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CCAC Public Meeting

Moderated by Jennifer Warren

Tuesday, July 16, 2024

10:00 a.m.

Remote Proceeding

Department of the Treasury

U.S. Mint

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

2 List of Attendees:

3 Arthur Bernstein, Representing the General Public

4 Dr. Harcourt Fuller, Recommended by the Speaker of the
5 House6 Dr. Christopher Capozzola, the member Specially
7 Qualified in American History8 Jeanne Stevens-Sollman, Specially Qualified in Sculpture
9 or Medalllic Arts

10 John Saunders, Recommended by the House Minority Leader

11 Michael Moran, Recommended by the Senate Majority Leader

12 Sam Gelberd, the member Specially Qualified in
13 Numismatics

14 Kellen Hoard, Representing the General Public

15 Annelisa Purdie, Representing the General Public

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

18 April Stafford, Chief, Office of Design Management

19 Megan Sullivan, Senior Design Specialist

20 Roger Vasquez, Senior Design Manager

21 Boneza Hanchock, Design Manager

22 Sukrita Baijal, Design Manager

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A P P E A R A N C E S

List of Attendees:

Joseph Menna, Chief Engraver

Michael Costello, Manager of Design and Engraving

Jennifer Warren, Director of Legislative and

Intergovernmental Affairs and Liaison to the CCAC

Greg Weinman, Senior Legal Counsel and Counsel to the
CCAC

Brendan Tate, Senior Government Affairs Specialist,

Office of Legislative and Intergovernmental Affairs

Mike Unser, Founder and Editor of CoinNews

Louis Golino, American Numismatic Association

Paul Gilkes, Senior Editor Coin World

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

2 DR. VAN ALFEN: All right. Good morning. I
3 call back in order the meeting of the Citizens
4 Coinage Advisory Committee for Tuesday, July 16,
5 2024. The time is 10 a.m.

6 This is the second of two days that the CCAC
7 will be meeting. I would like to remind members
8 that as we are all participating via
9 videoconference to please mute your phone or
10 microphone on your Microsoft Teams program when not
11 talking and to enunciate when you speak for the
12 benefit of the transcriber as well as for the
13 listening public.

14 But before we begin, I would like to
15 reintroduce members of committee. So please
16 respond "present" when I call your name.

17 Arthur Bernstein, representing the general
18 public?

19 MR. BERNSTEIN: Present.

20 DR. VAN ALFEN: Dr. Harcourt Fuller,
21 recommended by the Speaker of the House?

22 [NO RESPONSE]

1 Dr. Christopher Capozzola, the member
2 specially qualified in American history?

3 DR. CAPOZZOLA: Present.

4 DR. VAN ALFEN: Jeanne Stevens-Sollman,
5 specially qualified in sculpture or medallie arts?

6 MS. STEVENS-SOLLMAN: Present.

7 DR. VAN ALFEN: John Saunders, recommended by
8 the House Minority Leader?

9 MR. SAUNDERS: Present.

10 DR. VAN ALFEN: Michael Moran, recommended by
11 the Senate Majority Leader?

12 MR. MORAN: Present.

13 DR. VAN ALFEN: Donald Scarinci, recommended
14 by the Senate Minority Leader?

15 [NO RESPONSE]

16 Sam Gelberd, the member specially qualified in
17 numismatics?

18 MR. GELBERD: Present.

19 DR. VAN ALFEN: Kellen Hoad, representing the
20 general public?

21 [Silence]

22 Annalisa Purdie, representing the general

1 public?

2 MS. PURDIE: Present.

3 DR. VAN ALFEN: And I am Peter van Alfen, the
4 member specially qualified as a numismatic curator
5 and the chairperson of the CCAC.

6 And I believe we have a quorum.

7 So the agenda for today's public meeting
8 includes review and discussion of the candidate
9 designs for the 2026 Semiquincentennial half
10 dollar; and overall discussion of
11 Semiquincentennial circulating portfolios that we
12 have reviewed yesterday and today; and review and
13 discussion of the candidate designs for the 2026
14 Semiquincentennial "Best of the Mint" Silver
15 Medals.

16 Before we begin our proceedings, I ask the
17 Mint liaison to the CCAC, Ms. Jennifer Warren, if
18 we are aware of any members of the press who are
19 remotely watching the public meeting?

