But if we want to go, you know, with an
19 obverse and a reverse, you know, in obverse 6, the --
20 if we put Act of Congress on the -- on the edge, and
21 just take away some of that negative space by doing
22 that, because it is important. And then, go with

1 reverse 2 at, you know -- you know, or even reverse 3.
2 You know, I think -- I think it would make a nicer
3 design.

4 I don't really like -- I don't really
5 like, on the reverse choice, for Dr. Chamberlain's
6 reverse choice, I don't really, you know, like the
7 books, and the -- I don't know what that's saying, you
8 know, really. You know, I'm glad you want to take the
9 fist out, but I just don't think the reverse works.

10 So even if you wanted to keep obverse
11 2, I think there are better reverse choices than
12 reverse 4. In fact, I think the reverse choices are
13 very strong designs, and -- and, you know, and I think
14 it would make a more meaningful and a more significant
15 statement as -- as a medal.

16 So I just want to say that. And as an
17 aside to the members, to the CCAC members, I think,
18 you know, as we do this portfolio, we were going to
19 say this at the beginning, but I think as we review
20 this series for the next two days, we really should be
21 using the merit -- the merit section. This is a
22 good -- this is -- it helps the artists -- it helps

1 Joe, first of all. It certainly helps Joe Menna get
2 to take the temperature of how we feel about that, you
3 know, better than the gavel.

4 Anyway, so I encourage you to use the
5 merit liberally so that Joe can see the ones that
6 really are appealing to us. Anyway --

7 THE CHAIRMAN: Thank you.

8 Harcourt, I saw that your hand was
9 raised. Is this a question that can wait until after,
10 or did you want to --

11 DR. FULLER: It -- it could, possibly.
12 I -- I had follow-ups, but -- but I --

13 THE CHAIRMAN: Okay.

14 Dennis Tucker, if you would, please.

15 MR. TUCKER: Thank you, Mr. Chairman.

16 In order to -- in order to keep to my
17 five minutes, I'm going to read from my notes, so I
18 apologize for that.

19 I would like to start by thanking and
20 recognizing Dr. Chamberlain. She was the first black
21 woman combat intelligence pilot in the United States
22 Army, president of the Los Angeles chapter of the

1 Tuskegee Airmen, and a senior advisor for Sisters of
2 the Skies. So it's an honor to have your involvement
3 in this very important project. Thank you.

4 Let me start by saying that medallic
5 art, in its most successful form, brings an emotional
6 response to its viewer. There are many feelings that
7 a medal for Emmett Till and his mother could invoke.
8 Outrage and anger at his murder, a righteousness in
9 the Civil Rights progress that followed, and the
10 findings laid out in the public law that authorizes
11 this medal, which I encourage everyone to read if you
12 haven't.

13 We see two themes. One, the brutality,
14 violence, and injustice of Emmett Till's murder; and
15 two, the love, strength, and courage of Mamie
16 Till-Mobley. Obverse 2 is the only design that gives
17 a sense of loving comfort and peace. It has a unique
18 depth of emotion and human connection. Not only are
19 mother and son facing each other and hugging, but both
20 are embraced by angelic wings. The presence of the
21 cross shows spiritual salvation.

22 Donald, I understand what you're saying

1 about inclusion, but I feel -- and perhaps Dr.
2 Chamberlain can talk to this -- speak to this subject,
3 but to me, it seems like an important and crucial part
4 of the design.

5 Most of the other obverses are
6 traditional portraiture. Obverse 6 gets close to the
7 emotion of obverse 2, but it's tied to a weaker
8 design, in my opinion, for the reverse. The reverse
9 design that best matches obverse 2's quiet, dignified
10 sense of emotion, is reverse 3. Here, Emmett Till and
11 his mother are disconnected physically by his death,
12 but they remain connected spiritually. Even though
13 this design is quiet, it captures Mamie Till-Mobley's
14 strength and courage, not with raised fists or radio
15 microphones, but with the statement, "Let the world
16 see."

17 This carries the anger, the outrage,
18 the moral resolve. It's a message Mamie Till-Mobley
19 commanded, despite suffering something no parent
20 should ever suffer. And we suffered this as a nation.
21 Our horror and our grief are shown by her covering her
22 face, but we're not let off the hook. The artist

1 connects Emmett to the message, "Let the world see,"
2 by the repetition of sunken relief silhouette, as Joe
3 described, and the starry night occupying Emmett's
4 form, and emphasizing the text.

5 I like the combination of obverse 2 and
6 reverse 3 because while this combination doesn't
7 ignore the sadness and horror of Emmett's murder, it
8 focuses on love, strength, courage, and hope in the
9 face of injustice. Thank you, Mr. Chairman.

10 THE CHAIRMAN: Thank you, Dennis.

11 John Saunders, if you would, please.

12 MR. SAUNDERS: Hi, this is John
13 Saunders.

14 In terms of the obverses line, Harcourt
15 kind of stole my thunder, which I agree with him
16 completely. I was drawn to two designs only; design 2
17 for reasons that people have said already. It shows
18 loving. It shows also that when someone gets killed
19 and murdered in such a foul way as this, it not only
20 obviously affects them, it affects the people around
21 them, who they care about. And -- and, you know, any
22 time we lose any person, we -- it's a loss for society

1 in general, and for everyone who cares.

2 I also liked design 4 very, very much.
3 Particularly, I like the first of the two designs
4 there; either one would be okay. I like the inclusion
5 of the hat. It kind of -- I think it makes Emmett
6 look good. I also think it kind of shows the time
7 when this happens. It's 1950s when men wore hats and
8 boys wore hats too. So -- and the artistic design of
9 that is -- was very appealing to me. So that's
10 probably my first choice with design 2 as being
11 almost -- well, both great; pretty good designs
12 overall.

13 In terms of reverse, on an artistic
14 basis, I liked 3 best. I think that was -- was very
15 good art. My -- my one thought is -- it's -- the
16 obverse shows the mother and child and reverse shows
17 mother and child, which is not necessarily bad, but
18 it's kind of repetitive.

19 If you kick out 03 because of that, 02
20 would be my favorite next, again, following what
21 Harcourt said. So those were two. I -- I did not
22 like the raised fist in 4, 'cause hopefully when we

1 face the terrible things that have been done, terrible
2 injustices like this, it's a time of healing rather
3 than a time of further conflict. And I -- I don't
4 like something that's, you know, anti-healing. I
5 don't know if that's the right way of saying it or
6 not, but I did not like that.

7 But I liked the art in 03, and I like
8 02, 'cause then it goes with the obverse design
9 choices well.

10 THE CHAIRMAN: John, thank you very
11 much.

12 Kellen, if you would, please.

13 MR. HOARD: Thank you.

14 This is Kellen Hoard. For the obverse,
15 I was really drawn to 4 as well. I, you know -- when
16 I was home for spring break and I saw my mother, you
17 know, she and I -- well, anyway, what happened was she
18 and I happened to stand in this exact position, so I
19 was very much just thinking of -- of my mother, as I
20 saw this, especially as -- as her son. And it came
21 across as very comforting and very warm. It showed
22 the warmth of their relationship. They're together;

1 they are in many ways touching each other emotionally
2 and physically. I was really quite drawn to that.

3 You guys are persuading me also a
4 little bit on obverse 2 for the same reasons. I think
5 it's really -- we should show the warmth on the
6 obverse. I think that's -- that's an important thing
7 to be, kind of, the first impression -- 4 is kind of
8 the preference there.

9 On the reverse, you know, my
10 inclination, what distinguished her was that she
11 didn't, you know, that she took action, that she was
12 strong in the face of tragedy, that she -- there were
13 countless mothers, I think, like her, who experienced
14 injustice and tragedy throughout this period and
15 continuing. And I think that what differentiated her
16 was the fact that she took the world and showed that
17 strength and bravery. So I was inclined to show her
18 work and her action.

19 And that led me to 1 in the first
20 place, as showing her as this, kind of, powerful,
21 action-oriented person, showing the people that she
22 impacted. Having, kind of, the words really

1 emphasized there. I thought that was really quite
2 telling and fitting with what I was looking for.

3 But then, I saw also 6. And for me, 6,
4 you know, it doesn't show her quite as well, but it
5 was a striking design that went so far beyond anything
6 even articulable. But which made me, like that I'm
7 speaking to, made me quite emotional. I thought it
8 was her continuing to encourage the world to see, you
9 know, the injustice that had been done, holding out
10 her hands in that way.

11 And I think for the public when they
12 see this, that's going to be the one that they don't
13 have to think about, they can just feel quite
14 powerfully. And so, I think, you know, I'm kind of
15 leaning that direction there. So to show the warmth
16 upon the obverse and then to have her continuing
17 offering those lessons in justice in the reverse was
18 really quite compelling to me. So thank you.

19 THE CHAIRMAN: All right, Kellen.
20 Thank you very much.

21 For myself, I also was drawn to obverse
22 No. 2, just again, for many of the reasons that other

1 members of the Committee have expressed; the warmth,
2 the loving embrace, and so forth. I do have to admit
3 that not -- none of the reverses really spoke to me.
4 I -- I didn't really find any of them particularly
5 compelling or engaging in a way.

6 I did, however, really like the
7 combination of obverse 6 and reverse 7, which as a --
8 from a design concept, I find the elegance and
9 simplicity of this obverse reverse combination really
10 quite engaging, although the obverse portrait of
11 Emmett, I think, leaves a lot to be desired.

12 I will leave it at that since I think
13 we do have a little bit of discussion. But before we
14 get to that, I would like to ask Dr. Chamberlain if
15 she could address the question that was raised by Dr.
16 Capozzola about the importance for religion to the
17 family, and to the concept of the design of this
18 medal.

19 Yeah, go ahead, please.

20 DR. CHAMBERLAIN: Does that mean I
21 speak?

22 THE CHAIRMAN: Yeah, please, if you

1 would.

2 MS. WARREN: And if -- I'm sorry, Dr.
3 Chamberlain, if you could get closer to the mic, that
4 would be helpful.

5 DR. CHAMBERLAIN: Okay. Let me try to
6 turn it up.

7 How about that?

8 MS. WARREN: A little better, just if
9 you could lean closer to the computer, that would
10 help. Thank you.

11 DR. CHAMBERLAIN: Okay, I'll try and do
12 this.

13 MS. WARREN: Good.

14 DR. CHAMBERLAIN: Okay. So thank you
15 all very, very much for all of the recommendations.
16 They say when you want something said send a poet, but
17 when you want something done, you send an Army
18 helicopter pilot.

19 So first of all, we come from a very
20 religious family. The reflections that you do see are
21 from us as a family, as a whole. We come from an age
22 too, the feelings takes on your -- which this, to me,

1 is a coinage committee of advisors -- "In God We
2 Trust." Of course, maybe that lost -- I'm talking to
3 it.

4 I am grateful for all of the comments
5 that are made, and I ask -- consideration -- as we
6 started this journey with Alvin Sykes in 2015, this is
7 my third Congressional Gold Medal, as I also helped on
8 the -- Tuskegee Airmen Gold Medal --

9 MS. WARREN: It's her internet
10 connection.

11 THE CHAIRMAN: I know. Can she pause
12 maybe?

13 DR. CHAMBERLAIN: But this is the first
14 time as the sole congressional liaison. It was quite
15 the struggle getting this through a Congress in which
16 we have. But a little team of just four of us, a
17 little -- little helicopter pilot, with three -- other
18 people calling every day, showing up at the Capitol,
19 the impossible beginning. And it was done.

20 Now, we're at this juncture, and who
21 helped it -- bless her, is Erica Gordon, who was there
22 along with her mother Ollie, who, when we had no one

1 who allowed us, Ollie Gordon stepped up and helped,
2 'cause she's part of this team. Ollie, who -- and
3 because of the loss of my cousin, Wheeler Parker,
4 accepting on behalf of -- Congression, I request that
5 she be there as a -- help -- us four.

6 So as a team, we looked at all of every
7 design. We thank every artist. Each of them were
8 beautiful. It was a -- I wear the T-shirt of Emmett
9 because what's going on now with all that is -- seems
10 like we're the only ones who are actually -- of
11 spirit.

12 THE CHAIRMAN: Dr. Chamberlain --

13 DR. CHAMBERLAIN: So we looked at each
14 and every one.

15 THE CHAIRMAN: Dr. Chamberlain, I'm
16 sorry to interrupt, but we're having a lot of
17 difficulty with the audio. And your words are very
18 important for us to hear, but we're only hearing about
19 every other word at the moment, unfortunately. So
20 what I would suggest is that Megan Sullivan call you
21 on her cell phone, and we can then patch that into the
22 audio so we can actually hear each and every one of

1 your words, which all of us would very much to hear.

2 DR. CHAMBERLAIN: Thank you.

3 THE CHAIRMAN: So if you could just
4 give us a minute, we will --

5 MS. WARREN: Ask her to mute her
6 computer.

7 DR. CHAMBERLAIN: Thank you.

8 THE CHAIRMAN: And -- yeah. If at the
9 same time, you can mute your computer, so there won't
10 be interference with that. We will have that up and
11 running just momentarily.

12 MS. SULLIVAN: Also if she turns off
13 her camera, that might help.

14 MS. WARREN: Well, Mike was having the
15 same issue.

16 DR. CHAMBERLAIN: Hello?

17 MS. SULLIVAN: Okay. Mute your --

18 MS. WARREN: I'm muting her.

19 MS. SULLIVAN: Okay.

20 I'm going to put you on speaker on the
21 microphone. Hold on just a sec.

22 MS. WARREN: Okay, let's give it a

1 shot.

2 DR. CHAMBERLAIN: How about now?

3 UNIDENTIFIED SPEAKER: Better than
4 before, but not very good.

5 MS. SULLIVAN: Yeah, can you just turn
6 the sound -- well, I don't know if she's able to hear
7 well enough.

8 Try that.

9 DR. CHAMBERLAIN: Is that better?

10 MS. SULLIVAN: Can you hear us? I
11 mean, can you speak?

12 DR. CHAMBERLAIN: I can hear you
13 perfectly.

14 MS. SULLIVAN: Okay. You guys --

15 THE CHAIRMAN: Okay, I think that's
16 better. Let's -- go ahead.

17 MR. WEINMAN: Ask her to speak close to
18 the phone.

19 MS. SULLIVAN: Yeah, just speak as
20 closely to the phone as you can.

21 DR. CHAMBERLAIN: Okay, how about that?

22 MS. SULLIVAN: Perfect.

1 MR. WEINMAN: Good.

2 MS. SULLIVAN: -- we start?

3 MS. WARREN: Yeah, go ahead.

4 DR. CHAMBERLAIN: Okay. Are we ready?

5 MS. WARREN: Yes.

6 DR. CHAMBERLAIN: Okay. So that's
7 why -- how much did you all hear me -- you heard me
8 speak about Ollie Gordon? Ollie actually lived with
9 Mamie. Her features -- that's why we looked at each
10 and every one. We took three to four weeks going over
11 it thoroughly, and we came up with the No. 2. And
12 there's a reason why.

13 If you could put No. 2 back up?

14 MS. SULLIVAN: Okay.

15 DR. CHAMBERLAIN: Okay. I don't see
16 it.

17 MS. SULLIVAN: It's up on our end. I'm
18 not sure why it's not showing up.

19 DR. CHAMBERLAIN: Okay. It just came
20 up. Thank you.

21 First, with that, we were requesting
22 that Emmett's full name be on there, not just Emmett

1 Till, but his full name. Second is because this
2 reflects who Mamie was. This reflects strongly who
3 she was. The actual picture that's there that we're
4 requesting with Emmett, that's his childhood picture.
5 We have requested that his face be fuller to what he
6 was during the time of his death, which is a much
7 fuller face. The reason why we chose the wings
8 because we are a religious family, and it reflects who
9 we are, and everything that she went through and what
10 Emmett went through. And also, we considered how it
11 would look with gold, golden wings, reflective of who,
12 and actually what happened with him, and the healing
13 of America towards what they did to my cousin.

14 Is everybody with me so far?

15 MULTIPLE SPEAKERS: Yes, ma'am.

16 MS. WARREN: One second. Dr.

17 Chamberlain, can you mute your computer, your sound?

18 Because I think this -- our -- we're circling back.

19 DR. CHAMBERLAIN: Hold on one second.

20 MS. WARREN: Thank you.

21 DR. CHAMBERLAIN: Okay, I -- I've muted
22 the mic.

1 MS. WARREN: There we go. I think
2 we're good. Well, you can still hear -- feedback,
3 but --

4 DR. CHAMBERLAIN: Yeah, there's a
5 feedback. The feedback's been there the whole
6 meeting.

7 MS. SULLIVAN: It's okay. We can hear
8 you, ma'am.

9 DR. CHAMBERLAIN: Okay, thank you.
10 Does anybody have any questions so far
11 for why 02 was selected?

12 THE CHAIRMAN: No, I think you've
13 answered the questions very well. So --

14 DR. CHAMBERLAIN: In terms of the rear,
15 two were -- two were discussed. That's R6, because
16 those were her hands in the reflection of the coffin.
17 So "Let the World See" was changed to "Nation," and it
18 was much more soft, versus an in your face type thing.
19 And it reflected who she was as a strong woman, who
20 lost a child, and it also reflected each and every one
21 of us as family. And collectively, a lot of us has
22 suffered as well. And we thank the grateful nation

1 for even -- for doing this, and getting this done.

2 And we also looked at the back, how --
3 how that would look in gold, as well. And it
4 reflected of a more soft -- softer tone. Does anybody
5 have any questions of me with that?

6 THE CHAIRMAN: Yes, we do have a
7 question from Dennis Tucker, if -- Dennis, if you'd
8 like to go ahead.

9 MR. TUCKER: Thank you, Dr.
10 Chamberlain. Can you expand a bit on what you were
11 saying about Emmett Till's full name?

12 DR. CHAMBERLAIN: Yes.

13 MR. TUCKER: You mentioned extending
14 the wording to include his full name?

15 DR. CHAMBERLAIN: His full name, yes.
16 You see how it just says, "Emmett Till"?

17 MULTIPLE SPEAKERS: Yes.

18 DR. CHAMBERLAIN: We recommended to
19 have his full name.

20 MS. STAFFORD: So we would add his
21 middle name, Louis.

22 MR. TUCKER: Thank you.

1 MS. STAFFORD: Apologies for
2 neglecting --

3 THE CHAIRMAN: Dennis, could you --

4 DR. CHAMBERLAIN: The other one we
5 looked at was -- I believe it was R4. We did look at
6 that and we had a discussion, but we did recommend
7 that the power sign not be there because that
8 reflected the 1960s, and not the 1950s. And this is
9 when we asked to possibly have Mamie at the podium,
10 with her as she did down in Sumner, when she was there
11 during the trial. That's one.

12 The other thing was the Act of Congress
13 2023, and the books. And the books suggest of how far
14 we've come as a nation. So those are the two that the
15 family feels very strongly about.

16 And hold on, let me see if I forgot
17 anything else. I think I got it all.

18 THE CHAIRMAN: All right, Dr.
19 Chamberlain, thank you very much. And I have to say
20 that I really do appreciate, as I'm sure the rest of
21 the Committee does, the very long and hard journey
22 that bringing this medal to completion has been.

1 Are there any further questions from
2 members of the Committee?

3 Harcourt, I believe you had a question
4 earlier?

5 DR. FULLER: May I? I promise I'll be
6 as brief as possible.

7 THE CHAIRMAN: Please.

8 DR. FULLER: Yeah, thanks.

9 I just wanted, if I may -- this is
10 Harcourt Fuller. I wanted -- I wanted to follow up on
11 some of the discussions if I may. Just to
12 reemphasize, I think that the spiritual aspect, I
13 think is very important. As Dr. Chamberlain said, the
14 family is spiritual, is religious, and I think that it
15 is very important to highlight that for, you know, in
16 commemorating Emmett Till and Mamie Till-Mobley. I
17 don't think it takes away anything necessarily, from
18 it.

19 And then, also, I just very quickly, if
20 I may go to reverse -- what is that, reverse 2, R2.
21 What I -- if I may, what I would like to suggest is
22 that we replace those words with more aspirational

1 words, some of which have already been mentioned here
2 today. Love, strength, courage, peace, resilience,
3 hope, justice. All those words have been mentioned,
4 some by Dennis, et cetera. Because I think that --
5 that those words are more inclusive and show where we
6 would like to go as a nation.

7 So that's -- those are my thoughts.
8 Thank you.

9 THE CHAIRMAN: Thank you very much,
10 Harcourt.

11 What I would suggest is that we will
12 score the candidate obverse reverse designs first, and
13 then we can see where we are --

14 I'm sorry?

15 MS. WARREN: Dr. Chamberlain has her
16 hand up.

17 THE CHAIRMAN: Oh, I'm sorry.

18 Dr. Chamberlain, if you would, please.
19 I didn't see your hand.

20 THR REPORTER: And, Mr. van Alfen, the
21 microphone, please. Microphone, please.

22 DR. CHAMBERLAIN: I do have to put this

1 in. I really want the Committee to know that Mamie
2 worked for Willa Brown and Cornelius Coffey. She
3 worked for them from 1941 to 1943. Willa Brown would
4 be the one to create the Tuskegee Airmen. She trained
5 the first 200 in Harlem, New York. Mamie was the
6 teenager working with them. It was the Tuskegee
7 Airman ranger who accepted Emmett's body.

8 Willa Brown was my mentor until her
9 death. So the connection with the airmen is very
10 serious with our family as well. So I don't know if
11 you all knew that connection, but now you know it, and
12 I had to get that in too.

13 UNIDENTIFIED SPEAKER: Thank you.

14 THE CHAIRMAN: Sergeant -- Sergeant
15 Brown?

16 DR. CHAMBERLAIN: So in a second,
17 I'd -- that coin would be right now.

18 THE CHAIRMAN: Dr. Chamberlain, I
19 really do appreciate you highlighting that connection.
20 As a aviation enthusiast myself, I -- I really find
21 that quite important and fascinating. So thank you
22 for highlighting that.

1 Are there any additional comments from
2 the Mint, Joe Menna, and Mike Costello?

3 All right. Hearing none --

4 MR. MENNA: No, thank you.

5 THE CHAIRMAN: And before we score,
6 Greg would like to make a comment about the scoring.

7 MR. WEINMAN: Thank you. You may have
8 noticed, and this is for some of the newer members as
9 well, there is a column on your score sheet that says,
10 "merit," and it has a number of circles on it. That
11 column has been there for some time, however, I'd like
12 to emphasize it right now and ask you to take it a
13 little more seriously, and be sure to fill it out.

14 Over -- I've noticed as I have
15 compiled the score sheets that some members give it a
16 great deal of thought; other members have seen it as
17 something more superfluous. It's not, and it is even
18 more important right now than it has been in the past.

19 As many of you know, many of these
20 designs are produced by artists as part of our
21 artistic infusion program. That is a program that's
22 been around for some time. They are contract artists;

1 they're awarded contracts and given task orders for
2 each program that comes up. Their contracts have
3 option years on them. That means that each year, the
4 mint does an evaluation and makes a determination as
5 to who stays with the program. It is an infusion
6 program, so some artists cycle in, artists cycle out.

7 Your scores, your merit scores are
8 going to be playing a more significant role as a data
9 point in determining which artists' options are
10 exercised for the coming year. And so, I ask you as
11 you score this, as you do your zero through 3 score,
12 also take seriously and check the merit box of those
13 designs that you think are particularly worthy from an
14 artistic or from any -- the criteria that you think,
15 "this is as an artist I'd like to see stay in the
16 program." Thank you.