20 MS. WARREN: Good morning. This is Jennifer
21 Warren. Mike Unser, founder and editor of
22 CoinNews; Louis Golino from the American Numismatic

1 Association; and Paul Gilkes, from -- Senior Editor
2 of Coin World. And also, Chairman, Kellen just
3 joined as well.

4 DR. VAN ALFEN: Wonderful, thank you. All
5 right. And welcome our members of the press at
6 today's meeting.

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

11 April Stafford, Chief of Office of Design
12 Management?

13 MS. STAFFORD: Present.

14 DR. VAN ALFEN: Thank you, April. Megan
15 Sullivan, senior design specialist?

16 MS. SULLIVAN: Present.

17 DR. VAN ALFEN: Roger Vasquez, senior design
18 manager?

19 MR. VASQUEZ: Present.

20 DR. VAN ALFEN: Thank you. Russel Evans,
21 design manager?

22 MS. STAFFORD: Not present.

1 DR. VAN ALFEN: Thank you. Boneza Hanchock,
2 design manager?

3 MS. HANCHOCK: Present.

4 DR. VAN ALFEN: Thank you. Sukrita Baijal,
5 design manager?

6 MS. BAIJAL: Present.

7 DR. VAN ALFEN: Thank you. Joseph Menna,
8 Chief Engraver?

9 MR. MENNA: Present.

10 DR. VAN ALFEN: Michael Costello, Manager of
11 Design and Engraving?

12 MR. COSTELLO: Present.

13 DR. VAN ALFEN: Jennifer Warren, Director of
14 Legislative and Intergovernmental Affairs and
15 liaison to the CCAC?

16 MS. WARREN: Present.

17 DR. VAN ALFEN: Greg Weinman, senior legal
18 counsel and counsel to the CCAC?

19 MR. WEINMAN: Present.

20 DR. VAN ALFEN: Thank you. Brendan Tate,
21 senior government affairs specialist, Office of
22 Legislative and Intergovernmental Affairs?

1 MR. TATE: Present.

2 DR. VAN ALFEN: Thank you. So I'd like to
3 begin with the Mint. Are there any other issues
4 that need to be addressed before we start today?

5 [NO RESPONSE]

6 All right. Hearing none we will move right on
7 to the first portfolio for consideration which is
8 the 2026 Semiquincentennial half dollar. April
9 Stafford and Boneza Hancock will present the
10 candidate designs for the obverse and reverse of
11 this portfolio. April, all yours, please.

12 MS. STAFFORD: Thank you. Some background;
13 Following the Constitutional Convention in 1787,
14 Benjamin Franklin was said to have asked "what type
15 of" -- was said to have been asked "What type of
16 government the United States was going to adopt, a
17 republic or a monarchy?" His famous reply - "A
18 republic...if you can keep it." - emphasized the
19 difficult work that lay ahead for the American
20 people.

21 The 2026 half dollar coin explores what is
22 required from us to keep our Republic for the next

1 250 years, and emphasizes the critical role of the
2 citizen in a participatory and knowledge-based
3 democracy. As Supreme Court Justice Louis D.
4 Brandeis said, "the only title in our democracy
5 superior to that of President is the title of
6 citizen."

7 So the obverse for the half dollar in 2026
8 will feature a depiction of Liberty, and the
9 reverse designs, as previously noted, will explore
10 what is required to keep the United States for the
11 next 250 years. Artists were asked to consider "a
12 call to action" for a participatory and
13 knowledge-based democracy so that the reverse
14 designs could inspire a renewed interest in civics
15 and highlight the role that citizens play in
16 preserving democracy, specifically the importance
17 of knowledge and reason and rational informed
18 debate.

19 Specifically, the artists were asked to give
20 special consideration to the following James
21 Madison quotes, - "knowledge will forever govern
22 ignorance; and a people that mean to be their own

1 governors must arm themselves with the power that
2 knowledge gives." And, - "the advancement and
3 diffusion of knowledge is the only Guardian of true
4 liberty".

5 Required obverse inscriptions for the half
6 dollar are "United States of America" which is
7 [sic] mentioned in yesterday's meeting. That is
8 the required inscription that artists were asked to
9 probably feature in their obverse designs. As well
10 as the inscriptions "In God We Trust" and "1776"
11 and "2026".

12 Reverse inscriptions that are required include
13 "Liberty", "half dollar", "E pluribus unum".

14 So we'll move on to show you the new candidate
15 designs for the half dollar obverse, starting with
16 Obverse 1, 2, 3, 3A, 4, 5, 6, 7, 8, 9, 10, and 11.
17 Moving on to the reverse designs, for your
18 consideration we have Reverse 1, 1A, 2, 3, 4, 5, 6,
19 7, 8, and 8A. Mr. Chairman, that concludes the
20 candidate designs.