17 THE CHAIRMAN: Great. Thank you very
18 much.

19 All right. So the Committee will now
20 score the obverse and reverse candidate designs for
21 the Emmett Till and Mamie Till-Mobley Congressional
22 Gold Medal. All of you should have your score sheets

1 in front of you. And, Mike, you should've received
2 yours electronically.

3 When you are done, please return them
4 to CCAC Counsel, Greg Weinman, who will tally the
5 scores and will present the results. And we will take
6 a five-minute break, and be back at 11:20. Thank you.

7 (Off the record.)

8 THE CHAIRMAN: Okay, we are back.
9 Before I turn it over to Greg, I just want to
10 apologize to Dr. Chamberlain as well as to our virtual
11 audience for the technical difficulties that we are
12 having today. I know that this is, I'm sure, very
13 frustrating for you, but the team is doing its best to
14 try to resolve the problems that we are having.

15 So I now recognize Greg Weinman,
16 counsel to the CCAC, to present the results from the
17 scoring sheets.

18 So, Greg, if you would, please.

19 MR. WEINMAN: Yes, this is --

20 Okay. There's feedback if I do this,
21 so I'm going to speak loudly.

22 Out of the possible 30 points, design

1 obverse 1 received four. Obverse 2 received 22,
2 making it the high-scoring design. Obverse 3 received
3 four. Obverse 3A received one point. Obverse 4
4 received 14 points. Obverse 4A received seven, 5
5 received one, and obverse 6 received six.

6 Moving on to the reverses. Reverse 1
7 received seven points. Reverse 2 received ten points.
8 Reverse 3 received 19 points; that is the high-scoring
9 design. Reverse 4 received six. Reverse 5 received
10 zero. Reverse 6 received 17, so close. And reverse 7
11 received three. Reverse 7A received one.

12 Once again, the high-scoring designs
13 were obverse 2, with 22 points, and reverse 3, with 19
14 points.

15 THE CHAIRMAN: All right. Thank you,
16 Greg. Before we have a discussion or any further
17 debate about this, I would like to remind all of us
18 that as April mentioned at the beginning of our review
19 of this portfolio, we are not necessarily needing to
20 make a recommendation to the Secretary today, but
21 rather to help the process further along. So that
22 said, are there any motions or discussions?

1 Donald, I see your hand immediately
2 raised, so --

3 MR. SCARINCI: I think -- I think it's
4 very important that we have "Act of Congress 2023" on
5 this medal. So I would make a motion --

6 THE REPORTER: Sorry, the microphone.

7 MR. SCARINCI: I slipped.

8 I think it's very, very important that
9 we include the language, "Act of Congress 2023" on
10 this medal somewhere. So I'd like to make a motion
11 that -- that Joe Menna's team, you know, insert that
12 in an appropriate place, either on the obverse or the
13 reverse.

14 THE CHAIRMAN: Okay. A second?

15 Donald? Dennis has seconded, sorry.
16 And is there any further discussion or debate about
17 that?

18 All right. Hearing none, all those in
19 favor of the motion, indicate by saying "aye."

20 MULTIPLE SPEAKERS: Aye.

21 THE CHAIRMAN: Are there any opposed?

22 All right, the motion carries. Any

1 other further discussion?

2 John.

3 MR. SAUNDERS: A little discussion on,
4 you know, the liaison's --

5 THE CHAIRMAN: John, if you could wait
6 just a moment?

7 MR. SAUNDERS: Hi, this is John
8 Saunders. The liaison's choice of reverse 4 was --

9 MS. WARREN: Don't put them too close.

10 UNIDENTIFIED SPEAKER: It's not going
11 to work.

12 THE CHAIRMAN: Oh.

13 MS. WARREN: It's this one.

14 MR. SAUNDERS: The liaison's choice of
15 4 was -- comments about redesign or placement of the
16 raised hand by perhaps a podium with speech being
17 given from the podium. I couldn't vote for 4 the way
18 it was, but I might be able to vote for 4 as
19 redesigned.

20 The other thing is our second choice,
21 17, which is a comment I neglected to make the first
22 time was -- when I looked at that, I didn't recognize

1 it as a casket until after I read that it was a
2 casket. It looked almost like a victory cup or
3 something like that. To me, it's a -- you know, I
4 assume it's because he was a -- a young man, it was
5 shaped that way, and it was just different than what I
6 was expecting. I'm not sure that the public would
7 recognize that as a casket, particularly, looking at
8 it.

9 And again, I felt that the -- there
10 were two really strong obverse designs. The committee
11 seemed to think the same, but I'm not 100 percent
12 happy with any of the reverse designs. So I mean, to
13 the extent that we get some emphasis here, I would
14 suggest that we -- we -- say -- say that. We're
15 really happy with obverse design, and we're more
16 wishy-washy around the reverse design.

17 THE CHAIRMAN: All right. Yeah, thank
18 you.

19 Kellen, I believe your hand was raised
20 first.

21 MR. HOARD: Yeah, just -- I want --
22 this is Kellen Hoard. I just wanted to speak to the

1 high scores there. I think obverse 2, this was a
2 pretty clear high score. It seemed like there was
3 some margin there, and that we should maybe make a
4 motion, relevant to obverse 2.

5 But for the reverses, you know, I
6 thought 3 and 6 were pretty close. And I would
7 encourage the Committee to recommend, or at least, you
8 know, share with the Mint, if we're not going to make
9 a full recommendation, 6 over 3, for the reverses.

10 And part of that for me is the reason
11 that we're giving this medal in the first place, is
12 because what she did -- what was different about, and
13 how powerful about what Mamie did was that she
14 wasn't -- that she took action, that she, you know,
15 went out across the country, encouraging the world to
16 see.

17 And to me, 3 does not represent that.
18 To me, 3, you know, even though it's an ideal artistic
19 merit, I think it shows -- it doesn't show the action
20 that she undertook. It doesn't show what
21 differentiated her or the reason we're celebrating
22 her. It absolutely is emotional, but the reason that

1 we're celebrating and commemorating her is because of
2 the action she took. It wasn't just that she, you
3 know, felt these emotions that the hundreds or
4 thousands of women and mothers have felt over the
5 course of American history, through similar tragedies.

6 So I think, you know, part of what so
7 struck me about 6 is that it does both literally and
8 metaphorically show the -- the action that has
9 instilled that emotional impact; the hands are very
10 compelling. And to me, because 3 and 6 were close, I
11 would be inclined for us to move towards 6 over 3.

12 THE CHAIRMAN: Are you, in fact, making
13 a motion to --

14 MR. HOARD: Well, let's have further
15 discussion.

16 THE CHAIRMAN: Okay. All right.
17 Dennis, I believe your hand was raised.

18 MR. TUCKER: Thank you, Mr. Chairman.
19 Yes, this is Dennis Tucker.

20 I agree with John. I think reverse 6
21 does not look like a casket to me. It looks like it
22 could be a plate on a -- a plate on a memorial, or --

1 or something. But when I look at that, I don't think
2 casket.

3 The hands, I think, need more
4 explanation than the viewer is given, just from the --
5 the visual aspect. I -- I really do prefer emotional
6 and physical connection that we see in reverse 3.
7 She's obviously stricken with grief here. She's --
8 she's devastated. And yet, those words in reverse 3,
9 "Let the world see," as I said before, they -- they
10 don't let us off the hook. They -- they express the
11 outrage. They express everything disgusting about
12 Emmett Till's murder.

13 And what I might recommend is that we,
14 as -- as Kellen said, we recommend the two high vote
15 getters, obverse 2 and reverse 3, making it clear to
16 the Secretary that of this portfolio, these are the
17 candidates that we preferred. However, if -- if Dr.
18 Chamberlain, and the family, and the Mint feels
19 it's -- it's proper to go back to the drawing board,
20 maybe we could see -- and if there's time, maybe we
21 could see another round -- round of designs that --
22 that use this discussion to, kind of, give us a round

1 two.

2 THE CHAIRMAN: My understanding -- and,
3 April, you can correct me if I'm wrong -- that we will
4 be able to see further candidate reverse designs or
5 obverse designs at a later date if -- if this is --

6 MS. STAFFORD: We -- we are prepared
7 to -- to follow the recommendations that we receive
8 from both the CCAC, as well as CFA, and after we speak
9 with family representative about the incoming input.
10 So right now, we're just collecting data.

11 So any way you could present the
12 feedback for those potential paths would be helpful.

13 THE CHAIRMAN: All right. Thank you
14 very much, April.

15 And again, it doesn't sound like we
16 need to make a recommendation to the Secretary today,
17 but just have further comments.

18 Kellen, your hand again was raised?

19 MR. HOARD: Yeah. I was just going to
20 say, given the number of comments about, you know,
21 dissatisfaction with -- to the reverse portfolios, and
22 that we don't have to make a recommendation, could we

1 move that the Mint look at, revise, add Act of
2 Congress to, et cetera, obverse 2, reverse 3, reverse
3 6, which was the recommendation of the liaison on both
4 2 and 6? And that they have further discussions with
5 the family on those, and then come back to us?

6 THE CHAIRMAN: Yeah, I believe we've
7 already had a motion to include Act of Congress
8 description somewhere on the medal --

9 MR. HOARD: Oh, yeah. I -- it would
10 encompass --

11 THE CHAIRMAN: -- but that -- right.

12 MR. HOARD: -- estimate for those three
13 designs, and go speak further with family, confirm
14 that that was what the family's --

15 THE CHAIRMAN: So your motion would be
16 what exactly?

17 MR. HOARD: Not to make a formal
18 recommendation, but to ask the Mint to focus on those
19 three designs, as they bring them back to us, and --

20 THE CHAIRMAN: I don't believe we need
21 the motion for that. We can --

22 MR. WEINMAN: I'm sorry. I apologize.

1 What were you --

2 THE CHAIRMAN: No, I was just saying I
3 don't believe we need to make a motion, necessarily,
4 to just leave the discussion as-is, and move forward,
5 so --

6 MR. WEINMAN: No. And the discussion
7 is what it is.

8 THE CHAIRMAN: Yeah.

9 MR. WEINMAN: We -- and I -- I'm --
10 just to confirm that a letter from CCAC to the
11 Secretary will still be needed from this meeting --

12 THE CHAIRMAN: Of course.

13 MR. WEINMAN: -- whatever the
14 recommendations are.

15 THE CHAIRMAN: All right.

16 MS. WARREN: Dr. -- I'm sorry --
17 Chairman? This is Jennifer Warren. We have -- Dr.
18 Chamberlain has her hand up, so --

19 THE CHAIRMAN: Okay.

20 MS. WARREN: -- going to grab her real
21 quick.

22 THE CHAIRMAN: Fine.

1 John, before we get to you, then we'll
2 hear Dr. Chamberlain.

3 Dr. Chamberlain, if you would, please.

4 DR. CHAMBERLAIN: Yes, sir.

5 In terms of number 3, Mamie was a very
6 active woman. She was not one to sit in a chair and
7 cry. And that's why number 3, I know the effort, but
8 just don't want to be looked at, and -- we're very --
9 we're very much against -- she was not a crier. She
10 was very active.

11 MR. SAUNDERS: That's a good point.

12 THE CHAIRMAN: Now, thank you very much
13 for that insight; very much appreciated.

14 John, I believe your hand was raised?

15 MR. SAUNDERS: Yes. I -- make a motion
16 that it's proper to do so -- John Saunders here.

17 That we recommend the adoption of
18 design 2 on the obverse, and that we ask for further
19 input on reverse. And I don't think that on the
20 further end -- I don't think we should restrict it to
21 the two high vote getters. Again, I would like to see
22 No. 4, which is, you know, the preferred of the

1 liaison, redesigned with some of the suggestions the
2 liaison has given. And just -- we really -- more
3 reverse designs -- more varieties in reverse designs,
4 in general, rather than restrict it there.

5 But I would -- I would make them do --
6 we have -- the obverse design.

7 THE CHAIRMAN: Okay.

8 So John's motion then, would be to
9 recommend obverse design 2, but at this time make no
10 recommendation for a reverse design, and await further
11 candidate designs from the Office of Design
12 Management. Is that correct?

13 John, is that your motion?

14 MR. SAUNDERS: Yes.

15 THE CHAIRMAN: Okay. Is there a second
16 for that motion?

17 Dennis?

18 MR. TUCKER: I second that; Dennis
19 Tucker.

20 THE CHAIRMAN: All right. Any --

21 MS. WARREN: Yes, excuse me. This is
22 Jennifer Warren.

1 Just for the record, Dennis Tucker
2 seconded it.

3 THE CHAIRMAN: All right. Thank you,
4 Dennis.

5 Is there any further debate on this
6 motion?

7 All right. All in favor, say "aye."

8 MULTIPLE SPEAKERS: Aye.

9 THE CHAIRMAN: Any opposed?

10 All right. So the motion carries.

11 Is there --

12 Oh, John, I see your --

13 MR. SAUNDERS: One last comment to the
14 Mint. After we've had heard the liaison thought
15 reverse design 3 with the not liking her in tears,
16 which I think is a very valid point, maybe that design
17 could be a different facial expression there. I like
18 the design-work, but it's somehow -- redoing it to
19 take into consideration the comments from the liaison.

20 THE CHAIRMAN: All right. John, thank
21 you very much.

22 Okay. If all our discussion on this

1 portfolio has concluded, I would really like to take a
2 moment to express our appreciations to Dr. Sheila
3 Chamberlain for joining us today, and for all of the
4 hard work that she, and her family, and others, have
5 put into brining this Congressional Gold Medal to
6 fruition.

7 So, Dr. Chamberlain, thank you again
8 very much for your presence today, and your comments.
9 And again, apologies for the technical difficulties
10 we've been having. So take care.

11 Jennifer, we are a little bit ahead of
12 schedule, so I just want to make sure that we can go
13 ahead with our next portfolio, or should we recess for
14 a few moments?

15 MS. WARREN: Sure. This is Jennifer
16 Warren.

17 Just remember, the group, to state your
18 name before you talking, just again, for the court
19 reporter, for those on the call. Again, we are
20 working on the microphones, so at lunch we will fix
21 that. There's some feedback that's going on with the
22 speakers above us, so they're trying to adjust the

1 volume so that they would work, but yet not being that
2 loud noise.

3 So I ask that you pretend that you're
4 outside at a baseball game, and yell as loud as
5 possible. So I appreciate that, and thank you for
6 your patience.

7 THE CHAIRMAN: All right, Jennifer.
8 Thank you very much.

9 So the next portfolio for consideration
10 is the reverse candidate designs for the 2026 Native
11 American \$1 Coin. April Stafford and Megan Sullivan
12 will present the candidate designs for the 2026 Native
13 American \$1 Coin.

14 So, April, whenever you are ready.

15 MS. WARREN: Can we actually take a
16 ten-minute break? We were trying to get one of the
17 liaisons on.

18 THE CHAIRMAN: Okay.

19 MS. WARREN: If that would be okay?

20 THE CHAIRMAN: Absolutely --
21 absolutely.

22 MS. WARREN: So we will -- we are ahead

1 of schedule. So we were supposed to start at 12:00.

2 MS. STAFFORD: Okay. If we could just
3 make it five minutes.

4 MS. WARREN: Five minutes.

5 THE CHAIRMAN: Okay. So we will take a
6 five-minute recess, and we will be back at --

7 MS. WARREN: Oh, there she is.

8 MS. STAFFORD: She's here; sorry.

9 MS. WARREN: She was there, and now,
10 she is -- yes, she is on. Okay.

11 Scratch that.

12 THE CHAIRMAN: All right. We will not
13 take a five-minute recess.

14 MS. WARREN: Sorry about that.

15 MS. STAFFORD: No, thank you. I
16 appreciate everyone's patience.

17 THE CHAIRMAN: All right. So, April,
18 whenever you are ready.

19 MS. WARREN: Try it. And then, if you
20 hear feedback, turn it off.

21 MS. STAFFORD: All right. Every year
22 since 2009, in accordance with the Native American \$1

1 Coin Act, the United States Mint has annually minted
2 and issued golden-hued \$1 coins that honor Native
3 Americans and celebrate the important contributions
4 made by Indian tribes, and individual Native
5 Americans, to the development and history of the
6 United States.

7 The obverse of the coins retain the
8 depiction of Sacagawea, and her infant son, first used
9 in 2000 on the Sacagawea Golden Dollar. You can see
10 that on our screen now. In 2026, the reverse design
11 will commemorate the Oneidas at Valley Forge.

12 A little bit about this theme. Polly
13 Cooper was an Oneida woman who accompanied a group of
14 Oneida warriors to join the American cause during the
15 Revolutionary War. They traveled hundreds of miles on
16 foot to Valley Forge, Pennsylvania, carrying bushels
17 of white corn to feed the starving troops.

18 Oral tradition creates Cooper for
19 preparing and teaching the soldiers how to prepare the
20 corn, which, without proper preparation, would have
21 swollen in their stomachs and killed them. After many
22 of her fellow Oneidas returned home, Cooper remained

1 with the Continental Army, and continued to aid them.

2 This theme coincides with the broader
3 coin theme for 2026, celebrating the U.S.

4 Semiquincentennial, or 250th anniversary of the
5 founding of our nation, as authorized under the
6 Circulating Collectible Coin Redesign Act of 2020.

7 The United States Mint sought input
8 from the Oneida Nation and Oneida Indian Nation. And
9 the feedback was that the following designs were
10 strong representations of the subject theme. Design
11 1, 3, 6, and 7. Now, that input was shared with our
12 legislative liaisons, and the formal preferences we
13 received from the Senate Committee on Indian Affairs,
14 the Congressional Native American Caucus of the House
15 of Representatives, and the National Congress of the
16 American Indian, are 1, 2, 3, 6, and 7.

17 We are very fortunate to have with us
18 today, Linn Cornelius, representative of the Oneida
19 Nation, referred to us by officials for her family's
20 research and knowledge of the subject of Polly Cooper.
21 We also have Celia Belmonte, Assistant General Counsel
22 of the Oneida Indian Nation. And with us here today,

1 in person, is Denise Desiderio, Senior Policy Advisor
2 for Akin, on behalf of the Oneida Indian Nation.

3 Can I ask if our guests would like to
4 say a few words to the Committee? And perhaps, I
5 could start with Ms. Cornelius.

6 MS. CORNELIUS: Good morning. My name
7 is Linn Cornelius. I'm an ancestor to Polly Cooper.
8 She would be the 5th great-aunt from my family. Very
9 interested in the Revolutionary War, with her helping
10 the colonists to provide -- by providing food,
11 blankets, and -- for them. And Polly Cooper showed
12 them how to cook the corn.

13 Sorry, I'm echoing.

14 To cook the corn, because if you ate
15 the corn raw, you would get a bloated stomach, and get
16 sick. She helped with the colonists as much as she
17 could in proving the food for them, or the meals.

18 MS. STAFFORD: Thank you.

19 And if I can ask Ms. Belmonte or
20 Desiderio?

21 Celia?

22 Okay. Hold on one second, Ms.

1 Belmonte.

2 Jen, are we --

3 MS. WARREN: Yeah, she's unmuted, but
4 they're -- I don't know if her microphone's working.

5 UNIDENTIFIED SPEAKER: I think it just
6 did.

7 MS. BELMONTE: Oh, hi. Apologies. Did
8 that work?

9 MS. WARREN: Yes -- yes.

10 UNIDENTIFIED SPEAKER: Yes -- yes.

11 MS. BELMONTE: Okay, great.

12 Thank you all very much for your time.
13 It's a pleasure being here with you all. I apologize
14 if there's any reverb.

15 Denise, if you would like to say a few
16 words on our behalf, because I think there might be
17 some reverb from me.

18 MS. DESIDERIO: Thank you, Celia.

19 Thank you for letting me be here in
20 person today. It's really a special experience. I
21 was engaging with Roger earlier, I guess last weekend,
22 and I did -- I feel loud. I'm really -- okay.

1 I let him know that when I got to the
2 Senate Committee on Indian Affairs in 2009, I was able
3 to participate in the designs for the first coin. And
4 it was a really special experience, and I've really
5 loved this program ever since.

6 So I am here today representing the
7 Oneida Indian Nation. And I think, just a show of
8 gratitude from the Oneida Indian Nation of New York
9 for inclusion in this program. The Polly Copper
10 experience is really the experience with the United
11 States; right? Polly was a representative of Chief
12 Shenandoah at the time, and the Oneida Indian Nation.

13 And it's, you know, there's a -- a
14 depiction of this very time, called Allies in War, and
15 Partners in Peace; right? And I think although Polly
16 is on the coin, it really is the representation of
17 that first relationship, the first allies as the
18 United States was being formed, and the role that the
19 Oneida Indian Nation, and their representative, Polly
20 Cooper, played in -- in really bringing, kind of,
21 those first relationships that formed these United
22 States.

1 So we appreciate the opportunity to
2 participate. And we do have, you know, some comments
3 on the coins, but overall just think that this is
4 going to be a great opportunity to highlight the role
5 that the Oneida Indian Nation in New York still plays
6 in the Government, the Government relationship with
7 the United States.

8 MS. STAFFORD: Okay. So as we move
9 through the portfolio, I will pause to share these
10 specific preferences. All of the candidate designs
11 feature the required inscriptions, "United States of
12 America" and "\$1."

13 So we'll start, first, with design 1.
14 This design depicts Polly Cooper holding ears of corn
15 while she prepares a pot of food. The snow-covered
16 elements around her indicate the harsh winter
17 environment and conditions at Valley Forge. In the
18 background, Oneida Chief Shenandoah --

19 I just want to make sure I'm
20 pronouncing that right.

21 In the background, Oneida Chief
22 Shenandoah hands blankets to General Washington, who

1 reaches from horseback. Beside them, a soldier wraps
2 a blanket around his shoulders. An additional
3 inscription reads, "Oneidas at Valley Forge."

4 Design 1 is, again, a preference of the
5 Senate Committee on Indian Affairs, as well as the
6 National Congress of the American Indians. It was
7 also identified for the strength of its depiction of
8 the theme during review by an Oneida Nations subject
9 matter expert.

10 Design 2 shows Polly Cooper carrying a
11 bowl of prepared corn and blankets to Continental Army
12 Troops, symbolized by the tricorn hat in the
13 foreground. The design, vertically demarcated with an
14 ear of corn, includes cabins, tents, and trees buried
15 in snow. An additional inscription reads "Oneidas at
16 Valley Forge."

17 Design 2 is a preference of the
18 Congressional Native American Caucus of the House of
19 Representatives.

20 Reverse 3 portrays Polly Cooper holding
21 a basket of corn, and standing next to General
22 Washington, who is holding an ear of corn she has

1 shared with him. The rays in the background represent
2 the hope the Oneidas' gift of corn would have inspired
3 in the soldiers. And additional inscription reads,
4 "Oneidas Aid at Valley Forge."

5 Design 3 is a preference of the Senate
6 Committee on Indian Affairs. It was also identified
7 for the strength of its depiction of the theme during
8 review by Oneida Nation and Oneida Indian Nation
9 subject matter experts.

10 Reverses 4 and 4A, 5, 6. This design
11 depicts Polly Cooper alongside a bald eagle. The
12 eagle is very important to the Oneidas, as it
13 represents a protector, and a message from the
14 creator. Here, it is also a symbol of Polly Cooper's
15 strength. An additional inscription reads, "Oneida
16 Allies at Valley Forge."

17 6 is a preference of the National
18 Congress of American Indians, and also, was identified
19 for the strength of its depiction of the subject theme
20 during the review by an Oneida Nation subject matter
21 expert.

22 6A, 7. This design shows Polly Cooper

1 as she carries baskets, and a basket of corn. And
2 additional inscription reads, "Oneidas at Valley
3 Forge."

4 This design is a preference of the
5 Senate Committee on Indian Affairs and the
6 Congressional Native American Caucus of the House of
7 Representatives. It was also identified for the
8 strength of its depiction of the subject theme during
9 review by an Oneida Nations subject matter expert.

10 Designs 8, 9, 11, 11A, and 12. That
11 concludes the candidate designs, Mr. Chairman.

12 THE CHAIRMAN: All right. Thank you,
13 April.

14 I would like to welcome and thank Ms.
15 Cornelius, Ms. Belmonte, and Ms. Desiderio for joining
16 us today.

17 And, Ms. Desiderio, you mentioned that
18 there were some comments that you had on some of these
19 designs. Certainly welcome to hear those from you at
20 this time, if you'd like.

21 MS. DESIDERIO: Thank you, Mr.
22 Chairman.

1 I will say that -- and I think we're a
2 little late to this process, so forgive me for a
3 minute. It would be, probably, the ultimate
4 preference of the Oneida Indian Nation of New York to
5 have the depiction, "Allies in War and Partners in
6 Peace," which is actually an exhibit that already
7 exists, which shows Chief Shenandoah, Polly Cooper,
8 and George Washington.

9 We -- we were, I think, a bit late to
10 the consultation process, but are very much engaged
11 now. So if that's not possible, the Oneida Indian
12 Nation has been consulting, and has identified 25
13 descendants of Polly Cooper that still reside on the
14 conditional homelands of the Oneida Indian Nation of
15 New York. And the preference would be No. 3.

16 And again, you know, Polly Cooper was a
17 representative of the Nation. But this, we think,
18 shows the -- the Nation-to-Nation, kind of, exchange,
19 and it shows the exchange of traditional culture,
20 knowledge, information to, you know, sustain George
21 Washington and his troops. And again, represents that
22 Nation-to-Nation relationship that we think still

1 exists very strongly between the Nation and the United
2 States today.

3 So we want to highlight Polly Cooper
4 very strongly, and are very engaged in -- in how this
5 depicts, you know, that initial ally relationship of
6 the Nation, and the newly forming United States.

7 MS. STAFFORD: Thank you.

8 And, Mr. Chair, if I can add -- and we
9 did share this as well, the statue that was referred
10 to was absolutely provided as a reference to our
11 artist because of how incredibly well it embodies the
12 spirit of the story. And so, our charge to the
13 artists were to try to distill that to this
14 appropriate, you know, medium of -- of a coin.

15 And if it's okay, perhaps you'd go to
16 Ms. Cornelius.

17 THE CHAIRMAN: Oh, absolutely.

18 Yes. I certainly would welcome
19 additional comments from Ms. Cornelius and Ms.
20 Belmonte.

21 Ms. Cornelius, if you would, please.

22 MS. CORNELIUS: Good morning. I do

1 like the 03, the 26NA-03, because of the "Oneidas Aid
2 at Valley Forge." But I also liked the 2 -- 26NA-07,
3 which emphasizes Polly Cooper with the blankets and
4 the corn. It's showing what we did -- the Oneidas did
5 provide for the colonists at Valley Forge.

6 But, honestly, I like that one. And
7 then, I also like the other one, which is slide No.
8 10, with Polly Cooper with the eagle and the corn.
9 It's showing that we were allies at the Valley Forge,
10 and that -- and with the eagle, being the protector of
11 the United States of America. With -- with all that
12 she brought forward -- to really bring a picture of
13 her to bring her to life. Thank you.

14 THE CHAIRMAN: All right. Thank you,
15 Ms. Cornelius.

16 Ms. Belmonte, do you have any
17 additional comments?

18 MS. BELMONTE: Just that I would like
19 to second Denise's comments regarding the United
20 Indian Nation of New York's support of design No. 3.

21 THE CHAIRMAN: Okay. Thank you very
22 much.

1 Just had a technical moment.

2 Jennifer, are we okay?

3 MS. WARREN: Um-hmm.

4 THE CHAIRMAN: Oh, okay. All right.

5 All right. Thank you.

6 Are there any technical or legal
7 questions from the Committee about this program, or
8 the designs for the 2026 Native American \$1 Coin,
9 before we begin our general discussion?

10 And, John, I see your hand is raised.

11 MR. SAUNDERS: Yeah, it's more of a
12 technical -- start over again.

13 Hi, this is John Saunders. This is a
14 technical question. Since this grain was hauled many
15 hundreds of miles, you would've thought it would be
16 more efficient to take the grains of corn off of the
17 ear, and just bring the kernels this distance, rather
18 than bringing the whole corn ear.

19 Even if that is the case, I'm not
20 opposed to showing the whole corn ear, because that --
21 that tells you what it is, because you couldn't really
22 see much if it was just some kernels. But I'm

1 interested in, historically, if we know which way it
2 was.

3 MS. DESIDERIO: I do not have an answer
4 to that.

5 MS. STAFFORD: I believe our
6 information was that it was ears of corn that was
7 transported, if that's the question. Am I correct,
8 Roger?

9 MR. VASQUEZ: We could refer to Ms.
10 Cornelius --

11 MS. STAFFORD: Ms. Cornelius.

12 Ms. Cornelius, is that correct?

13 MS. CORNELIUS: Well, excuse me. It
14 came in fuzzy.

15 MS. STAFFORD: Is it correct that the
16 way the corn was transported by the Oneidas to the
17 Continental Army was as ears of corn as opposed to
18 individual kernels?

19 MS. CORNELIUS: It was by ears of corn.
20 Corn on the cob, if you would like to say.

21 MS. STAFFORD: Thank you.

22 THE CHAIRMAN: All right. Thank you.

1 Are there any other questions or
2 comments?

3 All right. Let's bring our
4 consideration. And again, I'd like to remind all of
5 the Committee members to keep it to five minutes, and
6 to please speak your name before -- before your
7 comments.

8 We'll begin with Dr. Christopher
9 Capozzola, if we have a microphone available.

10 DR. CAPOZZOLA: All right. Thank you.

11 This is Christopher Capozzola, and I
12 think the technology is working.

13 I'd like to thank the liaisons and the
14 artists for this work. As I was -- as I was examining
15 it, I was appreciating two factors at the same time.
16 First, wanting to center Native American agency as --
17 as the actors in the story, maybe more than the
18 revolutionary soldiers. And second, the importance of
19 this coin in 2026, as part of the broader
20 sesquicentennial program, the importance of including
21 Native Americans in the history of the -- of the
22 American Revolution, and our reflections on the 250th

1 anniversary of that.

2 And also, wherever possible, to
3 recognize, sort of, changing understandings of Native
4 Americans as -- as sovereign nations, operating on the
5 North American continent at the same time that the 13
6 colonies were navigating their own path to sovereignty
7 from Britain. This led me to some choices as follows.

8 In terms of a historical content, I
9 find 01, particularly, the richest. It conveys Polly
10 Cooper; it conveys the place of Oneidas at Valley
11 Forge. I do -- and has, sort of, strong emotion and
12 heft. I do think it is, in part, maybe too busy for a
13 coin, and I have some concerns about whether the
14 design would be legible in its -- in its produced
15 size.

16 I definitely liked 03, although I did
17 have some concerns about the balance between
18 Washington and Polly Cooper. In fact, I would -- if
19 they were reversed in some ways, in size, I would find
20 that much more compelling. And I also don't like the
21 word, "aid." I actually -- whenever possible, I --
22 whenever I can encounter "Oneida Allies at Valley

1 Forge," I think that conveys national sovereignty for
2 the Oneida in ways that "aid," sort of, may tap into
3 older, kind of, understandings of Native peoples as
4 helpers of the white actors.

5 In No. 6, I did appreciate the way that
6 this conveys the message, but worry that the design
7 was a bit cartoonish, and drew a little bit on
8 iconography of eagles that may be more familiar from
9 the American Southwest or Mexico, and would want to
10 know a little bit more about whether that kind of
11 eagle design resonates with Oneida communities.

12 And then, No. 7 -- I was not --
13 although I liked the -- the individual drawing in the
14 center, I didn't feel that it necessarily conveyed
15 Valley Forge as a -- as a place and a moment, fully.
16 And that they didn't have a good 250th element to it,
17 that maybe some of the other designs had. So thank
18 you very much.

19 THE CHAIRMAN: Wonderful. Thank you,
20 Chris.

21 Dennis, if you would, please.

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

1 This is Dennis Tucker. Thank you to
2 our liaisons. We appreciate your help on this program
3 and your advice and counsel.

4 I'm from Upstate New York, so the
5 Oneida Nation is very important to me. It's something
6 that we learned about in school when we were kids, and
7 it's an ever-present part of our -- our growing up,
8 and living in New York.

9 The -- so -- and thanks to the Mint,
10 too, for a wonderful portfolio of designs here. We've
11 got a lot to look at, and a lot to -- to weigh.

12 If I -- I try to, kind of, boil down
13 who liked what, when it comes to our -- the -- the
14 Senate Committee on Indian Affairs, the National
15 Congress of American Indians, and the Oneida Nation
16 all expressed interest in design 1. The Senate
17 Committee, the Oneida Nation, and the Oneida Indian
18 Nation all expressed interest in design 3. So designs
19 1 and 3 were the two that I focused on most.

20 And my question as I looked at these
21 designs, kind of, boiled down to which one best
22 satisfies the intent of this \$1 Coin program, which is

1 to honor Native Americans, and celebrate their --
2 their contributions to the United States.

3 And I think that design 1 does. In
4 design 3, Chris, I'm going to mirror some of your
5 comments. I think we -- we were, you know, we were
6 thinking along the same lines.

7 George Washington is the main actor
8 here. He's dramatically holding an ear of corn, he's
9 clutching his cape, he commands our attention. What
10 he's looking at, we look at. And his focus is
11 emphasized further by the explosion light behind the
12 ear of corn.

13 Polly Cooper is smaller. She is
14 physically lower in our visual plane. She's -- she's
15 not even in Washington's point of focus, so how could
16 she really be ours with this design? This coin, to
17 me, is about the United States.

18 Contrast that with design 1, George
19 Washington is still there, but he's much smaller. And
20 note the postures of the figures in the center. Chief
21 Shenandoah stands straight and tall. Washington's
22 horse bows its head before Shenandoah. And Washington

1 himself bends forward in the act of receiving help,
2 almost as if he's bowing.

3 Now, look at the entirety of the coin
4 design. Polly Cooper is the main actor. She's
5 productive, she's in motion, she commands our
6 attention. She forms a sheltering arch over the
7 figures in the center, a protective figure herself.
8 This coin is about the Oneidas.

9 And I also like the way this design
10 really embodies the harsh winter struggle of Valley
11 Forge. This is what we think of when we -- when we
12 are taught about Valley Forge, and -- and that harsh
13 winter. We think of snow; we think of cold. And
14 here, we have snow that's piling up on the \$1
15 denomination, which is wonderfully creative. And we
16 actually see snow falling. We don't see that in a lot
17 of the other designs, which could have happened at any
18 time of year.

19 So to me, No. 1 is really the strongest
20 in this portfolio, and it will have my creative
21 support. Thank you, Mr. Chairman. Thank you.

22 THE CHAIRMAN: Dennis, thank you very

1 much for your comments.

2 Annelisa, if you would, please.

3 MS. PURDIE: Thank you. Paging Murray
4 Hill, 4512. Can anyone hear me?

5 Hey, paging Murray Hill. Can everyone
6 hear me?

7 THE CHAIRMAN: There we go.

8 MS. PURDIE: Wonderful.

9 Thank you very much. This is Annelisa
10 Purdie. I would also like to extend thanks to our
11 liaisons and the designers.

12 One thing that was striking about all
13 of the designs for this coin is the role of food or
14 sustenance in maintaining life and survival. And I
15 think that, to a degree, all of the designs which were
16 submitted here bring that message across in various
17 ways.

18 I think that design 1 does hit all of
19 the necessary historical points. It emphasizes the
20 climate, it emphasizes the action, the role of
21 preparing sustenance properly in order to maintain
22 life for others. And I think that to viewers, it

1 gives the message of the story. It's something that
2 those who are familiar Valley Forge would understand,
3 but it's also something that would inspire others to
4 research more about it, which works well.

5 My preference is for the designs that
6 veer towards 5 and 7, for the sheer fact that the
7 emphasis is on Polly Cooper herself. And while it is
8 important to emphasize that her works helped the
9 soldiers to survive, it was that knowledge of her
10 people, of the preparation of this food, of this
11 sustenance that was key to that survival.

12 And I think that the designs for both
13 of these coins -- for me, 7 more so than 5 -- really
14 work to convey that. We still get the important
15 historical cues about when and where this takes place,
16 but it also shows the amount of labor and effort that
17 went into, not just the preparation of this food, but
18 the transport of this food, and the consideration of
19 other things in order to provide that sustenance to
20 others.

21 5 works well in this sense too, but I
22 found that there was a lot of activity going on in

1 this coin, particularly with the tree branches. I
2 understand the emphasis on the harsh winters, but it
3 does detract from the overall design. I also wasn't
4 enthused about the fact that she's looking down. It
5 would've made a bigger impact to see her face upwards.

6 But overall, I think that both of these
7 designs emphasize her, and the role that she played,
8 and the fact that her descendants are still honoring
9 her today, so that that had impact to where we are
10 now. Thank you.

11 THE CHAIRMAN: All right. Thank you
12 very much, Annelisa.

13 John Saunders, if you would, please.

14 MR. SAUNDERS: Thank you.

15 John Saunders here.

16 This coin has special meaning to me.
17 One, because it's celebrating Indians' role in
18 American society, which I think was sadly uncelebrated
19 for many, many years. And secondly, I was honored to
20 be invited to the U.S. Mint in the 1900 to participate
21 in the striking of the first ones. And I actually got
22 the strike of a Sacagawea dollar at the Mint, and they

1 let me buy it for a dollar, which was very nice.

2 Anyway, in terms of designs,
3 artistically, I like design 1 a lot, but I think it's
4 got too much on it. In a coin the size of a Sacagawea
5 dollar, I don't think it works. I -- I would have no
6 idea that that's George Washington in the background,
7 so it doesn't tell the kind of story that's at Valley
8 Forge, to me. Maybe if there was a series of coins,
9 and this was on the silver dollar, I would like the
10 design. This is an attractive design, it just doesn't
11 tell the story to me, as far as I'm concerned.

12 Design 2 is nice, but you know, I think
13 there's better. I like design 3 best. Two comments.
14 One, I agree that if Washington could be a little bit
15 lower, or not quite as prominent. And Polly Cooper
16 could be a little bit larger; it'd be great. But even
17 the way it is, I think it's fine.

18 The other thing that I didn't like
19 about this, is when I first looked at it, and I -- I
20 put a lot of importance on what you see when you first
21 glance at something because a lot of the public is not
22 going to look at things in -- in detail, like us coin

1 collectors and coin nerds do. I thought that
2 Washington was holding a falcon or a bird on his hand,
3 rather than an ear of corn. Just the way it -- the
4 top of the -- whatever you call it. The straw at the
5 end of the corn. At first, it looked like a -- a head
6 of a bird. But I still like the design, those two
7 comments even so.

8 Design 4, I think, also tells the
9 story, but it's kind of a dorky expression on George
10 Washington's face there; right? I didn't -- I didn't
11 find it, overall attractive.

12 Design 5 is nice, but Polly looks so
13 sad. She's bending over, and looks like she's almost
14 in tears. You know, if you had that design with her
15 facing forward with a, you know, a reasonable
16 expression, I would say it's great. But as it is, I
17 wouldn't be all for it.

18 6, I didn't like the facial
19 expressions. I didn't know how to describe it. I
20 think Dennis -- or Chris described it right when he
21 called it somewhat cartoonish. But the -- the lips,
22 the eyebrows, the nose -- just, it didn't look right

1 to me.

2 7, I liked a lot. It was my second
3 choice. 8, I guess, you guys are going to think I'm
4 the one that's worried about facial expressions, but I
5 thought the facial expression was kind of strange. 11
6 is okay, but it -- 11A and B are okay, but it -- I
7 think there's better designs for telling the story.

8 And I did not like the last one, the --
9 the 1-12. It almost looked like a snake in the
10 corner, rather than the braid holding it together.
11 Again, if you look at it for -- quickly, before you
12 study it. So I am in favor of probably No. 3, with a
13 second choice of No. 7.

14 THE CHAIRMAN: John, thank you very
15 much for your comments.

16 And I would also invite you if you'd
17 like, to correct your comment earlier about being at
18 the Mint in 2000, rather than 1900, for the Sacagawea
19 Dollar.

20 MR. WEINMAN: I believe the event
21 actually was 1999.

22 THE CHAIRMAN: All right. 1999.

1 All right. Thank you very much.

2 Dr. Harcourt Fuller, if you would,
3 please.

4 DR. FULLER: Thank you very much. This
5 is Dr. Harcourt Fuller. Thanks to all the liaisons.

6 Let me go to 1 first, if I may? Thank
7 you. I agree that this, from a historical standpoint,
8 that this has a lot of information. I wouldn't
9 recognize that that's George Washington in the
10 background. I also -- I would agree, I think, with
11 John, that it is a little bit too busy even though it
12 conveys a lot of information.

13 And let's go to 3, please. I would
14 agree to switch perspective and the position of -- of
15 George Washington and Polly Cooper, because I do think
16 that the focus is more on Washington, and he's not
17 necessarily -- he's not even looking at Polly Cooper.
18 So I really think that -- I agree that their positions
19 and perspectives should be modified.

20 Can we pull out to all of the designs
21 on one page, please? That's why I like 6. I just --
22 but before you go to 6, if you're looking at all of

1 the designs on one page, the one that pops is 6. Even
2 though, you know, I acknowledge Christopher's comment
3 that it looks cartoonish, nonetheless, I just think
4 that this shows a lot of agency. You know, the
5 symmetry between the eagle, and Polly Cooper. It
6 just -- it's a very dignified coin, and it's a coin
7 that speaks of strength and purpose. And that's why I
8 think it's the best design that highlights her role,
9 and the role of the -- of you know, of Native
10 Americans in U.S. History. Thank you.

11 THE CHAIRMAN: Yeah. Thank you very
12 much.

13 Chris Capozzola had one brief comment,
14 if he --

15 DR. CAPOZZOLA: If I could.

16 Hi, this is Chris Capozzola. Just a
17 brief comment on my earlier comment. To emphasize
18 that cartooning is an important tradition, part of
19 American traditions. And when I say something is
20 cartoonish, it's not a critique, but it -- I was
21 flagging an aesthetic choice.

22 And personally, I don't think it's an

1 aesthetic choice proper for this coin. But I know
2 want our cartoon artists, many of them that contribute
3 that likely tune in, to feel that I have spoken
4 negatively of their work.

5 THE CHAIRMAN: Thank you very much.
6 Mike Moran, if you would, please.

7 MR. MORAN: Let's hope I don't get
8 feedback this time.

9 THE CHAIRMAN: Sounds good.

10 MR. MORAN: Are you there?

11 THE CHAIRMAN: We're here.

12 UNIDENTIFIED SPEAKER: We are.

13 MS. WARREN: We can't hear you; we're
14 muted.

15 MR. MORAN: Shoot.

16 MS. WARREN: We can -- go on.

17 MR. MORAN: Can you hear me now?

18 UNIDENTIFIED SPEAKER: Yes.

19 MR. MORAN: Probably too well.

20 MS. WARREN: Yes, we can. We have to
21 mute the room so there's no feedback. So go on.

22 MR. MORAN: Good. I don't have it here

1 either.

2 I agree with everybody else that No. 1
3 is way too busy. No. 2, again, tries to do too much
4 in the foreground, and it's too busy. 3, I don't like
5 the positioning of George Washington. It gets even
6 worse in 4, and the face in 4 just comes straight of
7 the \$1 bill as an older image of Washington, not
8 current with Valley Forge.

9 5, the tree adds nothing, and needs to
10 go. But again, the face, I guess she's referential
11 towards the corn. I don't get; I get lost on the coin
12 design.

13 6, I'm always frustrated when I see two
14 design elements against each other, competing. And
15 that being the eagle and Polly Cooper's face. There
16 needs to be some negative space in there, otherwise,
17 the design's going to run together. Although, I
18 expect Joe can smooth the skin out, versus the
19 feathers, and it won't be as bad. But there're better
20 ones there.

21 That gets us to 7; simple, but good.
22 And again, it's -- it's the correct use of negative

1 space. It conveys the story of the blankets and the
2 corn. You don't need the snow, which looks like dirt
3 clods in No. 1. You've got it right there with Valley
4 Forge down below in the inscriptions. You don't need
5 to overkill it with snow on her hair, and everywhere
6 else. So that is my choice.

7 And I did like the -- the -- of corn,
8 but I don't think they tell enough, and they certainly
9 do not give the -- the full story of the Oneida
10 contribution of Valley Forge. So I won't be giving
11 them any votes. That's it.

12 THE CHAIRMAN: Thank you, Mike.

13 Donald, if you would.

14 MR. SCARINCI: So you know, one of the
15 great things about this process and the Committee is I
16 think most of come in, you know, we spend time with
17 this before we come in, and then we have our thoughts,
18 and we persuade each other about, you know, we see
19 things that some of us, you know, don't see. And
20 that's the -- very much the case today.

21 I really came in, you know, very
22 positively about No. 3, you know. But I think the

1 commentary from people, including Dennis, is right on
2 point that, you know, that for this coin, for this
3 series, the focus doesn't -- shouldn't really be about
4 the corn, or the General, you know, because this is a
5 Native American Indian series; right?

6 So however, that being said, we have
7 other -- we have some cool things happening in 2026,
8 and I think maybe we could see this coin, maybe in a
9 larger format down the road. This doesn't have to be
10 the last time we see design No. 3. It's a great
11 design, just not really, I think, for this series, for
12 all of the comments that have been stated so far.

13 I'll also debunk No. 1, which I did
14 debunk coming in here, simply because these figures,
15 they're smaller than a mosquito. You're just not
16 going to see it, you know. And on your palette in
17 front of you, you can see the size of the palette, and
18 the coin they selected to illustrate. You know, it
19 bothered me at the time we -- we discussed it.

20 You know, it was these little -- these
21 little men, and these little workers. You can't see
22 them. And -- and in hand, you just really need a

1 loop. And you -- you know, it just almost looks like
2 it's a -- it's a blemish on the coin, you know. On
3 the -- you know, from -- with using the naked eye.

4 So I think -- I think No. 6 -- I think
5 No. 6 is potentially a poor attempt. It's not really
6 a -- you know, I wouldn't use the word cartoon for it.
7 It is a -- it is a style. And it is -- we're going to
8 see, I suspect, based on what we're seeing in the
9 portfolio today, and knowing where Joe Menna is -- is
10 leading us, you know, we're going to see more things
11 like this. And more things, even, you know, even more
12 in -- even more in the mainstream of -- of a genre
13 like this. So very exciting, very -- a lot -- lot
14 more to be said about this later, I think tomorrow.