21 DR. VAN ALFEN: Beautiful. Thank you, April.
22 Before we begin our consideration, are there any

1 technical or legal questions from the Committee
2 about this program or the designs for the 2026
3 Semiquincentennial Half Dollar? Arthur, I see your
4 hand is raised.

5 MR. BERNSTEIN: Yes. Thank you. This is
6 Arthur Bernstein. I have a question with regard to
7 the use of the word "circulating". Will this coin
8 in fact be produced in quantities to be distributed
9 as circulating coins?

10 MS. STAFFORD: That is a great question. So
11 we -- we produce the amount of coins requested --
12 ordered by the Federal Reserve. So I believe we
13 had previous conversations with the
14 semiquincentennial work group that was formed by
15 the CCAC, that this kind of straddles that. The
16 idea of circulating and -- those coins that are
17 merely connected. It certainly will not circulate
18 or isn't anticipated to circulate the same way the
19 other circulating coins will. But I believe, Greg,
20 there might be -- I think there is an understanding
21 in general about the new programs that the United
22 States Mint takes on that we work with all of the

1 agencies and entities to try to widely disperse
2 these as -- as much as possible. I don't know if
3 there's any specific provision -- (crosstalk) --

4 MR. WEINMAN: There is a provision. It's not
5 a mandate, but it's one that we -- (inaudible) --
6 will work with us to ensure a wider distribution of
7 the circulation coins. I don't know -- I can't say
8 that this has been specifically discussed, with
9 respect to the halves, but if it's the opinion of
10 the committee that this is something that you'd
11 like to address, I'm sure that's something -- that
12 we can do so. There is a provision in the
13 legislation that authorizes us to -- encourages the
14 -- (inaudible) -- to work with us. To -- to aide
15 in that type of circulation.

16 DR. VAN ALFEN: Jen, I see your hand is
17 raised.

18 MS. WARREN: Yeah. I was just going to add, I
19 am aware that at least the last couple of years
20 there has been some orders of half dollars by the
21 FRB for circulating. Whether that would happen in
22 this year, it's unclear, but it has been happening

1 periodically. Not large amounts, but at least
2 something has been bought for circulating. So if
3 there was a demand by the banks for half dollars,
4 they would be purchasing them.

5 DR. VAN ALFEN: All right. Any other
6 questions or comments before we --

7 MR. SAUNDERS: Peter, it's John Saunders.

8 DR. VAN ALFEN: Sure, go ahead.

9 MR. SAUNDERS: Can't seem to raise my hand.
10 Something went wrong. Anyway, I'm old enough to
11 remember before the Kennedy halves and then all the
12 silver got hoarded. The half dollar was used in
13 change. You know, if you got 90 cents change, you
14 got a half dollar, a quarter, a dime, and a nickel.
15 And I think this would be occasion to, you know,
16 push the half dollar again. I'd like to a -- a
17 real effort made to increase the circulation. I
18 mean, people are going to want to get one just to
19 have one if they get the other two coins. And
20 it -- it's a good reason to go out and make them
21 more available to the public. So I -- I'd like to
22 see that as a goal.

1 DR. VAN ALFEN: I -- I have a question for the
2 Mint staff, perhaps they -- in order for us to
3 encourage the circulation of the half dollar, would
4 we then make a motion at the end of our discussion,
5 and have that as a part of our recommendation?

6 MR. WEINMAN: I mean, it's -- admittedly, it's
7 a little bit outside the scope of the CCAC's review
8 of designs, but I don't -- so don't think it's
9 official. But there's -- because there is
10 something in the legislation about this, I don't
11 think it would be inappropriate for the committee
12 to -- to express on the record -- if you want on
13 the record or just during -- discussion during the
14 meeting and we'll take that into consideration.
15 The minutes from this meeting and there having been
16 a recording of it are evidence enough.

17 DR. VAN ALFEN: Wonderful. All right. Thank
18 you. Any other questions or comments before we
19 begin? All right then. Let's begin our
20 consideration. And I would, again, like to remind
21 members to please try to keep your comments to five
22 minutes or less and to identify yourself prior to

1 speaking. Let's begin with Jeanne Stevens-Sollman.
2 If you would, please.

3 MS. STEVENS-SOLLMAN: Thank you, Mr. Chairman.
4 I always prefer to come after Christopher because
5 he -- he's just such a -- (inaudible) -- history
6 and I am not qualified for that.