15 However, you know, when you really look
16 at the whole portfolio, I think No. 7 is the clear
17 choice. You know, it really -- it really -- and I
18 didn't come in with that. I came in with that as 1.
19 I was really thinking about the Washington piece, the
20 No. 3. But No. 7 is exactly what -- is exactly the
21 right -- it's the right size.

22 It's, as Mike said -- and Mike said it,

1 you know, better than me. I mean, you've got the
2 negative space, you've got -- you've got the focus on
3 the image, not only of the -- of the, you know, of the
4 Native American Indian, who by the way, were very
5 important at Valley Forge for providing food. Which,
6 you know, I learned about that as I was researching my
7 book about David Brearley, who -- who prosecuted
8 deserters for General Washington at Valley Forge. And
9 he -- and the descriptions of what was going on there,
10 and the hunger, and the desertion, and everything, and
11 the cold.

12 So -- so, what's -- this design is
13 perfect for the series. It's simple, it's direct,
14 it's -- it ties us into Valley Forge, which is great
15 for 2026, and the other coins that are going to be
16 coming out then. And it's clean; you can see it in
17 the hand without the assistance of a loop. So -- and
18 it's -- and it's very consistent with the other coins
19 in the Native American \$1 series, which you know how I
20 feel about that. It's very important to me as a
21 collector that when we produce these coins, we are
22 producing coins in a series.

1 This coin does not circulate; right?
2 This is one of the many coins that does not circulate.
3 It is collected. So you know, looking at the -- the
4 coin, in the nature of the series, I think, is very
5 important.

6 Sorry for going a touch over, but I,
7 you know, that's the problem with going last. I try
8 to, you know, I've heard a lot that changed my -- that
9 changed my view coming into this.

10 THE CHAIRMAN: Not quite last -- not
11 quite last.

12 Kellen, if you would.

13 MR. HOARD: Thank you. This is Kellen
14 Hoard.

15 I'm pretty blown away, 'cause Chris
16 said everything I was going to say, word for word.
17 Like, I've never had that happen before; on the same
18 designs, on everything. And then, Dennis, also pretty
19 much -- oh, my God. I don't even know what to say.
20 So I don't have much more to say.

21 I like 1. I think 1 is the way that we
22 should go. I really don't think it's as much of an

1 issue. I think it's a compelling design that
2 contextualizes the work that they were doing quite
3 well. As a -- you know, as a young person who
4 actually gives out a lot of these coins to young
5 people, they like having the context and the story and
6 understanding that, kind of, clearly. I think 1 does
7 that best.

8 And it does it creatively. I also,
9 kind of, like the snow design element. Well, I'll
10 tell you -- I don't know if you guys are familiar
11 with, Cloudy with a Chance of Meatballs, the kids
12 movie, but that was my concern with No. 2, was that a
13 lot of the young people would interpret it as the
14 giant food from Cloudy with a Chance of Meatballs.

15 3, same comments as everybody else,
16 with the power dynamic being totally wrong. 4 isn't a
17 compelling design to me. I liked 5, but again, I felt
18 she was -- looked too sad. On 6, I just feel like it
19 doesn't capture what we're trying to capture. I don't
20 find that the -- the eagle motif is related to Valley
21 Forge, or -- or their role at Valley Forge, so I'm --
22 I shy away from that one.

1 7, you convinced me a little bit on 7.
2 I like that one more after hearing from Mike and
3 Donald, but I still feel it doesn't have enough
4 context of where they are. There have been many
5 indigenous contributions to a number of different
6 things throughout American history that this could be,
7 design-wise, to me.

8 And then, for 11, I just don't feel
9 it's serves the people enough. So end up back at 1,
10 as kind of, the way we should go. But Chris and
11 Dennis stole all my thunder, so --

12 THE CHAIRMAN: Oh, well.

13 MR. SCARINCI: Can I just make one --
14 just one very brief comment.

15 THE CHAIRMAN: Very brief.

16 MR SCARINCI: I just have to -- I just
17 have to say something about Kellen. You know -- so
18 for, you know, for John, and -- and me, probably,
19 that -- that design that it referred to, we would call
20 that something out of the Land of the Giants, which
21 was a series when I was a kid.

22 THE CHAIRMAN: Thank you.

1 Art, if you would.

2 MR. BERNSTEIN: This is Art Bernstein.

3 Everything I was going to say has
4 already been said, so I'll simply indicate that No. 7
5 is my primary choice.

6 THE CHAIRMAN: All right. Thank you.

7 Yes, and I will repeat what I've heard
8 from the last few commenters, where pretty much
9 everything has already been said.

10 I don't really have that much of a
11 problem with 1. I -- I do see this as a very
12 interesting narrative. It -- it also is the common
13 denominator, it seems, for most of the liaisons and
14 represents.

15 THE REPORTER: You want to turn it off?

16 THE CHAIRMAN: Yeah, I'll turn that
17 off.

18 I find the aesthetics of No. 6,
19 actually, really quite interesting and compelling. I
20 find that to be a very strong design, and was
21 immediately drawn to it. I also do see the elegance
22 and simplicity in No. 7, as a possibility, and do

1 think that the emphasis on this coin really should be
2 on Polly Cooper herself, and certainly not on George
3 Washington, or necessarily the -- the Continental
4 Army.

5 That's all I've got to say. There are
6 a couple of questions that were raised in the
7 discussions. And I would like to ask Joe Menna about
8 No. 1, particularly, because there -- there does seem
9 to be some concern that this design is a little too
10 busy, and that some of the design elements might not
11 be as visible.

12 So, Joe, would you like to address
13 that?

14 MR. MENNA: Yes, this is Joe Menna.

15 I -- I have to confess an aesthetic
16 bias. I -- I think this is, well, a miracle of a
17 design, frankly. And I'm not lobbying for it, I'm
18 just saying I think the busyness of it, basically,
19 Polly Cooper is framing the narrative with her body.
20 She's protecting them from the snow. She's providing
21 for them. If the bottom text were to be reduced, you
22 could scale Washington up.

1 Peter, you just made a comment for No.
2 7, that it -- it put focus on Polly Cooper. Here, a
3 lot of the comments seem to be that there's only
4 George Washington. I think aesthetically, you could
5 find a balance here. And I only offer that in that
6 other design suggestion changes are being made for
7 other coins. But I do believe there are others.

8 I'm deferring -- I would defer to
9 whatever -- I'm not trying to lobby. I'm just saying
10 for me, I think this would -- would be unique in
11 American coin history, in terms of the aesthetics,
12 frankly.

13 THE CHAIRMAN: All right. Thank you,
14 Joe.

15 MR. MENNA: And for number -- and for
16 the other one, the one with George and -- and Polly
17 Cooper standing, the scale questions there. Is it
18 cool if I offer something here?

19 THE CHAIRMAN: Sure.

20 MS. WARREN: Yes.

21 MR. MENNA: So if there was -- if there
22 seems to be an absence of parity, my -- my intuition's

1 telling me that the designer was -- was thinking about
2 the literal scale. George Washington is probably the
3 tallest president we've ever had. He was -- he was a
4 giant of a man in every regard. If -- if we were to
5 raise Polly -- if the designer were to elevate Polly
6 Cooper, make her, perhaps, bigger.

7 She's in the foreground; you can both
8 enlarge her and raise her at the same time. You could
9 lower the President a little bit, keep -- all the --
10 not remove any major design elements. So if parity --
11 if this -- if there was an absence of -- if this
12 seemed to be subservient or absence of parity, that
13 could be remedied, just by -- by simply moving things
14 around a little -- shuffling things very -- in a very
15 minor way, but to very great effect. Thank you.

16 THE CHAIRMAN: All right, Joe. Thank
17 you very much.

18 There was also a question raised about
19 the eagle in No. 6, and whether or not this is
20 appropriate. And I would like to invite each of our
21 liaisons to comment on that, and offer any additional
22 comments that they might have at this time as well.

1 I'd be happy to start with Ms.

2 Desiderio, here in the room with us.

3 MS. DESIDERIO: Thank you so much. And
4 this has really been amazing to see. And I love all
5 the detail and the thought that's gone into
6 everything. And it's -- it's been a really great
7 experience. And on behalf, again, of Onedia Indian
8 Nation, thank you for the inclusion in the process.
9 The Nation does look forward to working with you guys,
10 not only on the design, but on telling the story.
11 It's a really important story. You know, it's one of
12 the first stories. So we really are very appreciative
13 of the -- the consultation that's occurring.

14 I will say on No. 6, one of the things
15 that struck me about it when I first saw it -- and I
16 appreciate and enjoyed the conversation about changing
17 how, you know, not cartoonish, right, but changing how
18 depictions are occurring. But as, I think Native
19 Americans have often been caricatured, right, and with
20 no disrespect at all to the artist; it's an amazing
21 drawing, but it reminded me a little bit more of a
22 caricature, where the others were more, I think

1 reality-based as far as Polly Cooper's, you know,
2 expressions, and how that was portrayed.

3 I -- I do agree with the comments on
4 the scale on the George Washington design. That was
5 the preference of the Nation, just because of the
6 Nation-to-Nation relationship. But that can also be
7 found on No. 1 as well. And I did really appreciate
8 the comment about changing it from "aid" to "allies."
9 I thought that was a really great recommendation.

10 So I -- I think, you know, we came in,
11 you know, I think 3 -- I think 3 and 1 would portray
12 the Nation-to-Nation relationship best. And you know,
13 I think you all will make a very, very good decision.
14 And I think, you know, based on the thought that went
15 into it, you know, you can almost visualize the -- the
16 coin now.

17 THE CHAIRMAN: Thank you very much.

18 Ms. Cornelius, would you like to make a
19 comment?

20 MS. CORNELIUS: Thank you.

21 I appreciate all the comments that were
22 made, and they gave me a different perspective of some

1 of the pictures -- the -- as the speakers were
2 talking. Especially on No. 1, I understand where it
3 looks too busy with the snowflakes and stuff, but I
4 like how -- the interpretation of her being a
5 protector.

6 No. 3, I understood the comment about
7 George Washington becoming the forefront versus Polly
8 Cooper. And the cartoonish -- when I looked at that
9 one, first I thought the same thing about her. But I
10 don't know, maybe the more that I looked at it, I -- I
11 understood where that came from. But my preference
12 would still be -- doubt, No. 7, because it portrays
13 Polly Cooper. And it -- the space, and the
14 simplicity.

15 And thank you.

16 THE CHAIRMAN: Thank you very much.

17 Ms. Belmonte, would you like to make a
18 comment?

19 MS. BELMONTE: Yes, thank you.

20 And just reiterating what Denise said,
21 thank you so much for the opportunity to be here, and
22 for all of your helpful comments, and these beautiful

1 designs.

2 As Denise and I said, at the top, it is
3 the Oneida Indian Nation of New York's preference for
4 design 3, given the -- the story depicts of, you know
5 the Oneidas being the first allies -- or America's
6 first allies, and their role at Valley Forge in New
7 York. And the fact that this is based on the
8 monumental sculpture on display at the Smithsonian
9 Institute -- the Smithsonian Institute's National
10 Museum of the American Indian.

11 And all the designs are beautiful.
12 Again, I think No. 3 would be the Nation's preference.

13 THE CHAIRMAN: All right. Thank you
14 very much. Are there any further comments or
15 questions from the Committee?

16 MS. WARREN: Joe Menna has his hand up.

17 THE CHAIRMAN: Oh, okay.

18 Joe, if you would.

19 MR. MENNA: Thank you, Mr. Chairman.

20 This is Joe Menna.

21 One thing that I neglected to say about
22 design 3, is in addition to the -- in addition to

1 modifying the scales and the heights. As opposed to
2 President Washington evaluating the corn in his hand
3 as if he's evaluating Ms. Cooper, we put the corn in
4 Ms. Cooper's hand, and she's presenting it to him.

5 That also changes the dynamic right
6 there, and gives her the power. So we would make it
7 visually impactful, but even symbolically, change the
8 dynamic that way, if -- if changes are wanted, that
9 is. Thank you.

10 THE CHAIRMAN: Joe, thank you very
11 much.

12 Chris, I believe you had your hand
13 raised.

14 DR. CAPOZZOLA: All right. This is
15 Chris Capozzola.

16 This is a question, I think, for the
17 liaisons. I have been learning a lot about Polly
18 Cooper in the last few weeks. And one thing that
19 remains very uncertain to me is how old she was at the
20 time of Valley Forge. And maybe this is just not
21 known. It certainly wasn't in any of the sources.
22 I -- wonder if the oral traditions can shed any light

1 on that.

2 THE CHAIRMAN: I welcome any of our
3 liaisons.

4 Ms. Desiderio?

5 MS. DESIDERIO: I do not have an
6 indication of how old she was at that time.

7 THE CHAIRMAN: Ms. Cornelius, Ms.
8 Belmonte; do you have any idea?

9 I believe that is a no.

10 MS. CORNELIUS: I do not.

11 THE CHAIRMAN: All right. Thank you
12 very much.

13 Are there any other questions or
14 comments from the Committee?

15 All right, Dennis.

16 MR. TUCKER: This is Dennis Tucker.
17 Thank you, Mr. Chair.

18 I just wanted to take a quick moment to
19 emphasize that -- and maybe comfort some of our
20 committee members who are worried about the busyness
21 of design 1.

22 If you look at the amount of detail in,

1 for example, the Jim Thorpe Native American Dollar in
2 2018, American Indians in Space in 2019, and the Ely
3 Parker coin in 2022, where you can see every button on
4 his uniform. The Mint's artistic staff, they're able
5 to do amazing things with detail.

6 And as Joe said, you know, No. 1 can be
7 modified to expand the scale of the figures in the
8 background if that helped. So I -- I would just say
9 don't -- don't be scared of the small canvas of the
10 dollar coin. You can really pack in a lot of detail.

11 And, Donald, I think the fact that this
12 is a coin that will go almost straight to collectors,
13 you know, this is not something that people will be
14 looking at in their pocket change and be confused by
15 it. They will be seeking it out and studying it as a
16 numismatic object. So I -- I think the small size is
17 not an issue.

18 For No. 7, I would -- I would just
19 point out that this is almost completely without
20 context. She could be -- she could be doing anything
21 here. She could be a housekeeper; she could be a
22 cook.

1 It's obverse 1 that really puts her in
2 the context of Valley Forge very dramatically. So for
3 me, I think it's the strongest design choice. Thank
4 you, Mr. Chair, for the opportunity.

5 THE CHAIRMAN: Dennis, thank you very
6 much.

7 Is there any further discussion?

8 All right. Well, hearing none, the
9 Committee will now score the reverse candidate designs
10 for the 2026 Native American \$1 Coin. Y'all should
11 have your score sheets in front of you.

12 And, Mike, you should have yours
13 electronically. And when you are done, please return
14 them to CCAC counsel, Greg Weinman, who will tally the
15 scores and present the results.

16 We shall take a five-minute break, and
17 be back at quarter to 1:00.

18 (Off the record.)

19 MS. WARREN: Okay. We are back. It is
20 11:45, according to my time. And I'm handing it back
21 to the Chair.

22 THE CHAIRMAN: All right. Thank you.

1 We are back.

2 Before I recognize Greg Weinman for the
3 scores, I would like to ask Ms. Cornelius, who I
4 believe I cut off, for an answer to the question about
5 the age of Polly Cooper at the time of Valley Forge.

6 Ms. Cornelius, if you would like to
7 make your comment?

8 MS. CORNELIUS: Okay. She would've
9 probably been in her late-60s.

10 THE CHAIRMAN: All right. Very good.
11 Thank you very much.

12 All right. So I now recognize Greg
13 Weinman, counsel to the CCAC, to present the results
14 from the scoring sheets.

15 MR. WEINMAN: Once again, out of a
16 possible 30 points, design No. 1 received 16. No. 2
17 received one. No. 3 received 13. No. 4 received
18 five. No. 4A received five points. No. 5 received
19 four points. No. 6 received nine points. No. 6A
20 received six points. No. 7 received 22 points, making
21 it the high vote getter. No. 8 received three points.
22 No. 9 received two points. No. 11 received two

1 points. 11A received 2 points. And 12 received two
2 points.

3 THE CHAIRMAN: All right. Thank you,
4 Greg.

5 Are there any motions?

6 John.

7 MR. SAUNDERS: I would move that we
8 recommend the high vote getter, with the caveat that
9 in design 2 -- or excuse me, design 3, when George
10 Washington is redesigned, that that be considered
11 also.

12 THE CHAIRMAN: So the motion is to
13 recommend design 7, but in addition, to recommend
14 design 3 if there are changes made to the design?

15 MR. SAUNDERS: That they consider --
16 they consider that we be mindful of designs.

17 THE CHAIRMAN: I would recommend that
18 we proceed on one design at a time. I think that that
19 might be a little bit better, as a way to go forward.
20 So would you like to recast that motion?

21 MR. SAUNDERS: I don't know how to do
22 it, with -- with -- when deciding on -- I -- I

1 think -- let's see what other people think about my
2 suggestion, and then we'll figure out how to make it a
3 proper motion.

4 THE CHAIRMAN: Okay. All right.
5 Dennis, would you like to comment?

6 MR. TUCKER: Yeah. Thank you, Mr.
7 Chairman.

8 This is Dennis Tucker. I'm -- I'm not
9 comfortable, personally, recommending No. 7, although
10 I understand that the Committee likes -- likes this
11 particular design. I think it really puts too much
12 weight on the text. The text in this design has to
13 really tell the story here. It's -- it doesn't have
14 the visual context that -- that No. 1 has or No. 3,
15 both of which were strong -- were strong preferences
16 or preferences of our liaisons and our Nations who
17 advised us.

18 So I -- I would need some convincing on
19 No. 7. I -- I just -- I don't -- I see the appeal of
20 it from the numismatic aesthetics viewpoint, but I
21 don't see the symbolism, the strength of symbolism. I
22 don't see the storytelling. I -- I think it's a -- a

1 weak design in those senses.

2 THE CHAIRMAN: All right. Thank you.
3 Harcourt.

4 DR. FULLER: Thank you. This is
5 Harcourt Fuller.

6 Let's see. What do we do in a case
7 like this where the majority has spoken and
8 recommended a design that is different than the
9 designs preferred by the liaisons?

10 I guess it's a question.

11 THE CHAIRMAN: The --

12 DR. FULLER: Especially -- I'm sorry --
13 given what Dennis has just said. But the majority has
14 spoken, so what do we do?

15 THE CHAIRMAN: My understanding is that
16 No. 7 was the preference of, not necessarily the
17 liaisons that we have with us today, but was a
18 preference of some of the other organizations that
19 have been involved in the process.

20 Is that correct, April?

21 MS. STAFFORD: So to try to bring in
22 some clarity. So we have the Oneida Nation and the

1 Oneida Indian Nation that have weighed in. Design 3
2 was the single design identified by the Oneida Indian
3 Nation. It was also one of several identified by the
4 Oneida Nation, who also had designs 1, 6, and 7.

5 And of course, as you are all aware, we
6 have three congressional committees that are that
7 are -- we legislated to consult with. And so, those
8 designs that the Oneida Nation and Oneida Indian
9 Nation identified were amongst those preferred by
10 those -- those committees. 7 and 3 were among those.

11 THE CHAIRMAN: All right.

12 MS. WARREN: Peter?

13 THE CHAIRMAN: Yeah.

14 MS. WARREN: Mike Moran has his hand
15 raised.

16 THE CHAIRMAN: Okay.

17 Would you like to --

18 MR. WEINMAN: Yeah, let me make a
19 comment first on this -- this report. The --

20 MR. MORAN: May I?

21 THE REPORTER: Sure, go ahead.

22 THE CHAIRMAN: Sorry.

1 Mike, go ahead.

2 MR. MORAN: Can you hear me?

3 THE CHAIRMAN: Yeah, we can.

4 MS. WARREN: We can hear you, yes.

5 UNIDENTIFIED SPEAKER: Yes.

6 MR. MORAN: It's time for another -- I
7 move we approve No. 7.

8 THE CHAIRMAN: Would you like to make a
9 comment before --

10 MR. WEINMAN: Can I make a comment
11 first?

12 THE CHAIRMAN: Yeah. Mike, before we
13 proceed with that motion, Greg would like to make a
14 comment.

15 MR. WEINMAN: -- disappointment that
16 you mentioned. It's important that the scoring is a
17 tool for you. And I want to give a little more
18 clarity to the tool that was used. And it was a time
19 when we used to print this out, and hand it out. And
20 so, let me offer -- that I think may offer some help
21 in this decision.

22 For No. 7, there was only one member

1 that didn't score it any points. And there were six
2 of the members -- six of you gave it 3s. By contrast,
3 for design No. 1, there were one, two, three four
4 members that didn't score any points. And there were
5 only three of the numbers that gave it 3.

6 So I think this -- it's more than
7 just -- so there is a -- I should give you a little
8 bit of clarity as to how the Committee scored it.
9 And --

10 MR. SAUNDERS: How did 3 come out?

11 UNIDENTIFIED SPEAKER: Yeah, No. 3?

12 MR. WEINMAN: 3? There was one, two,
13 three, four members gave it no points. And two
14 members gave it 3s.

15 THE CHAIRMAN: All right. Thank you
16 very much.

17 So we have a motion from Mike Moran to
18 approve, or to recommend reverse candidate design No.
19 7. Is there a second?

20 MR. BERNSTEIN: Art Bernstein would
21 second that.

22 THE CHAIRMAN: All right. We have a

1 second from Art Bernstein.

2 All those in favor, or is there any
3 further discussion or debate about this?

4 John.

5 MR. SAUNDERS: Kind of -- it's a
6 question to the Mint, and to Greg, and to everybody.
7 Would an alternative action where we recommend that
8 the Mint give us back the slightly designs of 1 and 3
9 that Joe talked about, and then reconsider it at the
10 next meeting, just between those three things?

11 Or for both the timing and practical
12 ways, is that not a good choice, or not something that
13 would be appropriate for us to do?

14 MS. STAFFORD: We can request that.

15 THE CHAIRMAN: April has suggested that
16 this could be a possibility.

17 Harcourt.

18 DR. FULLER: Why don't you go first?

19 THE CHAIRMAN: Or, Kellen.

20 MR. HOARD: My question, as part of the
21 coverage of the motion. I'm wondering if the liaison
22 is going to speak to whether they feel that 7 captures

1 the full story that you're hoping to tell with this
2 coin.

3 MS. DESIDERIO: I want to start by
4 saying I respect your process and whatever decision
5 you make. The Oneida Indian Nation is still honored
6 they -- to tell the story.

7 So before I answer that, if I might
8 comment. I -- I worked at Senate Committee on Indian
9 Affairs, followed by National Congress of American
10 Indians before, you know, representing Tribes in a --
11 in a private capacity. What I found unusual this
12 time, as we do talk about the -- the weighing in of
13 those committees and that organization is that there
14 wasn't any outreach to the Oneida Indian Nation of New
15 York.

16 When I was there, we made sure that we
17 consulted with the tribes right away, and first got
18 their input, right, before, kind of, sending the
19 recommendation back to the Mint. And you know, I
20 think if -- if they had done that, we probably all
21 would have been a little bit more in sync on our
22 recommendations.

1 I -- I think this is a beautiful coin.
2 I think for some of the reasons that you all have
3 expertise in how a coin will present itself, I
4 understand the aesthetics of -- of the coin. I -- I
5 don't know if it tells the story. And I think
6 emphasizing that it was the Oneida Indian Nation, and
7 Chief Shenandoah, and their actions that led Polly
8 Cooper; right? So I -- I'd like something that's a
9 little bit more inclusive of, you know, as I keep
10 saying, the Nation-to-Nation; right?

11 And you know, I think that this is
12 beautiful, but it doesn't tell the story of the ally;
13 right? The ally that the Oneida Indian Nation was to
14 the formation of the United States.

15 THE CHAIRMAN: All right. Thank you
16 very much.

17 Ms. Cornelius, would you like to
18 comment on that as well?

19 MS. CORNELIUS: I agree with what the
20 previous woman had said.

21 MS. STAFFORD: And, Mr. Chair, if I can
22 just clarify for the process. The three congressional

1 committees, they actually did not provide their
2 preferences until they received the input from the
3 Oneida Nation and Oneida Indian Nation. So they did
4 have that prior to making their -- weighed in.

5 THE CHAIRMAN: All right. Thank you.
6 Ms. Belmonte, would you like to make a
7 comment?

8 MS. BELMONTE: Thank you.
9 Yes. And same, I -- I agree with what
10 Denise just said.

11 THE CHAIRMAN: All right. Thank you
12 very much. We do have a --
13 Dennis.

14 MR. TUCKER: I -- I apologize. This is
15 Dennis Tucker. I've actually lost track of the
16 motion.

17 THE CHAIRMAN: The motion is to approve
18 obverse -- or reverse design candidate No. 7, and
19 it --

20 MR. TUCKER: Recommend it, yeah.

21 THE CHAIRMAN: Yeah, recommend that.

22 MR. TUCKER: Are we still in

1 discussion?

2 THE CHAIRMAN: Yes, but --

3 MR. TUCKER: As part of the discussion
4 on that, I would say that I like John's idea of having
5 1 and 3 come back with the modifications that Joe
6 Menna spelled out because I think that those would
7 strengthen our portfolio, and -- and focus it.

8 THE CHAIRMAN: All right. Well --

9 MR. TUCKER: And then, maybe we can
10 consider 1, 3, and 7.

11 THE CHAIRMAN: The motion is though, to
12 consider No. 7. So why don't we first vote on that?
13 And then, go from there.

14 MR. TUCKER: My -- my question though,
15 only as discussion hopefully steered you away from --

16 THE CHAIRMAN: Right.

17 MR. TUCKER: -- where we're going to.
18 Thank you.

19 THE CHAIRMAN: All right.

20 MS. STAFFORD: Mr. Chairman, sorry.
21 Just -- we're having just a quick conversation. The
22 Mint staff would absolutely be able to support that

1 motion in -- in the pursuit of having the information
2 in -- in front of you to -- to make a recommendation
3 to revise those designs and bring them back for your
4 review.

5 THE CHAIRMAN: Okay. I don't take that
6 as a friendly amendment thought to this -- to this
7 motion.

8 MR. TUCKER: No, I -- I was presenting
9 that only as a --

10 THE CHAIRMAN: As a possible --

11 MR. TUCKER: -- a way to discourage
12 people from --

13 UNIDENTIFIED SPEAKER: Supporting this
14 motion.

15 THE CHAIRMAN: Supporting this motion.
16 Right.

17 All right. Why don't we vote on the
18 motion that is on the table?

19 All those in favor, say "aye."

20 MULTIPLE SPEAKERS: Aye.

21 THE CHAIRMAN: All those opposed,
22 "nay."

1 MULTIPLE SPEAKERS: Nay.

2 THE CHAIRMAN: The motion has failed.
3 Are there any other further motions?

4 MR. SAUNDERS: I -- I would move --
5 this is John Saunders. I -- I would move my original
6 motion that I didn't know how to -- to phrase properly
7 at the time, to be exactly what Dennis just said.
8 That we ask the Mint to revise design 1 and 2, and
9 that we have an abbreviated discussion, and just vote
10 between the three of them at our next meeting, or do
11 it by mail if the next meeting is too far away to
12 narrow it to those three choices, and proceed forward.

13 THE CHAIRMAN: To make clear, do you
14 mean obverse design 1 and 3, or obverse design 1 and
15 2?

16 MS. WARREN: Reverse.

17 THE CHAIRMAN: Or, I'm sorry. Reverse
18 design 1 and 3 --

19 MR. SAUNDERS: 1 and 3. Sometimes I
20 misspeak. I'm in the wrong century.

21 THE CHAIRMAN: All right. So my
22 understanding is that the motion is to reconsider 1

1 and 3 as possibilities with further amendments or
2 additions --

3 UNIDENTIFIED SPEAKER: Modifications.

4 THE CHAIRMAN: -- at a -- at a future
5 date.

6 Modifications at a -- at a future date;
7 is that correct?

8 MR. SAUNDERS: Along with 7, as well.

9 We -- we --

10 THE CHAIRMAN: Well, we've already
11 voted on 7, so --

12 MR. SAUNDERS: Well, we voted not to do
13 it, but I -- I think we looked at the revised 1, 3,
14 and 7 as it is. And those were three choices to pick
15 from next time.

16 THE CHAIRMAN: All right. Well --

17 UNIDENTIFIED SPEAKER: The three
18 highest vote getters. We can -- we can do that.

19 THE CHAIRMAN: Okay. Is there a second
20 to that motion?

21 MR. TUCKER: Dennis Tucker. I would
22 second that.

1 THE CHAIRMAN: Okay.

2 Kellen, you had a comment?

3 MR. HOARD: Just a friendly amendment
4 offer as part of those modifications to make sure age
5 accuracy, as well, that was raised. 'Cause at least
6 in one, she looks way younger. Is that friendly?

7 MR. SAUNDERS: I'm sorry?

8 MR. HOARD: As part of the
9 modifications for the Mint coming back, to make sure
10 Polly's age appropriate.

11 MR. SAUNDERS: Right. Would be -- we
12 talked about the size, and we talked about -- Joe --
13 Joe described what the modifications were, being
14 the -- the ear of corn in Polly's hand. And even
15 though George is 6-foot plus, and she's not 6-foot
16 plus, then there's some modification in terms of
17 height and presentation.

18 THE CHAIRMAN: All right. So you
19 accept that friendly amendment?

20 MR. SAUNDERS: Yes.

21 THE CHAIRMAN: All right. Any other
22 discussion?

1 All right. Hearing none, all those in
2 favor of the motion, please signify by saying "aye."

3 MULTIPLE SPEAKERS: Aye.

4 THE CHAIRMAN: Any opposed?

5 MULTIPLE SPEAKERS: No.

6 MR. MORAN: Me. Opposed; it's been
7 voted on. It's done.

8 UNIDENTIFIED SPEAKER: Are you going to
9 take a --

10 THE CHAIRMAN: Yeah, I think we need to
11 take a roll call, or a hand count. So all those in
12 favor, please signify by raising your hand.

13 All those opposed?

14 MR. MORAN: Opposed.

15 THE CHAIRMAN: All right. It is six to
16 four; the motion carries. All right. Thank you.

17 Any other further discussion?

18 All right.

19 MR. MORAN: Yes. The -- this is Mike.

20 We have just designed -- and in my
21 opinion, we've set a bad precedence going forward.

22 THE CHAIRMAN: All right. Well, thank

1 you.

2 UNIDENTIFIED: Can you repeat that
3 please?

4 MS. WARREN: Can you repeat it, Mike?
5 And wait for a second, so I can mute. And then, it
6 won't have the feedback.

7 MR. MORAN: All right.

8 MS. WARREN: Go.

9 MR. MORAN: In my opinion, we just set
10 a bad precedence by design by committee. And I'm
11 sorry that we did this.

12 THE CHAIRMAN: Thank you, Mike.

13 MR. SCARINCI: Mike is right -- Mike is
14 right. We voted; we did -- we did it the way we do
15 every coin. And if we're going to start revisiting
16 votes when a handful of people disagree with them,
17 then we're just never going to -- the meetings are
18 never going to end.

19 MR. TUCKER: This is Dennis Tucker.

20 I have to disagree with that. I mean,
21 we have always used the voting system as a tool rather
22 than something that sets policy or -- or cements our

1 recommendations to the Secretary. And we have asked
2 for portfolios to be redesigned before.

3 DR. FULLER: Mr. Chair, I think this is
4 a very -- this is Harcourt Fuller.

5 I think this is a very important moment
6 for the Committee as well as for the public. What
7 Mike said, I think -- and also Donald, I think needs
8 to be addressed, because we want the public to be
9 confident in our process that we are not subverting
10 our process by voting and then change -- and then,
11 over -- overriding that.

12 But I also want to say, on this
13 occasion, I -- I feel strongly on this occasion -- and
14 maybe I'm contradicting myself -- that we should
15 listen to the liaisons. All three liaisons here today
16 do not -- they would rather have a 1 or a 3.

17 And so, I'm kind of -- I would like
18 to -- I feel like on one hand, I want to honor how we
19 voted, for the lack of a better term. But on the
20 other hand, I can see that the liaisons, if I may say
21 so, are not pleased. And I do not know how we resolve
22 that.

1 Sorry I don't have a solution.

2 THE CHAIRMAN: I would like to thank
3 all of the Committee members for their comments on
4 this. And I understand the displeasure with the --
5 with -- with the way that this -- this was handled.
6 But one of the concerns -- thank you.

7 But -- sorry. I'll just turn that off.

8 One of the concerns that I do have with
9 this portfolio particularly, is the complexity with
10 the number of legislative committees, as well as the
11 number of liaisons, and the rest that have weighed in
12 on this particular portfolio. And I do think that in
13 this case, especially the comments that we have heard
14 from our liaisons today, especially, do have to be
15 taken into consideration.

16 And -- and I do feel that, in this case
17 especially, that there -- there has been movement in,
18 perhaps, the right direction in that case. So I know
19 that this was a difficult portfolio, one that I in
20 fact anticipated some difficulty with.

21 But with that said, if there is no
22 further discussion --

1 John.

2 MR. SAUNDERS: I would kind of like to
3 agree with Mike's point, even though it's the opposite
4 of what he did.

5 I think it's -- I don't think this is a
6 precedent. I think it's a special situation, and
7 besides the -- they had two things. One was with the
8 liaisons' point of view. The second thing was Joe
9 Menna saying how he could modify these two designs,
10 during our discussion points, that make this something
11 out of the ordinary.

12 And I certainly don't want to set a
13 precedent of -- of it, but I think, again, this is a
14 special situation.

15 THE CHAIRMAN: All right. Thank you
16 very much.

17 All right. If all the discussion has
18 concluded, let's hope, then I would like to take a
19 moment to express our appreciation again to the
20 liaisons for attending today. Thank you, Linn
21 Cornelius, Celia Belmonte, and Denise Desiderio for
22 your participation.

1 And we will now take a lunch break, and
2 we will return at 2:00 p.m. to continue the rest of
3 today's agenda. Thank you very much.

4 MS. WARREN: Okay. We are now in
5 recess.

6 (Off the record.)

7 MS. WARREN: Okay. It is 2:00 o'clock,
8 and I'm going to hand it over to the CCAC Chair.

9 THE CHAIRMAN: All right. We are back
10 from recess. The next item on the agenda is our
11 review and discussion of the obverse and reverse
12 candidate designs for the 2025 American Liberty
13 24-Karat Gold Coin and Silver Medal.

14 And before I turn it over to April, and
15 Roger Vasquez, and Russ Evans to present the
16 portfolio, I do want to mention something that has
17 been brought to my attention, which is that we do not
18 necessarily have to recommend the same designs,
19 obverse and reverse, for both the silver medal and the
20 gold coin. We can, in fact, have two distinct designs
21 for the coin and for the medal, which would be a break
22 from tradition, but considering the size and

1 complexity of this portfolio, it is something that we
2 might want to consider.

3 So I am happy now, to turn it over to
4 the members of the ODM to present the portfolio.

5 April, if you would, please.

6 MS. STAFFORD: Thank you.

7 The United States Mint launched the
8 American Liberty 24-Karat High Relief Gold Coin and
9 Silver Medal Program in 2015. The Secretary of the
10 Treasury authorized the program based on the Mint's
11 statutory authority to issue gold coins and silver
12 medals. Designs for this biannual program feature
13 modern depictions of liberty on the obverse, and an
14 eagle, American eagle, on the reverse. For 2025, the
15 Mint will issue a 1-ounce 24-karat gold coin, and a
16 .999 fine silver medal.

17 So we'll move through the obverse
18 candidate designs first. Required inscriptions for
19 the gold coin obverse designs are "Liberty," "In God
20 We Trust," and "2025." The corresponding silver medal
21 obverse will have "2025," with the optional
22 inscription of "Liberty."

1 Designs are presented side by side in
2 both their gold coin and silver medal versions.
3 Because many of the obverse designs have corresponding
4 reverse designs, the first number in the name
5 indicates the artist. The second number in the design
6 name, the last one you see, indicates its sequence in
7 the portfolio.

8 As we move through the designs, I will
9 only refer to the design number. Should any committee
10 member want to see an obverse and reverse option
11 together, side by side, please let us know, and we
12 will accommodate that.

13 So moving through the obverses, we'll
14 start with design 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
15 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24,
16 25, 25A, 26, and 27.

17 Moving to the reverse candidate
18 designs, all reverses depict an American eagle.
19 Required inscriptions for the gold coin are, "The
20 United States of America," "E Pluribus Unum," 1-ounce,
21 .999 fine gold, and the denomination \$100.

22 The corresponding silver medal may

1 optionally include the inscription, "United States of
2 America." Again, designs are presented in both their
3 gold coin and silver medal versions.

4 Reverse 1, 2, 3, 4, 5, 6, 7, 8, 9, 11,
5 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and
6 finally 23. That concludes the candidate designs.

7 THE CHAIRMAN: All right. Thank you
8 very much, April.

9 Are there any technical or legal
10 questions from the Committee about this program or the
11 designs for the 2025 American Liberty 24-Karat Gold
12 Coin and Silver Medal before we begin our discussion?

13 Silence.

14 MR. SCARINCI: I --

15 THE CHAIRMAN: Donald, yes.

16 MR. SCARINCI: I heard of one --

17 THE CHAIRMAN: Just a moment.

18 MR. SCARINCI: Oh, I'm sorry. Donald
19 Scarinci.

20 This is bold, and new, and fascinating,
21 and visionary. And I would really, before we all
22 start talking --

1 If, Joe, if you wouldn't mind, kind of
2 giving a preference for, you know, the big picture
3 in -- in your sense. I know you have an artistic
4 vision for, you know -- for, you know, 21st century
5 coinage, and you know, the new. And -- and I wondered
6 if you'd be willing to share that with us, and to give
7 us a little direction, you know, before we all start
8 talking about this portfolio, you know, without that
9 knowledge.

10 MR. MENNA: Well, you're giving me way
11 too much credit, Donald. Thank you for the kindness.

12 This is Joseph Menna. It was the grace
13 that the Office of Design Management and -- and Greg
14 Weinman, the founder of the AIP Program offered me in
15 helping -- expanding outreach to artists from
16 different disciplines than we normally have. And it's
17 always had great artists, but we went out to artists
18 in diff artistic communities.

19 And -- and it's the artists themselves
20 that are driving this. No -- I -- I cannot take any
21 credit for anything that is special about this
22 portfolio other than helping the process with

1 procurement, with legal, with office design management
2 to reach out to street artists, to reach out to
3 lowbrow pop surrealist artists, to reach out to comic
4 book artists, to reach out to tattoo artists.

5 So you have a whole different group of
6 artists, including our traditional artists, who are
7 all awesome as well. It's the biggest range of
8 artistic talent, I think the Mint has ever had.
9 And -- and it reveals itself in this portfolio.
10 That's all I would say.

11 No credit to me though, Donald.
12 Seriously.

13 MR. SCARINCI: Very modest.

14 THE CHAIRMAN: Joe, thank you very much
15 for that insight into the range of artists that have
16 put together this very large portfolio.

17 Do we have any other questions or
18 comments before we begin?

19 All right. Before we begin our
20 consideration, I do want to acknowledge the fact that
21 this is a very, very large portfolio, with 27 obverses
22 and 23 reverses to consider. We will be here all day

1 and night if each of us takes the required time, I
2 would think, to go over all of the designs. So I will
3 ask each of you, please, to try to keep to the five
4 minutes, and to try to highlight those designs that
5 you think work best, and offer any other comments that
6 you might think are appropriate for this rather broad
7 range of material.

8 That said, Donald, let's begin with
9 you.

10 MR. SCARINCI: Oh, it's joyous. So --
11 okay. Where do I even start?

12 I guess, you know, we -- we need to,
13 for this series, and this is -- and this is our
14 series; right? This is the American -- you know, this
15 is the American Liberty Gold. And you know, and I
16 think what we are -- what we -- let's go back to the
17 beginning.

18 What we've tried to do, what we've
19 tried to say is we want to challenge the artists to
20 come up with designs of liberty that are relevant
21 to -- especially to -- to younger people today. And
22 you know, the old concepts of the fasces and the, you

1 know, the shield, those Civil War symbols. You know,
2 we've done the Statue of Liberty, we've done -- we've
3 done all these things. And we've done them, and done
4 them, and done them to the point where, you know, A,
5 it's saturated, and B, they've lost a lot of their
6 emotional impact. They never lose their meaning, but
7 they've lost their emotional impact to -- to a
8 contemporary audience.

9 So the concept of this program is to be
10 bold and creative, and come up with liberty in new,
11 modern ways that we, as, you know, non-artists can't
12 really conceive; right? It requires the artists in
13 the pool, which is -- you know, Joe is very modest. I
14 mean, because it's a team of people, you know, because
15 he is a great artist. And -- and so he, obviously,
16 you know, he's looked around and found, you know,
17 artists that could really give us the type of thing
18 we're looking for.

19 And I think Joe is -- I think Joe is
20 really listening to us when we -- you know, I think
21 we're all rowing this boat in the same direction that
22 we want to come up with new ways to give meaning.

1 So my first point is -- is that, you
2 know, it has to be liberty in a new and modern way.
3 And so, my -- my first overall, you know, commentary
4 of the portfolio is those designs that are still using
5 the torch, you know, the bell, you know, or -- or are
6 taking the Statue of Liberty and doing something else
7 with it, which is kind of interesting in some of
8 these -- in some of these designs, I think we're -- I
9 think we're hitting the mark with new and different
10 here.

11 And one way we might be able to do this
12 is what if we were to use the silver medal to do
13 something that's more earthshaking to the American
14 people; right? You know, as opposed to a 2023 \$100
15 gold coin; right? And so -- so because it's a gold,
16 high-relief series. So that's expensive, you know, it
17 may not sell, you know, and then, the marketing
18 department's going to get all upset because it doesn't
19 sell; right?

20 So I'm not sure, but maybe we do a --
21 one design that's in the series, consistent in the
22 series. Plus, you all -- you all are aware -- if

1 you're not aware, you should be aware, the American
2 Liberty Gold Coin Design is an award-winning series.
3 Virtually, I think -- I think the majority of the
4 coins we've issued in that series have won
5 international awards; right? And they're very highly
6 regarded.

7 So you know, so I'm wondering if we
8 choose a silver coin, and -- and then, also choose a
9 gold coin. Maybe the two of them -- a silver medal.
10 And the medal could be, like, you know, like, a design
11 like -- like 06. You know, I'm attracted to 06. I'm
12 also attracted to 05. I'm attracted to a lot of these
13 coins.

14 So -- but -- but, you know, and then,
15 maybe the gold coin could be something a little more
16 consistent with what we've done up to now, which is
17 maybe something like 24. You know, you've got the --
18 you know, the carving -- carving the stone thing, you
19 know, art -- art being made out -- sculpting the art
20 out of stone. You know, I think that is Michelangelo
21 or Leonardo who did -- who said that.

22 And then, on the reverse of that, you

1 know, we find something -- you know, we find something
2 in the reverse side to go with that. Possibly, you
3 know, a little consistent, you know, with the obverse.
4 And I would assume it's done by the same artist, which
5 would be -- which would be one of the eagles, one of
6 the more traditional-type eagles for the reverse of
7 that. Unless the artist who did the obverse -- unless
8 we talk to the artist who did the obverse -- can
9 maybe --

10 Mike, I know you're cringing over
11 there. I can see you cringing.

12 So -- and then, for the silver one --
13 MR. MORAN: Well, Don, I was waiting
14 for you --

15 MR. SCARINCI: Are you cringing?

16 And then, for the silver one, you know,
17 we -- we, you know, we go for something like 06, you
18 know, with that cool -- you know, with that cool
19 reverse with the lettering, the "United States of
20 America" lettering. No. 23; something like that.

21 You know, I mean, I'm just throwing it
22 out there as -- as, you know, as ideas. There's a lot

1 here to talk about. I don't even know how to approach
2 it; right? So let me -- let me give it to somebody
3 else for now, and we'll come back.

4 THE CHAIRMAN: We'll come back. Yeah.
5 All right, Donald. Thank you very much.

6 Dennis, if you would.

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

8 And thanks, Donald. I think you've
9 really encapsulated things for us. And I -- I like
10 that idea of having two different styles to approach
11 this; one for the gold, one for the silver medal.

12 I'll talk a bit about the different
13 artists. I like the comic book style designs, those
14 of artist 3. They're different, and it would bring a
15 new look to American numismatics. That style has
16 never been done before on U.S. coins, and it would be
17 an interesting clash of media.

18 I love the fresh, urban energy of
19 artist 2. And we've seen some of this graffiti style
20 in recent motifs in lettering. For example, the
21 portfolio for 2024 Olympic Games Handover Medal.

22 In my opinion, this style needs to be

1 on a U.S. coin or a National Medal at some point. My
2 hesitation here with artist 2, design 2, is this.
3 The -- and Donald talked a bit about this. The style
4 is fresh, but the Statue of Liberty theme is tired.
5 So I'm -- I'm torn because the art is very strong.
6 Does the overly familiar subject matter weaken the
7 strong art, or is that actually the perfect marriage
8 of old and new? That's a good question for me; I
9 don't know the answer.

10 Artist 5, I think, is onto something
11 with the dandelions carried on the wind, and
12 flourishing under stress. The art here is compelling,
13 and the use of the medium is perfect, telling a story
14 across two sides of the coin or the medal.

15 Artist 6 has the start of an excellent
16 coin with the sunflower and the bee. I'd like to see
17 that paired with a reverse that does the art justice,
18 and takes it home the way artist 5 does with the
19 dandelions.

20 Artist 6's swirling eagle reverse,
21 which is reverse 12, is amazing. And it -- it reminds
22 me of an eastern, or Asian dragon. It's very active,

1 and I want to see that on a medal or coin at some
2 point.

3 Artist 8. My remarks to artist 8 would
4 be, "Keep at this." I like your use of textures, and
5 patterns, and motion in your obverses.

6 MS. STAFFORD: Can we -- I'm sorry.

7 May I ask, is it appropriate if we
8 concentrate on one design at a time? Would that --
9 okay, so can we take away the doubles?

10 And can we decide on a convention, just
11 for the discussion, whether we refer to the design
12 number or the artist number? Only because I think it
13 is -- can be confusing. I know when I read through
14 them, I used the design number, but --

15 MR. TUCKER: Oh.

16 MS. STAFFORD: -- we're also
17 fine -- we're also fine to use artist number. I just
18 want to make sure that as we're flipping, we're
19 matching. So is there a preference?