7 I will start with -- let's see, the obverse,
8 if we can go to obverse -- yeah, Obverse 1, please.
9 Yes, thank you. I don't have very much to say
10 about this one, because it's just kind of plain and
11 I felt that we needed to have -- say something a
12 little more on the half dollar. And I agree with
13 my colleague, who just spoke, about having this
14 half dollar circulated. I think that would be
15 beautiful.

16 So that being said, I want to skip down to
17 number 3, so 3, please. Yes. To me this is
18 something very powerful about what's happened in
19 our last 250 years. I love the fact that the flag
20 fills the space and that Liberty is extremely happy
21 and determined. And the child that's with her, you
22 know, her hands as though she's searching --

1 searching. And I think that this is -- says
2 something very powerful.

3 The -- number 4 -- 3A or 4 -- the next one,
4 yep. 3A, this is comparable and very good, but I
5 think 3 is a little more powerful. Again, the
6 flag, sort of, composition -- design, it fills --
7 it fills the space. And I love that they have
8 little sandals on, you know, it's a very
9 contemporary costume. So congratulations to the
10 artist who, you know, proposed this -- these
11 designs.

12 We can go to number 4. I think this is great.
13 We have a lot of diversity in the children.
14 However, it's very complicated and I have sort of
15 put this one aside because of its, kind of,
16 confusion. I'm not sure if all those little people
17 will be recognized.

18 Number 5, it's just a little bit too
19 contemporary for me. So I'm going to pass that by.

20 And 6 is the same. I -- I like it, but I
21 don't think it fits this particular series.

22 Number 7, again, I think this is just a little

1 too much of a comic image. The laurel on her
2 head -- sorry Donald isn't here to speak to this,
3 but the laurel on her head kinda looks like horns.
4 So you're never going -- you're never going to
5 forget that, Michael. But the child, you know,
6 lighting the torch is very endearing, but I don't
7 think it fits this program.

8 Next, number 8, I ended up passing this by.

9 9 -- 9, it's -- it's just not very mature.
10 Liberty and the child, it's -- I think it's more
11 powerful in design number 3.

12 Number 10 -- yes, number 10. I love the fact
13 that this is an ethnic child, I think this is
14 really perfect. But I also think it's a little too
15 complicated, the design isn't quite working. And
16 her -- I think it's a little confusing, so I'm not
17 going with that.

18 Now if we can go with reverse please? Number
19 11, okay -- this number 1, I think this would be
20 great, but I think we need to say "knowledge over
21 ignorance". It would be better. You know, we -- I
22 don't think this particular design fits this

1 purpose. And the same with number 2 -- or 1A.

2 Great. Number 2, I can understand the reason
3 for having the obvious oak tree here, but I believe
4 we have better designs.

5 Number 3. In the beginning, I really thought
6 this would pair very nicely with design number 3.
7 I like the fact that we have the different hands,
8 this diversity, a child's hand, and older person's
9 hand. This is really wonderful. But wondering if
10 we use this design we could put in "knowledge over
11 ignorance" which I think is a really important part
12 of the reverse.

13 And to skip down to number 5, please. This is
14 very simple. If the hands were a little more
15 defined that might be good. I like the fact that
16 this is more of a -- kind of a Native American
17 influence with feathers bursting up from the flame.
18 It makes it a little bit more interesting.

19 "Knowledge over ignorance", I think is important.

20 We can go to the next. This is good. I love
21 this, but it isn't as powerful to me as some of the
22 other designs.

1 And 7, it's a possibility. 8, is a
2 possibility. And 9 -- or 8A, yeah. These -- these
3 last few are possibilities, but I think it would be
4 nice, since we have used the torch in so many other
5 designs, maybe we can change. Now, I'm sorry,
6 Jennifer, I did not turn off my camera. I hope you
7 were able to hear me.

8 MS. WARREN: We were -- (crosstalk) --

9 MS. STEVENS-SOLLMAN: That's the end, thank
10 you.

11 DR. VAN ALFEN: All right, Jeanne. Thank you
12 very much. Kellen Hoard, if you would, please.

13 MR. HOARD: Sure. Thank you. To me, the
14 obverse really even -- even in close question is
15 Obverse 3. It's exciting, it's compelling, it
16 lives up to that intergenerational theme
17 beautifully, it's patriotic. The perfect mix of
18 what a literal allegorical -- uses -- (inaudible)
19 -- of the half dollar well. It's beautifully
20 structured. We passed on this one for the American
21 Liberty Coin and Medal series in part because they
22 didn't have -- (inaudible) -- and I just think it's

1 wonderful and that's pretty much all I have to say
2 about that. I think this is the clear choice.