20 MR. TUCKER: Well, I -- I -- as I went
21 through the designs and made my notes, I was thinking
22 of them in terms of the artist. So I'm --

1 MS. STAFFORD: The -- okay. So just
2 for everyone's reference, the artist is the first
3 number you see in the design.

4 MR. TUCKER: Yeah.

5 MS. STAFFORD: Okay, thank you.

6 MR. TUCKER: So artist 8 is the one
7 with Lady Liberty, whose robe has evolved into old,
8 abstract patterns -- there we are. I -- I like that
9 use of textures, and patterns, and motion. I don't
10 think that these are the strongest work for the
11 numismatic canvas, but I do want to see some more
12 along these lines. And artist 8 was 15 and 16 for the
13 obverse designs.

14 Artist 12, I think we've seen before.
15 That would be designs 21, 22, 23 for the obverse.
16 Artist 12 has created some outstanding work that
17 harkens back to traditional numismatic motifs, like
18 the French Sower, or Adolph Weinman's "Walking
19 Liberty," but crafted with fresh eyes and a modern
20 touch.

21 But I think we've seen these before --
22 I think we've seen some -- some of this work in other

1 portfolios. There's a -- there's old-fashioned
2 symbolism, but it's given with new energy and life,
3 not to mention books and kids. I'm a book publisher,
4 and I have an 8-year-old daughter, Ava. So there's a
5 lot in this that's very appealing to me.

6 Artist 12 is the creator of my favorite
7 design in this portfolio. And maybe -- maybe I should
8 modify that and say, for the gold. You know, if we're
9 looking at these two different approaches. My
10 personal recommendation for the 2025 program for the
11 gold, would be obverse 25, which is the Wild American
12 Bison.

13 The style reminds me of Beth Zaiken's
14 2021 design for same American Liberty Program. Her
15 American Mustang was an international award winner.
16 It was featured on the cover of the Red Book.

17 And this American Bison has the same
18 exciting energy and the same uniquely American
19 symbolism. The American Bison is known to every coin
20 collector as the animal on the Buffalo Nickel, of
21 course, and no other country could use this design to
22 symbolize liberty. This is as American as it gets.

1 Quickly, to summarize; I apologize for
2 taking so long. Artist 12's eagle reverses are
3 exquisite.

4 And, April, I'll have you scroll to
5 them. Reverse 19, to me, is the strongest. In
6 American numismatics, there's a long tradition of
7 combining olive branches with arrows to symbolize
8 peace and military strength. But we've never seen
9 them combined in this way with a nest built out of
10 both. To me, this is outstanding.

11 The inclusion of an eaglet brings up
12 all the wonderful symbolism of Miley Frost's Family of
13 Eagles on the American Gold Eagle bullion coins, so
14 there's another connection to tradition.

15 So in my opinion, for the gold, artist
16 12's obverse 25 and reverse 19 make a winning
17 combination. For the silver, we can get the more
18 experimental -- maybe something like the -- the
19 graffiti-style, of artist 2's obverse 2. But that's a
20 bigger discussion --

21 THE CHAIRMAN: All right. Dennis,
22 thank you very much.

1 John, if you would.

2 MR. SAUNDERS: John Saunders here.

3 For the obverse design, Dennis just
4 stole a lot of my thunder. I -- there was only one I
5 really liked there. It's the 25C, artist 12. I don't
6 think breaking the fence in the next one adds
7 anything. I think it actually detracts. I mean, that
8 was hands-on favorite.

9 I'll make a couple comments about some
10 of the others real quick. I didn't like the
11 expression; it looks very much too harsh for No. 1.
12 I'm going to talk about design numbers here, rather
13 than artist numbers.

14 No. 2, I liked the graffiti look. I
15 didn't quite like Madam Liberty's jaw, but I wouldn't
16 mind seeing 2 on a silver dollar. I didn't -- it was
17 separate.

18 3 and 4, I didn't get completely. I
19 didn't like 5; it looked like an Egyptian pharaoh, or
20 "pharaohess," holding the thing.

21 I like 6. 7 was okay. Both 6 and 7,
22 the jaw of Liberty seems awfully wide. I liked 9. It

1 is a Liberty Bell, but I still like it. I thought 10
2 and 11 were kind of cute. 12, sunflower; I'm not sure
3 that's symbolizes liberty, but it's -- it was a cool
4 design. I liked it.

5 I liked 13 okay. 14, I really liked
6 the design. Again, I'm not sure it symbolizes
7 liberty, having an -- an oak leaf there, with the
8 acorn. But it -- I like the design.

9 The next two, I didn't particularly
10 like. Going onto the next page, 17. It was okay.
11 18, I didn't really get. 19 is kind of -- kind of
12 traditional, but I kind of like 19 and 20. I don't
13 know how it would come out in coin. And I liked 22.
14 24 was okay, but in my mind, 25 just wins. I didn't
15 like the, kind of, taught, drawn face of 26 and 27 for
16 Ms. Liberty.

17 In terms of reverses, if you were going
18 with the obverse 2, the -- the 23, the eagle with the
19 interesting letters looked nice. But again, going
20 through some comments on -- I didn't really
21 particularly like 1 or 2. 3 and 4 look too much like
22 German coins to me. 5, I don't particularly like.

1 didn't like. 6, it looks like the eagle's going
2 straight into the ground, like a plane that's
3 crashing. I didn't like that at all.

4 7 or 8 are kind of Germanic again, but
5 okay. 9 was kind of okay. 10, I liked. 12 is --
6 once you see what it is, it's kind of neat. 13 was
7 one of my favorites. It's kind of traditional. I
8 think my favorite is 14 though. I like the soaring
9 eagle. So I -- I think hugely, if we went with the
10 buffalo, I would like the soaring eagle reverse of 14.

11 15's nice. 16's okay. I don't really
12 get 17. 18 looks too much like Mexico. I mean,
13 it's -- it's, you know, the Mexican eagle holding the
14 snake there. The eagle -- so that was out for me. 19
15 was okay. I didn't get turned on as much as Dennis
16 did.

17 20 was okay. 21, I like. 22, I think
18 the eagle's head gets lost in its wings, so I didn't
19 like that particularly. And 23 was okay, but my
20 favorite was 14.

21 THE CHAIRMAN: All right. Thank you
22 very much, John.

1 Dr. Harcourt Fuller.

2 DR. FULLER: Thank you. This is
3 Harcourt Fuller.

4 First of all, this is a really great
5 portfolio. I do like the boldness, and I do like the
6 inclusivity. I like the fact -- I like the diversity
7 of the artist pool. I think it's really, really
8 great. And I think my colleagues have already said a
9 lot of things that I wanted to say, but let me just
10 start with obverse 2.

11 I think it's -- it's about time, and
12 it's really great to see a graffiti lettering, if you
13 will, you know, on -- on a coin. I -- I'm not a big
14 fan of the rigidness of Liberty's face. It looks like
15 a tin -- you know, like, a tin -- tin person type of
16 design. But I -- that's probably my favorite on the
17 obverse as far as the Liberty is concerned.

18 And then, I really liked 11. Yes, I
19 think it's really cool from -- yeah, just -- I like --
20 I mean, that -- is that a wave? Let me just double
21 check that. I want to just -- yeah. Yeah, I -- I
22 liked 11.

1 I really like 12. I do see Liberty in
2 12. You know, when I look at a sunflower, it just
3 opens up. It's -- it's freedom, it's inviting, and
4 it's -- it's, you know, not how you would typically
5 see Liberty, of course, depicted; so I really like
6 that. Children also love sunflowers in my opinion, so
7 it's always good.

8 And then, if we could go to -- I really
9 like 24. It's almost as if Lady Liberty is sculpting
10 herself out of, you know, the rock. And I think it's
11 a really unique design. All right. And then, 25 --
12 25C, and -- yeah. I -- I -- that's one of my favorite
13 designs as well. It's very bold. Yeah.

14 On the reverses, let's go with 1. I
15 want to see 1 again. I don't know. For some reason,
16 this reminds of a fighter jet coming in guns blazing.
17 But that's kind of what I see when I see that, so I
18 kind of like that.

19 And then, if we go with 8; did you say
20 it looked Germanic?

21 MR. SAUNDERS: I think -- I think at
22 the two above, these -- these four look Germanic.

1 DR. FULLER: Germanic, yeah. I do kind
2 of like -- like those in a sense. And then, let me
3 see. I'm going to wrap up real quickly.

4 The 13C is a winner for me. I -- I
5 mean, I -- even though it's kind of classic, but I
6 just like the fact that you have this focused gaze.
7 So I like that.

8 Now, I'll stop right there.
9 Congratulations to the artists.

10 THE CHAIRMAN: Thank you very much, Dr.
11 Fuller.

12 Kellen Hoard.

13 MR. HOARD: Well, thank you.

14 I really like this array of designs.
15 Whatever the Mint was doing with selecting artists,
16 they did it right. Keep doing it.

17 I was drawn, really, to 2. You know, I
18 think that is, I really -- to answer Dennis's question
19 about whether you can marry old and new, I think the
20 answer's "yes" with the design. And the reason why I
21 say that is over the last week, I've asked, generally,
22 about 30 people under 25, like, "What does liberty

1 look like to you in a modern context?"

2 And a plurality said the Statue of
3 Liberty was what came to mind for them, still, as what
4 they envision liberty to look like and what it should
5 look like furthermore. But at the same time, a lot of
6 them thought, "The Statue of Liberty is what I think
7 of, but is it still relevant today?" Is there -- does
8 liberty represent -- transcend, kind of, modern
9 American culture? And I think this coin answers that
10 question; yes.

11 In that graffiti is an American art
12 from that has -- that transcends into modern culture,
13 it still kind of captures some of those older values
14 back in the 1880s when this was sent over -- 1870s, I
15 guess. So I really think this does marry those two,
16 and I think it's a neat, eye-catching design that I
17 would like to see -- I'll vote for.

18 I also -- even though it's really -- I
19 didn't feel it was a modern -- I really like 1 as
20 well, for the obverse. I don't think that one got
21 enough -- it's a beautiful design; it has artistic
22 merit. I'm not sure I will vote for it 'cause I don't

1 think it's necessarily modern in the way we're going
2 for. But if you want, kind of, if we're trying to
3 dissect the gold and silver, and you want, kind of,
4 a more of a classical gold one, I think 1 should be
5 considered.

6 I also wanted to raise 22, which I
7 think has already been touched on. 22; really -- I
8 know we've seen this design before. I think it's been
9 on -- but I think this is the time and the place for
10 it. We've seen other portfolios; it hadn't quite fit
11 with those portfolios, but this one it absolutely
12 does. And again, I'd like to see that on either the
13 gold, or silver, or both.

14 So address a couple -- for 24, I don't
15 think we should do 24. At least for me, I just
16 disagree with the premise. It's not even a design
17 thing. Liberty is not self-perpetuation. People have
18 to perpetuate it; she's not carving herself out.
19 That's the work of Americans, and so, I think that
20 just sends the wrong message.

21 And on the bison design, I forget the
22 number on that one. That was 25. I would also opt

1 against the bison for two reasons. One, if we're
2 talking about motif, that, I feel has been done a lot.
3 The bison is, I think, one that has been, perhaps
4 overdone, including on, you know, nickels, and of
5 multiple kind.

6 And also, I just feel like it's a lot
7 of similarity to the 2021 coin with the bucking
8 bronco. It feels like another iconic American animal.
9 It's kind of bucking in place. We have so many other
10 options, even though it's a neat design. We should
11 take advantage of one that's more distinct.

12 And the reverse, 11 was one that stood
13 out. So 11 was one that stood out. I just really
14 liked the, kind of, the hyperrealism. I don't love
15 the dandelion on the other side, but I like, kind of,
16 the swirling aesthetic here. I think it -- it's
17 simple, but complex at the same time. So I would vote
18 that one.

19 And then, 12 as well. I was looking at
20 12 in my dorm last night, and my roommate came by.
21 And he says, "That's the most badass coin design I've
22 ever seen in my life." And he's not a coin collector,

1 but he -- he's like, "I would buy that," basically.
2 Especially if there's -- I mean, he's not going to pay
3 for a gold, but he'll buy the silver. He was very
4 excited about that.

5 He had never seen an eagle like that
6 before. We have a lot of story eagles; we do a lot of
7 eagles standing. What he's not seen, an eagle that
8 way. He was so excited about that, that I have to
9 raise that. And I will vote for that, 'cause I had
10 never seen a person my age who didn't collect coins to
11 be that excited about a coin design. And so, I think
12 that's a bit -- somewhat indicative of the view of the
13 public. That's it from me.

14 THE CHAIRMAN: Kellen, thank you very
15 much.

16 Dr. Christopher Capozzola, please.

17 DR. CAPOZZOLA: All right. Thank you
18 to the Committee, to the artists, to the people in the
19 Committee who went before me for tackling this big
20 job. There's a lot, and so I will try not to repeat
21 too much. Also thanks to whoever it was who gave me
22 the excuse to watch bison videos over the last couple

1 of weeks. In case you were wondering, yes, they do
2 jump, and quite impressively. Watch that in your
3 spare time.

4 All right. I'm going to be referring
5 to design numbers, not to artist numbers. And so, for
6 me, the one that actually -- I do actually like a
7 great deal and that has stuck with me the longest, is
8 24. And you know, which several people have talked to
9 both pro and con along the way. But I do like the,
10 kind of, the way Liberty, as her own -- her own
11 author. A modern depiction of a very classic
12 technique. That is one that I liked.

13 In a very different way, I also really
14 liked No. 2. And again, after bringing the -- this
15 visual aesthetic and tradition into -- into our
16 coinage, and in a way that is both modern and
17 traditional at the same time.

18 I think that the -- I liked the design
19 of 25, the bison, but I think I share, actually,
20 Kellen's concern that we -- the bucking bronco looks
21 an awful lot like this, and that this may not
22 necessarily add much to the series overall.

1 Just to flag a few other ones that I
2 did like; 8 and 9. Both -- both have an energy, and a
3 movement, and -- and an engagement with -- with the
4 person holding it in their hand, I presume coming
5 forward to, but with some very traditional elements.

6 And then, I will say, just a little bit
7 of something for No. 15, which is a very unusual
8 design. I think this fits in my category of shoot for
9 the moon, if you play hearts. That's where you try so
10 much and try so hard that you -- maybe you win the
11 whole thing, and -- and maybe you don't win at all.
12 And I don't know if this is a winner, but I absolutely
13 appreciate the effort, and I love the thinking behind
14 that one.

15 And onto the reverses. I think my
16 reverses may not necessarily match my obverses. But I
17 thought 12, and 12A-C is just really, as others have
18 said, truly remarkable, and something that -- that we
19 need to -- to find a way to put on -- on our coins and
20 medals. And I also thought that 8C, which I think has
21 not been much discussed. Although, I think maybe one
22 other person addressed this one. I really like the

1 way that this used the frame and used the, kind of,
2 creative, visual aesthetic. And that that makes this
3 eagle particularly fresh. And this one, less German
4 than maybe some of the others that people have
5 discussed.

6 And with that, I think I'll just cede
7 the rest of my time for future conversation.

8 THE CHAIRMAN: Thank you very much,
9 Chris.

10 Annelisa Purdie.

11 MS. PURDIE: Thank you, Mr. Chairman.
12 This is Annelisa Purdie.

13 I also want to express my extreme
14 admiration for these designs. Reading each of the
15 designers' bios, and thinking about their process, I
16 would love to sit in a room with each of them, and
17 just pick their brains about how they came up with
18 these. Because it's clear that liberty still means
19 something to them, and it's shown in the way that they
20 expressed their artwork.

21 I'm also going to err on the side of
22 brevity, so I will simply go with the ones that stood

1 out for me the most, by design number. As a New
2 Yorker, I love No. 2. Graffiti is a legitimate
3 artform. Let that go on the record. And I love the
4 way that Lady Liberty is reworked here to show -- to
5 reach out to those who do have a perception of liberty
6 that also matches with an art form that is important
7 to them, that they love.

8 In terms of spacing, it possibly could
9 use some work. Because of the graffiti style of
10 lettering, it tends to be large, but I think this
11 would be a really effective way of reaching out to
12 those who love both, and would like to see a
13 representation of both.

14 Design 12 is amazing in terms of the
15 detail. Very Isaac Watts; "How doth the little busy
16 bee. Improve each shining hour." I love it. I love
17 the way that it shows the patience of Liberty. It
18 evokes that feeling of patience, and the process of
19 working behind the scenes. I'm not sure that that
20 would stand out immediately to the viewer at once, but
21 this is definitely something that does evoke that
22 feeling, and does it well.

1 25 is one of my favorites. I think
2 this may be the first time that we do see a leaping
3 bison on the coins. And one of the reasons why some
4 may feel that this has been overdone, which is
5 understandable, is because of the staid position of
6 the bison, as we usually see them on coins. I love
7 that he/she is in action, is reaching through, is in
8 their natural habitat. And it's still something
9 that's enduring that touches a lot of coin collectors.
10 And I think that animal lovers as well, and those
11 lovers of the old west would enjoy this two.

12 All-time favorite would have to be 22.
13 Even before reading the description of the process
14 behind making this design, I think it was conveyed
15 excellently. I feel that it does an excellent job of
16 not only drawing the viewer in, but reminding everyone
17 about the importance of liberty between generations,
18 and how it's often fought for in that way.

19 For 15, I also would put this into
20 something that warrants -- warrants merit. I like the
21 concept, as I understood the description of the
22 concept of representing the turrets of Lady Liberty's

1 dress. I'm not sure that it's executed that well on
2 the coin. I think it's a perspective issue as well,
3 because she's far back from the viewer. With
4 tweaking, I don't know, but there's still something
5 about this that caught my interest that has some
6 potential there.

7 Okay. In terms of the reverse designs,
8 19 was the -- my top pick, my favorite. I love the
9 idea of the eagle feeding her eaglet, and symbolically
10 nurturing the next generation of liberty. And the
11 detail works well. There's not too much crowding,
12 which is always a concern of mine.

13 And my second favorite reverse is No.
14 17. I like that this is more motif-centric versus
15 symbols-image-centric, save for the eagle in the
16 middle. I think that the spacing of the letters works
17 very well, and the fact that it's hearkening back to
18 some of these older designs, coin designs, also works
19 well too. Very Gilded Age while still being modern.
20 And this is something that was enjoyable to see.

21 Okay. And that will be all for me.
22 Thank you.

1 THE CHAIRMAN: All right. Thank you,
2 Annelisa.

3 Mike Moran, if you would, please.

4 MR. MORAN: Okay. I'm here. Can you
5 hear me?

6 THE CHAIRMAN: Sure can.

7 MR. MORAN: Can you hear me?

8 MS. WARREN: Yes.

9 UNIDENTIFIED SPEAKER: Yes.

10 MR. MORAN: Okay. Well, I listened to
11 Kellen start it off, and I thought, "Oh, he and I are
12 on different planets." I typically start off about
13 how I like No. 2; I don't. It's not necessarily the
14 graffiti, I just don't like the design. We're going
15 to get some closure here before we're done, Kellen.

16 Going through these, I also want to
17 endorse what Donald said about silver versus gold in
18 different designs. That caught me by surprise that we
19 could do that. We certainly can, and it makes some
20 sense. They're marketed to two different classes of
21 coin collectors. And being a little bit more risque
22 and avant-garde with -- in selection, like, No. 6 --

1 and I'm going by numbers, April, not by the artists --
2 with the dove, and -- and the stylized Liberty, that's
3 not bad at all. But it's not going to get my vote on
4 the on the -- coin.

5 I also like No. 8. There's really no
6 excuse for that. I mean, it's -- it looks almost like
7 a Disney character, but it -- I like the torch down
8 there, and I like the fact that there's a glide motion
9 there with the scarf, or the cloak, the wrap, and her
10 hand drawn back, and one drawn forward. I would've
11 liked for a more realistic face on that one. It won't
12 get much in the way of votes from me.

13 My real favorite is the sunflowers.
14 And they're well modeled, but -- that's No. 12 -- but
15 it's more than that. It's its symbolism behind that.
16 It's the bee that pollinates, and then the seeds that
17 go forth and sprout up, and -- and create more of --
18 of the symbol of liberty. I don't think you can get
19 any better than that. Sometimes, we ought to look to
20 nature instead of our own human form for liberty. And
21 I think in this case, it's probably my favorite of the
22 portfolio on the obverse.

1 The second favorite, I'm always a
2 sucker for this, is 24. Liberty is -- she -- it
3 completes the thought that it is constantly changing.
4 It's constantly reforming itself. I like the idea of
5 chiseling out the image of liberty out of a block of
6 granite, marble, what have you here, rock. And I
7 think that's good.

8 I'm going to get on the side of the
9 people that say too many buffalos. I don't care, the
10 leaping, or flying, or what have you. We've done
11 buffalos on the State quarter, we've done them on
12 medals, we've done them on our nickel. And I'm -- I
13 just won't go there.

14 On the reverses, I liked -- I get to it
15 here -- 12. Not that these -- it's not, I would say,
16 anatomically correct, but it's close enough. And I
17 like the fact that the -- the head and shoulders of
18 the eagle are wrapped in the -- of the feathers and
19 the wing.

20 And -- yeah, 12. That's not my 12.
21 There -- one back. There we go.

22 I like the idea that the feathers are

1 there, and it -- it really makes a nice design and
2 a -- circumference to -- and compliments the
3 circumference of the coin. I don't need an eagle
4 head. We've got the -- coin, we've done soaring
5 eagles. I'm not into the traditional design. I'm not
6 into the -- looks like the eagle with a snake, but
7 it's really chains We've done eagles in nest. We did
8 not --

9 And this is where Kellen and I are in
10 agreement. It's my favorite of the portfolio. That's
11 No. 23. I love it. It's a good design. The font's
12 great, I like the way it -- it changes it's -- it's
13 size. But I -- I think it incused around the -- it's
14 going to look really great. It's going to get my
15 vote.

16 There you have it, Peter.

17 THE CHAIRMAN: Mike, thank you very
18 much.

19 Art, if you would, please.

20 MR. BERNSTEIN: This is Art Bernstein,
21 and I will use the design numbers to give some
22 comments about designs I liked, and a few that I

1 didn't like.

2 Design 1 on the obverse, I thought was
3 traditional and elegant, and will get some points from
4 me.

5 Design No. 2, I was about to admit that
6 I was a minority of one. I think I'm now a minority
7 of two that doesn't like the graffiti. And I had
8 my -- I got a pretty good scolding when we talked
9 about this on the Paris Medal. I understand that
10 graffiti is an artform, but I'm a member of this
11 committee representing the general public, and I think
12 there are elements in the general public that see --
13 still see graffiti as a criminal activity, that they
14 see in terms of property damage, and I do not believe
15 we should be celebrating graffiti. And I recognize
16 that's a minority opinion.

17 Design 3, I thought -- I wasn't making
18 connections between butterflies and liberty, and I
19 thought those designs were a little too busy.

20 Design 5, to me, was eye-popping. And
21 I mean that in a positive way. I -- I just found
22 myself drawn to it. It was so unusual. Yes, it has a

1 certain Egyptian flavor to it, it has a certain art
2 deco flavor to it, and it just -- just really caught
3 my eye, and I think it would be a fantastic design.