3 On the reverse, I have no superstrong
4 preferences. Maybe toward Reverse 3, which kind of
5 best ties that theme of preserving Liberty
6 --(inaudible) -- probably best or maybe towards
7 Reverse 8. It was just kind of a -- a clean, solid
8 dime with a touch of continuity, especially with --
9 (inaudible) --

10 The one thing I move just away from is
11 probably Reverse 1, mostly because I don't think me
12 personally or the American public is super
13 confident in the U.S. Capitol aka Congress. It
14 isn't exactly leading us towards a more perfect
15 union at the moment. I think there might be
16 some -- some laughter about that. So that's what I
17 would probably not lean towards. But for the most
18 part I'm excited about Obverse 3 and Reverses 3 and
19 8. Thank you.

20 DR. VAN ALFEN: Thank you very much. Annelisa
21 Purdie, if you would, please.

22 MS. PURDIE: Thank you, Mr. Chairman. This is

1 Annelisa Purdie, good morning everybody. Of the
2 portfolios that we've been looking at for this
3 meeting, this is the one I'm excited about the
4 most. I echo the excitement about the half dollar
5 and the general enthusiasm for this coin. I can
6 say that there definitely is an interest in it.
7 During my outreach work with children, they were
8 fascinated by the half dollar, even though many of
9 them likely weren't around when they were
10 circulating heavily. But they all did want to get
11 their hands on them. They were really -- really
12 enjoyed them. So these designs are really
13 exciting.

14 My preference for the Obverses are 3 and 3A,
15 with a general leaning more towards number 3 as
16 well. I love the expressions, I love the forward
17 movement, I love her hairstyle. It's very
18 evocative of Langston Hughes "I, Too Sing America"
19 which I think is a necessary reminder. And I think
20 that it gets across the overall message of trying
21 that we're trying to put in with the half dollar.
22 I kept coming back to that one.

1 I also did like number 7, Obverse number 7. I
2 think that this particular design, there's -- the
3 thing about it that, sort of, put me off slightly
4 was the fact that her covering the child, she looks
5 disjointed a little bit. You see the hands, but
6 you don't see where there -- she's connected to
7 her. But I do like this concept of her shielding
8 the child and guiding her to the next generation of
9 preservation and carefully watching over her. I
10 just think that there's just some tweaking -- I
11 also agree about the horns on the -- on her hair.
12 Less Athena more Hecate, which I don't think that
13 anyone was particularly going for.

14 I also was interested in Obverse number 5. I
15 think it's very evocative in some ways of what we
16 were -- I like the style. I was noticing this
17 coming up for the coin -- I'm not sure that it
18 works very well for the half dollar, but the
19 overall style of emphasizing the torch and moving
20 towards Liberty, I think this is something that has
21 potential.

22 For the Reverses, my strong preference was

1 Reverse number 6. And this is another one that
2 when looking through the designs, I kept coming
3 back to. My only caveat with this one is that I
4 think the activity in the back is a bit busy.
5 Because there is so much with the American flag in
6 the background, I'm not sure how well that would
7 show up on the reverse, whether it's going to be
8 recessed, whether there's some shading involved.
9 And I'm also not sure about the message of
10 "knowledge being the guardian of true liberty"
11 being conveyed all the way, but I really like the
12 concept of passing the torch along.

13 My other preference for the reverse is Reverse
14 number 3. This is another one that I kept
15 reviewing, thinking back to. I love the concept of
16 all people working together in order to, not just
17 grow liberty, but mature it, which is necessary.
18 And it's again evocative of -- referencing a lot of
19 tree imagery lately in these portfolios. And I
20 like the idea of -- putting forth this message of
21 the necessity of growing the tree, of growing
22 liberty, of keeping it maintained and nurturing it.

1 It's also very gentle -- perhaps with greater
2 definition around the edge, because the people's
3 hands do sort of blend into the outside of the
4 coin. But this one I was also very compelled by.
5 And I think that it would make an impact on others
6 too, especially if this is going to enter
7 circulation. And those are my thoughts. Thank
8 you.