4 Continuing on, the design with the
5 Liberty Bell on 09, to me, a very action-oriented
6 coin. It just cried out, "let freedom ring," and I
7 almost felt like the coin was making a sound.

8 Design 13; fairly simple, fairly
9 elegant. But to me, the torch was too closely similar
10 to an ice cream cone. The next design, 14, with the
11 oak leaf, I don't think anyone mentioned what was
12 mentioned in the text, which was this design was also
13 meant to mirror the Statue of Liberty with the
14 outstretched arm, and the head being the acorn. And I
15 thought that was very clever.

16 Design No. 18; I don't recall any
17 comments on this one. And to me, I thought it was a
18 very traditional look, and for me, hearkened back to
19 the Flowing Hair dollar from ancient times, and I just
20 thought it was a modern take on that and the -- tree.

21 I liked all three of the designs
22 featuring Liberty walking with a daughter, or with a

1 young woman, or without a young woman. I thought all
2 three of those designs are worthy of our
3 consideration. And that was it for the obverses.

4 On the reverses, design reverse 1 and
5 2, both of those I found -- just found them sort of
6 scary. And I liked design liked 4, to me was very
7 modern, and I think would tie-in very well with that
8 eye-popping Egyptian design that I liked.

9 Again, on the reverses, design 16. To
10 me, this looked like the U.S. Postal Service symbol.
11 And so, I did not support that one. And that
12 concludes my comments. Thank you.

13 THE CHAIRMAN: All right, Art. Thank
14 you very much.

15 For my own comments, I'm going to refer
16 by artist number. Beginning with artist No. 1, the
17 design of obverse 1 and reverse 1, I felt compelling,
18 obviously traditional, but we're seeing some things
19 here that we've never seen before with Liberty.
20 Namely, on the obverse, Liberty clutching a fist full
21 of arrows, which my understanding of the symbolism
22 would be much more marshal, than peaceful. I found

1 that, you know, really rather interesting, and
2 obviously pairs well with the aggressive eagle on the
3 obverse.

4 I really find these designs interesting
5 and compelling. I don't necessarily think that these
6 should be the designs recommended by the Committee,
7 but I certainly will be giving some score to these.

8 The artist No. 2 with the graffiti take
9 on the Statue of Liberty; Statue of Liberty is
10 something I know well, since I pass by her twice a day
11 on my way from Staten Island, where I live, to
12 Manhattan, where I work, and back home again. I still
13 am drawn to her. And I do find myself, especially on
14 evenings, sitting outside, when the weather permits,
15 and really enjoying the view of the statue.

16 And I'm not alone, because I'm usually
17 sharing that deck with hundreds of other people,
18 tourists and others, who are crowding both the ferry,
19 as well as the other ferries that take them to the
20 island to see the statue. So the statue still clearly
21 resonates with a lot of people in this country as a
22 depiction of liberty.

1 And this take on the Statue of Liberty,
2 I think, is in many ways, really quite appropriate.
3 Not only for its setting in New York, where there is a
4 lot of street art and graffiti, but also just for the
5 very modern take on this depiction.

6 I was really drawn, as well, to the
7 work of artists No. 5, 6, and 8. They three who
8 turned to the natural world to find expressions of
9 liberty.

10 No. -- artist No. 5, with the dandelion
11 obverse and reverse, I really found these to be lovely
12 designs, as well as the design of the sunflower, by
13 artist No. 6, and the oak, by artist No. 8. My
14 concern with these three designs, however, is just the
15 symbolism and expression of liberty not necessarily
16 being as impactful as I might think they might be with
17 some of the other representations. Again, I find
18 these really compelling and lovely designs, but I'm
19 just not sure if the concept of liberty is being
20 expressed as well as it could be.

21 Artist No. 12, with the mom and
22 daughter walking, is a design that I came back to

1 again and again. I find that design --

2 Yes, that one.

3 Really just, somehow, emotionally
4 engaging, and I really liked this design. And it is a
5 depiction of Liberty as, essentially, an everyday
6 woman walking with her daughter, which is a depiction
7 which we really have never seen before. Liberty has
8 always been allegorical, either with a fistful of oak
9 branches, or olive branches, or in this earlier case, a
10 fistful of arrows. But here, this image, I really
11 find touching.

12 And as Kellen noted, it is one that
13 we've seen before in various other guises, but perhaps
14 this is the time and the place, finally, for it.
15 Artist No. 12's bison, I also found really quite
16 compelling as well, but as others have expressed,
17 perhaps we've seen a little bit too many bison, as
18 well as too many -- or at least, a -- a reference, in
19 some ways, to the earlier bronco design that we did a
20 few years ago.

21 The corresponding reverses; again, the
22 reverse by artist No. 6, the swirling wings, I really

1 quite love as well.

2 That one, yes.

3 I -- I think this is, just, dynamic,
4 and something that we have never seen before. And I
5 really do hope we can find a place for this reverse on
6 one of the -- either the coin or the medal, this
7 afternoon.

8 That's all I've got to say about all of
9 that. Are there any other further comments or
10 questions?

11 Harcourt. Yes, please.

12 DR. FULLER: Yes. Do I need a mic?

13 THE CHAIRMAN: Yes.

14 DR. FULLER: Hi. This is Harcourt
15 Fuller. I think that when you open -- when you invite
16 diverse designers, creators, we're going to get things
17 that are not -- not traditional. And if that's the
18 aim, right, where we are inviting tattoo artists,
19 comic book artists, graffiti artists, street artists,
20 I think that that means that -- I mean, a lot of these
21 are things that, I think, at one point or another,
22 might have been considered -- I don't want to speak

1 out of turn, but criminal. Or what's the word --
2 what's the word I'm looking for?

3 Delinquent -- no, not that. Well,
4 yeah. That, disruptive, et cetera, et cetera. And
5 so, I want to go back to the point of graffiti. A lot
6 of things that started out as rebellious, or even
7 criminal, or you know, I mean, you could look at rock
8 and roll, you could look at whatever you think about
9 hip-hop, you could look at the foundation of the
10 United States, breaking away from, you know, Great
11 Britain --

12 UNIDENTIFIED SPEAKER: -- criminal
13 designs.

14 DR. FULLER: Right. Well, it's
15 criminal, and now, has become normalized. So I don't
16 think we can always look at -- there's a saying, "It's
17 not where you start, it's where you end up." And so,
18 I'm saying all that to say that I -- graffiti is a
19 much celebrated artform when you go to Paris, you go
20 to wherever. Again, like rock and roll, hip-hop.
21 Again, whatever you -- we might think about these art
22 forms, they are consumed and respected globally, so I

1 just want to make a case again, for No. 2 as a
2 legitimate and respected artform that is deserving of
3 being on a coin, if -- if that's the decision. Thank
4 you.

5 THE CHAIRMAN: Harcourt, thank you very
6 much.

7 John, if you would.

8 MR. SAUNDERS: I think before we rate
9 these things, we have to make a decision whether we're
10 going to rate a separate design to the gold and the
11 silver, in the event that we could, but I don't think
12 it's a bad idea. So I -- I would actually make a
13 motion that we do that. And that we each, I think,
14 for merit, if we vote for it either way, we do -- we
15 create a new column beside there -- beside the other
16 medal.

17 THE CHAIRMAN: What -- what I would
18 recommend in this case, is that we score first, and
19 then see what obverse and reverses come out of the
20 scoring as top preferences. And then, we could have
21 this discussion to try to place one or the other on
22 either the gold or the silver. Would that be okay

1 with you?

2 MR. SAUNDERS: It's however you want to
3 do it, is fine.

4 THE CHAIRMAN: Okay. Did you --

5 MS. WARREN: Chairman, Joe Menna has
6 his hand up -- long time.

7 THE CHAIRMAN: I'm sorry. Who?

8 UNIDENTIFIED SPEAKER: Joe.

9 THE CHAIRMAN: Oh --

10 UNIDENTIFIED SPEAKER: Joe.

11 THE CHAIRMAN: Oh, Joe. Yeah. Sorry,
12 Joe. I can't see it behind that.

13 MR. MENNA: Mr. Chairman, this is
14 Joseph Menna. I'm going to kind of give a little
15 exposition in line with what Dr. Fuller said. Think
16 about graffiti's origins in ancient Rome, or not
17 origins, but most famous beginnings as a way for the
18 disenfranchised to voice their -- their discontent.

19 And in the inner cities in the United
20 States of America, yes, the sense with it is that it
21 is criminal, but oftentimes it's the only means of
22 expression or outlet that people who are profoundly

1 disenfranchised have. That's graffiti; that's
2 tagging. What evolved from that is something called
3 street art, which is different, and is not illegal.

4 It is practiced around the world, as
5 Dr. Fuller said. But most of the kind of street art
6 that is popular today, the biggest artists in the
7 world who practice it, it's all commissioned. In
8 fact, the CIA -- the CIA Building just commissioned
9 the street artist named Tristan Eaton on the inside of
10 the headquarters. I don't think anybody's supposed to
11 know this, but he told me he's doing it.

12 Anyway, I -- I totally respect
13 everybody's; I'm not trying to invalidate anyone's
14 opinion, but street art is distinct from graffiti.
15 And what you're seeing here on No. 2 is street art.
16 And I'm -- advocating for the coin, or any other coin
17 that may present it, is being presented here legally
18 and -- and not in a criminal way. But -- so sorry
19 about that. Thanks.

20 THE CHAIRMAN: Not a problem. Thank
21 you, Joe.

22 Kellen, I believe you had your hand

1 raised?

2 MR. HOARD: No, it was -- the same
3 thing as you, just --

4 THE CHAIRMAN: Okay.
5 Donald.

6 MR. WEINMAN: Before Joe jumped in. I
7 think I agree. It'd be useful to us to score it. And
8 then, maybe it would also be useful for us, possibly,
9 to make recommendations both ways.

10 THE CHAIRMAN: Right.

11 MR. WEINMAN: Both a view -- a design
12 that could be on the gold and the silver, as well as
13 designs that -- that could be on each coin. I think
14 it -- it provides us the most information.

15 THE CHAIRMAN: All right. Thank you
16 for that clarity.

17 Donald.

18 MR. SCARINCI: So before we continue, I
19 just want to tell you all how proud I am of you. I
20 think, you know, I was very nervous coming in here
21 today, you know, 'cause I didn't know what everybody
22 was going to think, how you were going to feel about

1 this, and I've been waiting for this for years.

2 And -- and Joe, you got it; you nailed
3 it. And these are -- I think there's some artists
4 here that I definitely think we need to see more from
5 them, particularly artist No. 2. You know, maybe --
6 maybe we can do a -- you know, if it's a -- 'cause we
7 don't -- we don't have to make decisions today; right?
8 I mean, I don't know that we have to score these
9 today.

10 If we don't, if we could see more from
11 No. 2, you know, maybe, you know, with an obverse and
12 a reverse for a silver coin, and introduce the
13 American people to this. You know, and -- and to --
14 and to this art. And yeah, street art's a big thing.
15 I mean, I actually take pictures of street art. I
16 have a nice collection of pictures of street art. You
17 know, it's -- it's from everywhere from Durham to New
18 York. So it's just fun -- it's just fun. It's good,
19 it speaks, it's emotive, it creates energy.

20 I like the -- I like artists No. 2, No.
21 3, No. 5, No. 6, No. 8, and No. 12, is -- is, you
22 know, is you know, beckoned to the traditional. And

1 if I were to -- if -- if we were to go in a
2 traditional way for the gold coin, I would strongly --
3 I would strongly suggest, 'cause I'm hearing what
4 everybody's saying about the buffalo. I don't know
5 that a buffalo jumps; maybe it does.

6 MULTIPLE SPEAKERS: It does.

7 UNIDENTIFIED SPEAKER: They jump.

8 MR. SCARINCI: It does? I'm from New
9 York, so I don't see buffalo, except in a zoo, and
10 they're always laying down. And you know, but -- but
11 I like -- I -- I really do like the combination of
12 what artist 12 did, the combination of 24C, as an
13 obverse, which is America inventing, and reinventing,
14 and making itself.

15 And then -- and then, a combination
16 with -- with reverse -- reverse 19, which is -- which
17 has this -- which has the eagle clasping a broken
18 chain. You know, it's -- like, kind of, freedom. You
19 know, it's like the eagle -- it's just America, you
20 know -- you know, it's the freedom. And -- and so, I
21 think the combination of those two would make a nice
22 gold traditional-style medal. But having said that,

1 and having been the one who said maybe we should, you
2 know, go slow, my enthusiasm is getting to me, because
3 No. 12C, obverse 12C by artist 6, paired with artist
4 6, No. 12A-C, I think makes a nice coin. That's
5 the -- that's the design -- that -- I think it's nice.

6 THE CHAIRMAN: I think that was the
7 idea.

8 MR. SCARINCI: I think it's a nice
9 coin. So I mean, I -- I kind of like that if people
10 have the -- you know, if people are willing to go that
11 far in the first round. You know, something like that
12 would be very -- would be very compelling. So you
13 know -- so listen, I just -- I just, you know, I just
14 have to do, like, a victory dance here. This is
15 great. Thank you.

16 THE CHAIRMAN: Court Reporter, can you
17 put into the record that Donald actually stood up and
18 danced?

19 Thank you very much.

20 Are there any other further comments,
21 questions.

22 All right. Hearing none, the Committee

1 will now score the obverse --

2 MR. WEINMAN: Actually, before we
3 score, we -- we have a comment.

4 Do it?

5 MS. STAFFORD: Yes -- yes. If it's
6 okay.

7 THE CHAIRMAN: Yes, please -- please.

8 MS. STAFFORD: It's just something to
9 consider. I don't think it should impact the scoring,
10 but many of you were part of, or are part of the
11 Semiquincentennial work group, and I just wanted to
12 share that if you recall the half dollar assignment
13 for the Semiquincentennial was that look into future
14 of what it will take to keep the Republic for the next
15 250 years. And the obverse assignment to the artist
16 was some kind of depiction of liberty in that vein.
17 And so, they were encouraged to also -- to potentially
18 explore intergenerational representations of liberty.

19 So I know that there was at least one
20 design that you noted here, and we would be happy to
21 bring that back. It's gotten a lot of attention;
22 bring that back as part of that portfolio as well.

1 THE CHAIRMAN: Thank you. Very -- very
2 important information. So thank you very much on
3 that, April.

4 Okay. The committee will now score the
5 obverse and reverse candidate designs for the 2025
6 American Liberty 24-Karat Gold Coin and silver medal.
7 And you all should have your score sheets in front of
8 you. And Mike, you should have yours electronically.
9 And when you are done, please hand them to Counsel
10 Greg Weinman, who will tally up the scores and present
11 the results.

12 And will take a five-minute break, and
13 be back at --

14 MR. WEINMAN: Make it a ten-minute
15 break.

16 THE CHAIRMAN: Or a ten-minute break,
17 yes.

18 MS. WARREN: It's 3:07, so we'll be
19 back at, like, 3:17.

20 THE CHAIRMAN: Sounds good. All right.
21 We will be back at 3:17. Thank you.

22 (Off the record.)

1 MS. WARREN: We are back. It is 3:20.

2 THE CHAIRMAN: All right. We are back.

3 And I recognize Greg Weinman, counsel to the CCAC, to
4 present the results of the scoring sheet.

5 Greg.

6 MR. WEINMAN: Okay. Ready. Ready to
7 go.

8 So starting with the obverses, out
9 of -- once again, out of 30 points.

10 UNIDENTIFIED SPEAKER: The design
11 numbers.

12 MR. WEINMAN: I'm going to go with --
13 yeah, the design -- the design numbers.

14 Design No. 1, 11 points. Design No. 2,
15 20 points, which is the high scoring obverse design.
16 3 is two points, 4 is two points, 5 is six points, 6
17 is four points, 7 is three points, 8 is six points, 9
18 is six points, 10 is one point, 11 is eight points, 12
19 is 18; it's very close. 13 is one point, 14 is three
20 points, 15 is three points, 16 is two points, 17 is
21 two points, 18 is six points, 19 is three points, 20
22 is four points, 21 is 11 points, 22 is 17 points, 23

1 is seven points, 24 is 16 points, 25 is 13 points, 25A
2 is two points, 26 is two points, and 27 is two points.

3 Okay.

4 MR. BERNSTEIN: Greg, I couldn't hear
5 you on 11. What was the number?

6 THE CHAIRMAN: Eight.

7 MR. WEINMAN: For design 11, it was
8 eight points.

9 MR. BERNSTEIN: Thank you.

10 THE CHAIRMAN: That's correct.

11 MR. WEINMAN: Ready for the reverse?

12 Once again, out of 30 points. Design 1
13 is three points, design 2 is three points, design 3 is
14 two points, design 4 is one point, design 5 is four
15 points, design 6 is two points, design 7 is five
16 points, design 8 is eight points, design 9 is five
17 points, design 11 is nine points, design 12A is 22
18 points, which is the high -- high vote getter. Design
19 13 is six points, design 14 is nine points, design 15
20 is four points, design 16 is three points, design 17
21 is four points, design 18 is eight points, design 19
22 is eight points, design 20 is four points, design 21

1 is three points, design 22 is three points, design 23
2 is 12 points.

3 THE CHAIRMAN: All right. Thank you
4 very much, Greg.

5 So here we go. Are there any motions,
6 or should we have a discussion first before we --
7 let's have a discussion before we start making
8 motions.

9 Harcourt, if you would, please.

10 DR. FULLER: Harcourt Fuller. I don't
11 have much to say. This is great. This -- that's all
12 I wanted to say. It's really great. I think that
13 obviously, reverse 12A is the -- is the big winner,
14 and I think that the -- for the obverses, I think
15 that, you know, 12, 22, 24, 25, are the ones that I
16 think most of us really liked. So I think it went the
17 way that the discussions went. Thank you.

18 THE CHAIRMAN: Thank you.

19 Kellen.

20 MR. HOARD: This is Kellen Hoard. I'd
21 like to raise the idea, given that 12A was so dominant
22 on the scoring, that we consider doing different

1 obverse designs between the silver and the gold, which
2 has been proposed previously, and a common reverse
3 design. So 12A is on both silver and gold.

4 And then, on silver, it could go with
5 maybe one of the more, kind of bold designs, like 2.
6 And on the gold design, we could go with something
7 more traditional, like the sunflower or the
8 intergenerational. That'd be my proposal. And not as
9 official motion; just as a discussion topic.

10 THE CHAIRMAN: Right.

11 MR. SCARINCI: Two things -- two things
12 I want to say.

13 First, if we all -- I don't know how we
14 all feel about -- I think this was really
15 groundbreaking that we have a number assigned to the
16 artists. And we're able to see, not the name, but the
17 number, so that we can tell when the artist has a --
18 you know, is the same artist that's doing the obverse
19 and the reverse. And if the Mint -- if we -- if we
20 think -- if we want to see our coins presented this
21 way, you know, perhaps, you know, a recommendation to
22 staff would be in order for us to see all portfolios

1 with identifying, where there is an obverse and a
2 reverse, identifying the obverse and reverse. So I
3 want to say that, number one. And -- and open that up
4 for discussion amongst you, if there is a consensus to
5 do that; we can ask.

6 And then, number two, I think we should
7 all just take this in for a minute. And you know,
8 this -- this is -- this is the moment that American
9 coin design has changed. And I think we -- we should
10 really just take a breath, take this in. This is a
11 story we're going to be telling for a long time, I
12 suspect, and this is a -- this is a really proud
13 moment.

14 THE CHAIRMAN: Thank you, Donald.

15 John, your -- your hand is raised.

16 MR. SAUNDERS: John Saunders here.

17 I think now it's important to consider
18 what metal the coins are in. So for the -- like, No.
19 2, which I gave a lot of points to, I -- I don't like
20 at all for the gold coin; I like it for the silver
21 coin. And if we have that on the obverse, rather than
22 having the eagle that got the votes, I like the, kind

1 of, stylistic eagle. What is the last one there; No.
2 23 with it. So I mean, if we were going for a
3 combination, that would be my -- my strong choice.

4 In terms -- terms of gold, well, my
5 buffalo didn't make it, but I still like it. So I
6 think the -- the eagle reverse is a -- a good reverse
7 for the gold, the one with the, kind of, swirling
8 eagle. I wish we were doing a colorized coin. That
9 would be a beautiful -- on a colorized design.

10 The other comment I'd like to make.
11 It's too bad that the law is such that we can't put a
12 denomination on the silver coin, because --

13 UNIDENTIFIED SPEAKER: Working on it.

14 MR. SAUNDERS: -- a lot of collectors
15 tend to collect coins, but not medals. And you know,
16 to get this -- any of these, to get the one that's
17 actually a coin, you have to buy the gold, which is
18 expensive for most collectors. So -- but that's just
19 a comment that I wanted to make.

20 But I like -- if we go with the eagle
21 reverse, swirly eagle reverse, I like either the --
22 the 22 or the sunflower as an obverse with it, rather

1 than the obverse 2 that got the most votes. So
2 that's -- I kind of -- I think when we have different
3 pairs, this is -- but I'm kind of saying I see things
4 a little differently when we're pairing them up, than
5 when I -- I see them as individuals.

6 THE CHAIRMAN: What I would recommend
7 at this stage, since there does seem to be consensus
8 that we do two separate design pairs or possibly a
9 common reverse, for the gold coin and the --

10 THE REPORTER: -- microphone.

11 THE CHAIRMAN: -- silver medal, is that
12 we first discuss say, a silver medal obverse, and try
13 to nail that down before then moving onto say, the
14 obverse for the gold, and then reverse.

15 MS. WARREN: Mr. Chairman, just so you
16 know, Mike also has his hand up. So whatever order.

17 THE CHAIRMAN: Okay. Mike, you have
18 your hand up, I believe, for a while.

19 MR. MORAN: Yeah, this is Mike Moran.
20 Thank you, Peter. I just want to point out to you
21 that the number two vote getter on the obverse was the
22 sunflower, and that's done by the same artist as the

1 reverse eagle that was popular. To me, it's a
2 no-brainer you put the sunflower on the silver medal,
3 you have the common reverse of an eagle, and you use
4 No. 2 for the gold medal on the obverse.

5 THE CHAIRMAN: All right. Kellen.

6 MR. MORAN: That way, we get an --

7 THE CHAIRMAN: Thank you, Mike.

8 MR. HOARD: This is Kellen Hoard. I
9 had a clarifying question for April.

10 You mentioned for the
11 Semiquincentennial that there was discussion of --
12 intergenerational at one point too. I'm not -- yeah,
13 so -- I don't really know, is that, kind of, one of
14 the main things being considered? 'Cause if it's --
15 if it could be put on the half dollar, I think that's
16 even more powerful than in gold or in silver. I love
17 the design, I love it here, but I'd prefer it be on a
18 circulating coin if it could be.

19 MS. STAFFORD: When we saw the design
20 come through, we tagged it at that point for inclusion
21 in the portfolio that you'll see for the half dollar.
22 Obviously, if it's recommended by the CCAC and CFA,

1 and the Secretary selects it for use on the American
2 Liberty Program, that would be a conflict. But yes, I
3 would -- that's exactly why I wanted to draw your
4 attention to that work that's going on.

5 THE CHAIRMAN: Right.

6 MS. STAFFORD: And you'll be seeing
7 that, I believe, in July, in -- in a handful of
8 months.

9 THE CHAIRMAN: Okay.

10 MR. HOARD: So then, if I could, I
11 would just make a motion, which we can shoot down if
12 we want, in discussion.

13 MR. MORAN: Did I lose audio?

14 MR. HOARD: I'm sorry?

15 Well, which would be that --

16 MR. MENNA: Me too, Mike. I don't hear
17 anything.

18 THE CHAIRMAN: Oh, sorry.

19 MS. WARREN: The mic -- hold on.

20 MR. MORAN: Our recommendation blew the
21 place up.

22 MS. WARREN: Can you guys hear us now?

1 MR. MORAN: Yeah, we can hear.

2 MS. WARREN: Okay.

3 MR. MENNA: Yes, ma'am.

4 MS. WARREN: For some reason, it was
5 open, but it wasn't saying it was.

6 MR. HOARD: For B, I would make a
7 motion that we adopt, for the silver medal, obverse 2
8 and reverse 12A. And for the gold, we adopt the
9 sunflower, which I believe was 12, and then, the
10 reverse 12A. The reason I recommend that silver and
11 gold pairing; one, the sunflower, I think would look
12 great in gold -- golden flower. But two, is that for
13 the silver medal, which is kind of the more accessible
14 piece, I think it's going to be younger people buying
15 it. That's kind of our idea. I'd like that to be,
16 kind of, that more modern design. That would keep it
17 classical, and kind of, a groundbreaking one with a
18 common reverse, I think is --

19 So that's my motion, is --

20 MR. TUCKER: Can you repeat that?

21 MR. HOARD: Sure. So obverse -- for
22 the silver medal, obverse 2, reverse 12A. And then,

1 for the gold coin, obverse 12, I believe it is, the
2 sunflower; and reverse 12A.

3 THE CHAIRMAN: All right.

4 MR. MORAN: This is Mike Moran.

5 THE CHAIRMAN: Do we have a second for
6 that motion?

7 MR. MORAN: Mike seconds it.

8 THE CHAIRMAN: Mike has seconded it.

9 Discussion?

10 Go ahead, Dennis.

11 MR. SAUNDERS: I have an -- an

12 alternate --

13 THE CHAIRMAN: Dennis is first, yeah.

14 Sorry.

15 MR. TUCKER: This is Dennis Tucker.

16 In my opinion, 12A is so unique and has
17 such a distinct character, it -- it's not really
18 matched by any of the obverses that we're seeing. I
19 don't think it -- and I love it, and I want to see it
20 on either the coin or the medal in this program, but I
21 think it needs a proper obverse to accompany it. And
22 I don't think that we are seeing that here. I don't

1 think the sunflower -- it's just too jarring. I mean,
2 you've got -- you've got the sunflower imagery, and
3 then you've got this screaming eagle. And they're two
4 very different styles and temperament.

5 And then, same with the -- the street
6 art obverse. I -- I just don't think they're matched.
7 These are all strong designs, but I feel like the --
8 the street art Statue of Liberty needs a reverse that
9 truly accompanies it, and truly matches its style and
10 poise. And I would say the same for the sunflower.
11 So I would recommended we slow down and take a look at
12 the totality of these combinations. Thank you.

13 THE CHAIRMAN: If I can just ask a
14 question, and this is to April.

15 The combination of sunflower and this
16 reverse 12A, were those conceived by the artist?
17 Because they are the same artist. Were these
18 conceived of as a pair?

19 MS. STAFFORD: Yes, that is correct.
20 They were asked to develop their obverse and reverse
21 design in concert with one another.

22 THE CHAIRMAN: Right. So --

1 MS. STAFFORD: I think that's why you
2 see the circular element repeated from the sunflower
3 to the eagle's wings.

4 THE CHAIRMAN: Right. So in this case,
5 the two that we see on the screen, the sunflower and
6 the eagle then, was conceived by the same artist as a
7 matching pair?

8 MS. STAFFORD: That is correct.

9 THE CHAIRMAN: Okay, thank you.
10 Art?

11 UNIDENTIFIED SPEAKER: John.

12 THE CHAIRMAN: Or John; sorry.

13 MR. SAUNDERS: I've got an alternate
14 proposal as to getting our pairing right. I would
15 suggest that everybody write down three pairs for the
16 silver and three pairs for the gold. Give the one you
17 like best a 3, second best 2, third best 1, and we see
18 if we -- we get an opinion on what pairs people like.
19 Because just voting on one thing to start with without
20 getting -- seeing how much agreement or disagreement
21 on pairs, I think we're maybe going down the wrong
22 road.

1 THE CHAIRMAN: Harcourt, I think you
2 were next.

3 UNIDENTIFIED SPEAKER: Harcourt?

4 THE CHAIRMAN: Harcourt, yeah.

5 DR. FULLER: Peter, thanks for asking
6 that question. I think this is a no-brainer. If
7 the -- since the artist designed this as a -- as a
8 pair, that means the artists considered the ways in
9 which they work together. And so, because of that, I
10 think we -- I think we should go with this, whether in
11 silver or gold. But I think we should go with this.

12 I think it's -- we're very fortunate
13 that we've had this large pool, and we end up with the
14 obverse and reverse designed by the same artist for
15 the same coin. It's no-brainer.

16 THE CHAIRMAN: Right.

17 Dennis, was it you, or Art?

18 MR. BERNSTEIN: It was me.

19 THE CHAIRMAN: It was Art. Yeah,
20 sorry.

21 MR. BERNSTEIN: This is Art Bernstein.

22 And speaking to the motion on the floor -- if we would

1 consider two separate motions; one for the silver, one
2 for the gold.

3 THE CHAIRMAN: Yeah.

4 Kellen, would you be willing to
5 permit --

6 MR. HOARD: Yeah --

7 THE CHAIRMAN: Oh, sorry.

8 MR. WEINMAN: Just from -- from the
9 Mint's perspective, just to be helpful. While it's --
10 while I think it's good to get a recommendation on
11 silver pairing, gold pairing, also a default pairing
12 would be useful for us just in case that's where we
13 end up having to go for one reason or another.

14 So it might be a motion that the
15 default pairing would be what you laid out. But if
16 we're able to, "This would be a good gold pairing.
17 This would be a good silver pairing."

18 THE CHAIRMAN: Very good.

19 MR. WEINMAN: That would be useful for
20 us.

21 THE CHAIRMAN: All right. Thank you.

22 So, Kellen, would you be willing to

1 amend your motion?

2 MR. HOARD: Yeah, we can split the
3 motion.

4 THE CHAIRMAN: Okay. So would you like
5 to make a motion to proceed with the gold first?

6 MR. HOARD: So why don't we do gold
7 first.

8 THE CHAIRMAN: Okay. So the motion
9 then, on the table, is to consider what we see on the
10 screen at the moment, the obverse depicting the
11 sunflower, and the obverse with the -- 12A, with the
12 swirling wings. I believe we already have a second?
13 Or do we need a second for the --

14 MR. SCARINCI: I'll second it.

15 THE CHAIRMAN: Okay.

16 MR. SCARINCI: Can I -- can I make a
17 friendly amendment that this be -- that this would be
18 the bold pair. So if we can only do -- so that if we
19 can only do one design for the gold and the silver, it
20 should be this one.

21 THE CHAIRMAN: Kellen, do you accept
22 that friendly amendment?

1 MR. HOARD: Well, I think it should be
2 a separate motion in my opinion. If that's all right.

3 THE CHAIRMAN: All right. Then, we
4 will --

5 MR. HOARD: I don't -- I don't object.
6 That's a separate motion.

7 MR. SCARINCI: Yeah, that's fine.

8 THE CHAIRMAN: All right. So let's
9 proceed with this motion then for this gold pairing.

10 All those in favor say, "aye."

11 MULTIPLE SPEAKERS: Aye.

12 THE CHAIRMAN: Any opposed?

13 All right. The motion carries. We're
14 done with the gold. On with the silver.

15 UNIDENTIFIED SPEAKER: So I'll make
16 a --

17 Oh, go ahead.

18 MR. SAUNDERS: I was going to make an
19 opposing motion on the silver that either we pick out
20 two or three and we vote between the two or three, or
21 if I have to propose one, I would propose obverse 2
22 with the last reverse, reverse 23, I think.

1 THE CHAIRMAN: Okay. John, would you
2 like to make that a motion?

3 MR. SAUNDERS: Yes.

4 THE CHAIRMAN: Okay. So the motion
5 then is to pair obverse 2 with reverse 23.

6 Do I have a second for that?

7 UNIDENTIFIED SPEAKER: Can we discuss
8 first?

9 THE CHAIRMAN: All right.

10 UNIDENTIFIED SPEAKER: We actually need
11 a second to discuss.

12 MR. SAUNDERS: How about -- why don't
13 we pick several obverse and reverse pairings, and then
14 we can all -- let's narrow it down to maybe three or
15 four.

16 THE CHAIRMAN: Okay.

17 MR. SCARINCI: Narrow it down to maybe
18 three or four.

19 MR. SAUNDERS: And then -- and then,
20 choose among those.

21 MR. SCARINCI: I think that's --

22 THE CHAIRMAN: Kellen.

1 MR. HOARD: If I could -- for the -- in
2 general, the process is fine. What I'd point out
3 though is that on the reverses, the only one that even
4 got above half of the points was 12A. The next
5 highest was only 12 -- 12 points, which is pretty low.
6 And so, regardless of the broader discussion, if
7 there's -- if everyone -- option side 1 is disliked by
8 most of the Committee, I -- I think we should just go
9 with the one that's -- actually is the high score.
10 Thank you.

11 THE CHAIRMAN: Okay. So there seems to
12 be a general consensus that obverse 2 is appropriate
13 for the silver medal. I don't -- for the most part.
14 I know that there's some --

15 MR. HOARD: So I would move that we
16 recommend obverse 2; silver medal.

17 UNIDENTIFIED SPEAKER: Standalone
18 medal.

19 THE CHAIRMAN: As -- as a standalone
20 medal.

21 MR. HOARD: Well, it's just the obverse
22 to begin with; right? Because we work with multiple

1 reverses?

2 THE CHAIRMAN: Right.

3 MR. HOARD: So I move that we just
4 offer obverse 2.

5 THE CHAIRMAN: Okay. Is there a second
6 on that motion?

7 UNIDENTIFIED SPEAKER: Second.

8 THE CHAIRMAN: All right.

9 UNIDENTIFIED SPEAKER: I thought John
10 had a motion on --

11 UNIDENTIFIED SPEAKER: It didn't get a
12 second.

13 THE CHAIRMAN: No, it didn't get a
14 second.

15 UNIDENTIFIED SPEAKER: Oh, well --

16 MS. WARREN: Hold on guys.

17 THE REPORTER: Was there a second on
18 that?

19 MS. WARREN: Yeah, who gave second,
20 because --

21 MR. SCARINCI: I -- I think it was --
22 Donald gave the second.

1 THE CHAIRMAN: It was Donald, yeah.

2 Okay. So the motion then is to
3 recommend obverse 2 as the silver medal obverse; all
4 right?

5 Any further discussion on that, or
6 should we just vote?

7 All right. Let's vote. All those in
8 favor, "aye."

9 MULTIPLE SPEAKERS: Aye.

10 THE CHAIRMAN: Any opposed?

11 UNIDENTIFIED SPEAKER: Nay.

12 THE CHAIRMAN: Motion carries.

13 MR. MORAN: Aye.

14 THE CHAIRMAN: Mike, was that a nay or
15 a yay?

16 MR. MORAN: A nay.

17 MS. STAFFORD: Yeah.

18 THE CHAIRMAN: All right. Thank you
19 very much.

20 All right. So then, let's see in the
21 next few minutes, if we can find an appropriate
22 reverse for this obverse.

1 Dennis, you have your hand raised.

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

3 This is Dennis Tucker.

4 Again, I just need to repeat. I don't
5 think any of these reverses are appropriate for this
6 very strong -- stylistically strong obverse. So my
7 recommendation would be that we solicit new designs
8 from the Mint if there's time for that, and -- and
9 reconsider. Because reverse 23, I don't know if
10 that's anatomically correct, this eagle.

11 We haven't had any discussion about the
12 formation of the wings, the feathers, and the crown of
13 the head, and things like that. And just
14 stylistically, it's -- it's night and day. And to me,
15 there's something jarring about that.

16 THE CHAIRMAN: And again, my
17 understanding in terms of the way the portfolio was
18 put together, that there is a corresponding reverse to
19 this obverse. And that would be reverse 2; is that
20 correct?

21 Yes, this one, which did not get too
22 many votes.

1 April, was this conceived as -- as the
2 pair; right?

3 MS. STAFFORD: That is correct.

4 THE CHAIRMAN: So we have essentially
5 rejected this reverse as a -- as corresponding reverse
6 for this obverse.

7 All right, Kellen.

8 MR. HOARD: So would it be possible to
9 make a motion that we consider reverse 12A for this --
10 for the obverse 2. And if the Committee votes down
11 obverse 12A, we go back to the Mint for consideration
12 of other reverses?

13 UNIDENTIFIED SPEAKER: Put the motion
14 on the table for 12A.

15 THE CHAIRMAN: Yeah, let's put the
16 motion on the table for 12A as the reverse.

17 All right. Is there a second?

18 Harcourt, is that a second?

19 DR. FULLER: That's a second.

20 THE CHAIRMAN: All right. So the
21 motion then is to adopt 12A as the reverse to be
22 paired with the obverse 2, which --

1 MR. HOARD: And if it doesn't pass --

2 THE CHAIRMAN: Yeah.

3 MR. HOARD: Ask the mint for --

4 THE CHAIRMAN: Oh. Ask the Mint for an
5 additional --

6 MR. HOARD: For additional -- like
7 Dennis suggested, additional options, I could say.

8 THE CHAIRMAN: Okay.

9 All right. All those in favor of the
10 motion, "aye."

11 MULTIPLE SPEAKERS: Aye.

12 THE CHAIRMAN: Any opposed?

13 MR. SAUNDERS: What is the motion
14 again?

15 MR. HOARD: Should I divide these? Is
16 this complicated?

17 THE CHAIRMAN: Yeah, I would recommend
18 that we just proceed with pairing this with -- this
19 obverse 2 with this reverse alone. And then --

20 Mr. HOARD: Okay.

21 UNIDENTIFIED SPEAKER: See how that
22 goes.

1 THE CHAIRMAN: And see how that goes.
2 And then, we can go from there.

3 All right. So all those in favor of
4 this pair, 2 and 12A, signify approval by saying
5 "aye."

6 MULTIPLE SPEAKERS: Aye.

7 THE CHAIRMAN: Any opposed?

8 MR. MORAN: Opposed.

9 THE CHAIRMAN: All right. I think
10 we'll have to do --

11 UNIDENTIFIED SPEAKERS: -- abstain.

12 THE CHAIRMAN: Okay. I think we'll
13 have to do a hand count then.

14 MS. WARREN: Yeah.

15 THE CHAIRMAN: All those in favor raise
16 your hand, please.

17 MS. WARREN: Two.

18 THE CHAIRMAN: All right. All those
19 opposed?

20 MS. WARREN: Oh, three -- three.

21 UNIDENTIFIED SPEAKER: Three.

22 THE CHAIRMAN: Three? All right.

1 All those opposed?

2 MR. MORAN: Opposed as well.

3 THE CHAIRMAN: Mike, you're opposed, or
4 you're in favor?

5 MR. MORAN: I'm opposed.

6 MS. WARREN: Okay. And --

7 THE CHAIRMAN: All those in favor,
8 raise your hand.

9 Three. All right. So we have three.

10 All those opposed, raise your hand.

11 MR. MORAN: Opposed.

12 MS. WARREN: Six.

13 THE CHAIRMAN: All right. And any
14 abstentions?

15 All right. We have one abstain.

16 All right. The motion does not carry.

17 All right.

18 MR. HOARD: So this is Kellen Hoard.

19 I would move then that we ask the Mint
20 for additional designs of the reverse of the silver
21 medal to consider.

22 MR. TUCKER: I would make a friendly

1 amendment to that. This is Dennis Tucker.

2 I would make a friendly amendment that
3 we do include 12A in that potential portfolio of
4 redesigns, simply so we have time to consider it in
5 context -- in the greater context of the expanded
6 portfolio.

7 THE CHAIRMAN: Before we proceed with
8 that motion, I just would like to ask the Mint if
9 there would be time for such a consideration.

10 MS. STAFFORD: Well, so certainly, we
11 have future American Liberty portfolios that we will
12 be bringing. Every two years, we will be putting
13 portfolios in front of you, if not before. And so,
14 with certainty, we can say -- we can go back and work
15 with this artist to develop a complimentary reverse.
16 Or even other artists; open it out to them for
17 potential.

18 Regarding whether or not for a 2025
19 issuance, I would have to check with our production
20 and planning team to be honest. Typically, we're a
21 little -- we -- typically, we deliver designs to our
22 manufacturing counterparts for 2025 program. So

1 that -- that would be my pause. But then again, I
2 believe this committee is going to try to offer
3 default recommendation, which in the event that we
4 couldn't meet that timeline, we would have materials
5 to move forward with a 2025 option.

6 THE CHAIRMAN: Okay.

7 Mike, your hand is raised. Did you
8 have a comment?

9 MR. MORAN: Yes, I do.

10 April, will you put reverse 23 up there
11 next to obverse 2?

12 To me -- if there is something wrong
13 with the anatomy of the eagle, and I don't see it at
14 this level, it certainly can be fixed. But why I like
15 it is the fact that the -- the stylistic fonts on the
16 reverse are compatible with the obverse. And the
17 style is decent; it's circular, with the head -- being
18 circular as well. I don't see anything wrong with
19 this. I think it's a good design, and a good match.

20 Unfortunately, two can't do eagles
21 because there are eagle pairings often. But I like
22 this one. I think it's -- I think it's good, and I

1 think we should go with it.

2 THE CHAIRMAN: All right. Thank you,
3 Mike. Would you like to make a motion to that effect
4 then?

5 MR. MORAN: -- shoot it down. I'll
6 move that we combine R23 with O2, for the silver
7 medal.

8 THE CHAIRMAN: Is there a second?

9 MR. SAUNDERS: I second.

10 THE CHAIRMAN: John has seconded it. I
11 think we've discussed this to death, so why don't we
12 just go ahead and vote?

13 All those in favor, "aye."

14 MULTIPLE SPEAKERS: Aye.

15 THE CHAIRMAN: Any opposed?

16 MULTIPLE SPEAKERS: Nay.

17 THE CHAIRMAN: The motion does not
18 carry.

19 All right. Kellen, so --

20 MR. HOARD: I don't have a vote --

21 THE CHAIRMAN: No. Or, Dennis, that
22 there was --

1 MR. TUCKER: No, I think we -- I think
2 we voted on a motion and have our recommendation to
3 the Secretary.

4 THE CHAIRMAN: Right.

5 UNIDENTIFIED SPEAKER: What's the
6 silver --

7 THE CHAIRMAN: So we do not, at this
8 point, have a silver reverse.

9 MR. TUCKER: Oh, right. Well, in that
10 case, we would default.

11 Yeah, as April said. If necessary, we
12 would default to our gold obverse reverse pairing.
13 But we ask the Mint for an expanded portfolio for the
14 reverse of the silver medal to accompany obverse 2.
15 That's our -- our letter to the Secretary.

16 THE CHAIRMAN: Okay. Does it -- do we
17 need a motion on that, or is it --

18 MR. SCARINCI: No.

19 THE CHAIRMAN: All right.

20 MR. SCARINCI: We have it.

21 THE CHAIRMAN: Okay.

22 MR. HOARD: I just had a quick question

1 about that. So if that's our default, does that mean
2 that if we can't get another reverse for the silver
3 considered in time, that there would be no Statue of
4 Liberty silver medal?

5 MS. STAFFORD: There would be -- it
6 would be the --

7 MR. SCARINCI: Statue of Liberty
8 with --

9 MS. STAFFORD: If -- if this body's
10 recommendation were selected by the Secretary, it
11 would be the sunflower obverse, and that circular
12 eagle reverse for both the gold coin and the silver
13 medal. That in essence, we would retain the
14 convention of the same design being used across both.

15 MR. HOARD: Okay.

16 MS. STAFFORD: But we would be coming
17 back to you one way or another, with complimentary
18 reverses for that design.

19 THE CHAIRMAN: Donald.

20 MR. SCARINCI: You know, I -- just --
21 just to remind everybody, this is an experimental
22 series. I mean, we -- we conceived as an experimental

1 series. So you know -- you know, we're pushing --
2 we're pushing it; right? And -- and if we have to
3 have the gold and the silver as the same for this
4 time, we could live with it; right?

5 We accomplished a lot, and -- and we
6 have a series that is, by its own nature,
7 experimental. So yeah, it's an expensive -- the gold
8 would be expensive, but if it's available in silver,
9 people can buy it.

10 THE CHAIRMAN: Yeah. All right. Thank
11 you very much.

12 Any final comments before we conclude?

13 All right. Well --

14 Harcourt?

15 DR. FULLER: No.

16 THE CHAIRMAN: All right. Well, I do
17 have to thank you all for this afternoon and the
18 morning sessions as well. I have to agree with Donald
19 that we have accomplished quite a bit this afternoon.
20 I'm really quite happy to see where we are going with
21 this program. I think that it really is spectacular
22 with, you know, the direction and the designs.

1 And I just really have to hand it to
2 the AIP artists as well as the Mint for putting
3 together this absolutely stunning portfolio. It
4 obviously has taken quite a bit of work on the part of
5 everybody. And so, I'd just like to offer my
6 congratulations to all of you for work very well done.

7 And with that, we will recess until
8 9:00 o'clock tomorrow morning. Thank you very much.

9 UNIDENTIFIED SPEAKER: -- the itinerary
10 says, "8:00."

11 THE CHAIRMAN: Oh.

12 UNIDENTIFIED SPEAKER: No, it says,
13 "9:00."

14 THE CHAIRMAN: 9:00. 8:00 for
15 breakfast, and 9:00 for --

16 MS. WARREN: 9:00 a.m.

17 UNIDENTIFIED SPEAKER: 9:00 a.m. 8:00
18 o'clock for breakfast.

19 THE CHAIRMAN: Yeah.

20 All right. Mike, good to see you, even
21 virtually.

22 MS. WARREN: We concluded at 3:51.

1 Thank you.

2 (Whereupon, the meeting concluded at

3 3:51 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.

Dated:

May 1, 2024



MATTHEW YANCEY

Notary Public in and for the

District of Columbia

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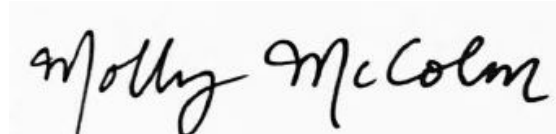
2 I, MOLLY MCCOLM, do hereby certify that this
3 transcript was prepared from the digital audio
4 recording of the foregoing proceeding, that said
5 transcript is a true and accurate record of the
6 proceedings to the best of my knowledge, skills, and
7 ability; that I am neither counsel for, related to,
8 nor employed by any of the parties to the action in
9 which this was taken; and, further, that I am not a
10 relative or employee of any counsel or attorney
11 employed by the parties hereto, nor financially or
12 otherwise interested in the outcome of this action.

13 Dated:

14 May 1, 2024

15

16

A handwritten signature in black ink that reads "Molly McColm". The signature is written in a cursive style and is centered on the page.

17

MOLLY MCCOLM

18

19

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21

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