9 DR. VAN ALFEN: Wonderful, Annelisa. Thank
10 you very much. Art Bernstein, if you will.

11 MR. BERNSTEIN: Good morning. This is Art
12 Bernstein. Two opening comments before getting
13 into the specific designs. I wanted to go back to
14 something that Chris Capozzola mentioned yesterday,
15 which would apply to this coin as well as to the
16 quarters. I've been thinking about his comment
17 with regard to the dash between the dates. And I
18 just wanted to lend my support to his concept that
19 it shouldn't be a dash, it should be some other
20 kind of mark, so that it doesn't look like a born
21 and die date.

22 My other comment, I just wanted to lend

1 support to the concept that April had discussed
2 which was, I would like to see this be a
3 circulating coin. And by whatever means we have
4 available to us, I'd like to support that -- that
5 concept.

6 Going to the specific designs on the obverse,
7 I heard Jeanne's comment about 1 being a little
8 simple. I -- I found it to be elegant. I guess
9 it -- I guess it could be both, simple and elegant.
10 I liked the fact that Lady Liberty is looking
11 towards the rising sun.

12 Obverse 2, I thought the Liberty figure seems
13 to be holding a crystal ball and I rejected that
14 design.

15 With regard to Obverses 3 and 3A, I also love
16 the look of 3. I'm a little less inclined towards
17 3A. As a father and a grandfather, the idea of the
18 child holding a torch struck me as a little
19 dangerous and unrealistic. So I would -- if we're
20 going with that design, I -- I'd head towards
21 design 3.

22 Annelisa mentioned an interest in design 5. I

1 too liked design 5 and I wanted to give credit to
2 the artist who I think followed the direction to
3 create a bold, modern style. This is definitely a
4 bold, modern style and I like it.

5 And I would say the same thing about design
6 Obverse 6. Again, a bold, modern style. I'm not
7 sure we're ready for this boldness yet, but I do
8 support the concept.

9 With design 7, I also saw the giant horns.

10 With design Obverse 9, I thought it was an
11 attractive design. I was a little -- well, I just
12 thought that on Liberty's chest, there seems to be
13 an odd clump. I assume it's the gathering of her
14 gown, it looked like a baseball. And I just -- if
15 we're going with that design, I thought the clump
16 needed a little bit of modification.

17 I only have one comment with regard to the
18 reverses. And that is 1 and 1A, I've mentioned
19 this each time we looked at the quarters as well.
20 I see using historic buildings as a common theme
21 that could be on each of the reverses, and I would
22 support that concept. Thank you, Mr. Chairman.

1 DR. VAN ALFEN: All right. Thank you very
2 much. John Saunders, if you would, please.

3 MR. SAUNDERS: Thank you, Peter. It's John
4 Saunders here. First, kind of, historical -- I
5 mean, not to steal Chris's thunder, but if you
6 compare our democracy with the Athenian democracy
7 or the Florence democracy or the Dutch Republic
8 democracy, ours is much more inclusive. I mean, it
9 started out not being totally inclusive, but where
10 we started was more inclusive than the ones that
11 were previously. And as our series goes on, we
12 show how we expanded with Woman's Suffrage and
13 Civil Rights to make it inclusive. So I think
14 that's kind of one half -- I kind of like something
15 that looks a little bit historic because this is --
16 we're celebrating history here, we're not
17 celebrating, like, you know, a new invention or
18 a -- something like that. So I -- I'm a little bit
19 traditional.

20 With the designs, I thought 1 was okay, but
21 not inspiring. I thought 2 was beautiful. I -- I
22 didn't like the crystal ball. I'd prefer -- prefer

1 a book or something of that nature to symbolize
2 knowledge, but I thought the Liberty and the way it
3 was presented was beautiful. And I know Don will
4 hate me for this, but I like the spikes in her
5 hair.

6 Going -- my favorite is kind of combination
7 between 3 and 3A. I think Art saying we don't want
8 our kids playing with fire -- but I like the little
9 girl holding the torch. The other one the girl's
10 kind of got her hand up and I -- I guess she's
11 looking out, but it also could be like she's got a
12 headache. So I do like the -- the way this
13 Liberty's carrying the flag better in 3. So I
14 would be -- a combination of 3 with the girl from
15 3A, would be my super thought.

16 I think the next one's too busy.

17 I'm not quite ready for the next one, though
18 it is good.

19 O6, I think I've commented on this artist
20 before, this kind of looks like the Sphinx, it
21 looks too Egyptian to me.

22 7, I agree with -- with the 7 we'd have to get

1 rid of the horns. I kind of like that sun. It's
2 kind of pretty.

3 8 was kind of okay, but I wasn't inspired.

4 9 -- 9 was okay.

5 10, I like this for Civil Rights. I don't
6 think it's appropriate for the -- the constitution,
7 but it would be great for Civil Rights.

8 I don't think 11 works on a coin very well.

9 Going to reverses, if we don't use from the
10 quarter and -- (inaudible) -- idea I -- I kind of
11 like the Liberty Hall with the -- Independence
12 Hall, excuse me. But I'd -- I'd rather than
13 "towards a more perfect union" I would say
14 something like "knowledge is the only guardian
15 of -- of true liberty" or "knowledge over
16 ignorance" as opposed to that. And I don't see a
17 need for the stars.

18 I like 2. It reminds me of the Connecticut
19 quarter, the -- (inaudible) -- there. I like oak
20 trees, I like trees. I think it's a nice design.

21 3, I thought it was too busy with all those
22 hands in there. I -- I -- everybody else seems to

1 like it, but I was -- there wasn't anything that
2 turned me on there.

3 4, I think it's too busy.

4 5, is kind of okay.

5 6, I think is too busy.

6 And then of the torches I like 8 better than 7
7 or 8A.

8 So my thought on the reverse should be either
9 the Independence Hall, the oak tree, or the torch.
10 And on the obverse, I think 3 is hands down the
11 winner, but I would rather see the girl with a
12 torch or doing something other than having her hand
13 to her head. I mean, even if it's just walking
14 without her hand to her head, I -- I would prefer
15 that. Thank you very much.

16 DR. VAN ALFEN: Thanks, John. Thank you. Sam
17 Gelberd, if you would, please.

18 MR. GELBERD: Thank you, Peter. This is Sam
19 Gelberd. Before I begin, I just wanted to say --
20 how we were discussing about whether or not the
21 half dollar is truly designed for circulation. We
22 know it doesn't really circulate widely amongst the

1 American public. But I'm optimistic that if we are
2 able to come up with designs that are very powerful
3 and effective, we may be able to sway the public's
4 opinion about using this as actual money. So
5 that's kind of what I'm hoping for.

6 And in accord with the theme, you know,
7 "knowledge over ignorance", Obverse design 1, it's
8 very simple and elegant as Art said and a couple
9 others have stated. It just -- I think it misses
10 the mark if what we're going for is a more modern
11 interpretation.

12 With that being said, I really enjoyed Obverse
13 number 2. I love the layout of it. I understand
14 that the artist is trying to go for a halo effect
15 -- trying to guard, you know, the young sapling of
16 an oak with the acorn. It does come off a little
17 bit like a crystal ball, so maybe that element
18 could be replaced. But just overall, just elegant,
19 beautiful design. I think it would really
20 translate well to a half dollar size coin.

21 Obverse 3 and 3A, it's tough to argue against
22 them. They are gorgeous. I prefer 3A if only for

1 the reason that the "In God We Trust" and the dual
2 date are in exergue, underneath that line. I do
3 like that look, you don't see it enough on too many
4 modern United States coins. But as Jeanne said
5 earlier and a couple of others have alluded to
6 with -- the way the flag fills the space on design
7 3, I really do like that. So as John just said,
8 maybe hybrid thereof -- of both of those coins
9 maybe would work.

10 Obverse 4, it's a little bit too cutesy for
11 me. I understand the idea. It's a little bit busy
12 and I'm still not sure why there's the Corinthian
13 helmet in there, but -- yeah, I wasn't a big fan of
14 that.

15 Regarding the modern designs of 5, 6, 7, and
16 8, 5 I agree, very powerful. Just not sure if
17 we're ready for that.

18 6, wasn't a huge fan of.

19 7, there is no getting past the horns. I
20 think we all pretty much felt that that was the
21 feel there, but I really do like the layout. I
22 love the Art Deco font. So 7 maybe with some

1 rework of -- of the laurel wreath especially, it
2 maybe could happen.

3 Design 8, not a big fan.

4 Design 9, read kind of strange. It's almost
5 like a dancing Liberty half dollar. Wasn't sure if
6 that would really work too well. I don't think
7 that would be received by the collecting public
8 very well.

9 Design 13 -- I'm sorry, design 10, I also
10 agree that might be better received on the Civil
11 Rights Quarter. So maybe we reserve it for that,
12 albeit a little busy with the background.

13 Obverse 11, not for me. I get the not so
14 subtle symbolism of the torch being passed. Just
15 kind of came off a little corny for my tastes.
16 That's just personal opinion.

17 With the reverses, I understand with Reverse 1
18 and 1A, especially with Reverse 1, how we're trying
19 to say "toward a more perfect union." I can't get
20 past what Kellen said, seeing the Capitol dome and
21 saying we're trying to go toward a more perfect
22 union. So maybe if we did replace that inscription

1 with something to the effect of "knowledge over
2 ignorance". And the stars, take them or leave
3 them, I'd be okay either way.

4 I did like Reverse 2 with the young oak tree.
5 I'm not exactly sure exactly what the book it's
6 growing out of -- the words may be a little bit
7 tricky to read, even on a larger size coin like a
8 half dollar. But I do like trees on coins, I do
9 think it fills the space very well even with
10 Liberty being as large as it is. I think it's
11 great on a half dollar sized coin.

12 Reverse 4, I do love eagles on our coins, just
13 not a big fan of this one. Reads a bit strangely
14 in my opinion.

15 Reverse 5 is pretty clean. It's simple. I do
16 like a bit more of the Native American theme there,
17 but I don't like it if we paired it with Obverse 2
18 or -- or I'm sorry, Obverse 2 or 3A.

19 Reverse 6 is very patriotic. It's a better
20 rendition of a torch being passed as opposed to
21 Obverse 11 for sure, just not sure if it's the
22 right one to go with.

1 Reverse 7, it just fills the space way too
2 much to me. It just swallows the entire reverse.

3 That's why I think the clear winner would be
4 Reverse 8. I just love the way it's laid out as
5 opposed to 8A, where it says "knowledge" at the
6 base of the torch. I do love the positioning of
7 the motto as well as the denomination in 8A, but I
8 think Reverse 8 just really shows it better. I
9 don't like the sentence fragment in 8A, so I think
10 it would lose something there. And that's what I
11 had to lend up [sic] with this portfolio. Thank
12 you, Peter.

13 DR. VAN ALFEN: Wonderful, Sam. Thank you.
14 Mike Moran, if you would, please.

15 MR. MORAN: Thought you'd lost me there,
16 Peter. This is Mike Moran.

17 DR. VAN ALFEN: Don't worry.

18 MR. MORAN: I know. With the exception of the
19 stylistic power, all the obverses have really been
20 well executed. I agree with everybody, 3 and 3A
21 are standouts. I also feel like 3 is better than
22 3A. I suspect this one is going to get chosen when

1 we get through with everything in October. The
2 only caution I have is that the figures being stuck
3 in such a way that they stand out against that
4 flag, otherwise the little girl's hand might get
5 lost and what would otherwise be negative space on
6 3. But it -- it's a clear winner.

7 I also want to point out that 10 is good. I
8 like it. It is a bit busy, if we downsize it into
9 a quarter, particularly with the background designs
10 there.

11 And 2, featuring an oak sprout seems to me
12 inappropriate for the half dollar theme "looking
13 forward".

14 Turning to the reverse, the Capitol dome, I
15 agree with everybody else, it seems inappropriate.
16 It wasn't even completed until 1864.

17 Again, I have trouble here with the planting
18 of the oak sappling. It just doesn't seem right
19 that we're planting an oak sappling after 250 years
20 of nation. It just doesn't make sense to me.

21 And finally on 8A, Sam just touched on it.
22 You put "knowledge" on the base of that torch,

1 nobody will see it. You have a half phrase on
2 the -- the perimeter of the coin and the key
3 subject matter's missing. So that won't -- that
4 won't -- (inaudible) -- won't work. That's it,
5 Peter.

6 DR. VAN ALFEN: All right, Mike. Thank you
7 very much. Dr. Christopher Capozzola, if you
8 would, please.

9 DR. CAPOZZOLA: All right. Good morning.
10 This is Chris Capozzola. It's a pleasure to go
11 last actually, because some of you see things
12 that -- that I don't otherwise see. But I'm
13 actually going to be aligned with much of what has
14 been said already, so I will be brief. On the --
15 and again, you know, I feel like I'm trying to make
16 a virtue of the fact that this is a circulating and
17 not quite circulating coin and that it's a
18 little -- and that it's larger; right? Then
19 quarter; right? You can get some more detail than
20 you would in a quarter or a dime.

21 For me on the obverse is, I -- my preference
22 is also for -- for 3. And this is, you know, one

1 that we've talked about and seen before. I think
2 it's -- you know, I think it's a fantastic design
3 for the reasons Jeanne laid out at the beginning.
4 I think it's -- it works well as the third vision
5 of Liberty in this series. And just
6 chronologically speaking, it's forward-looking.
7 You know, maybe you could tweak the little girl's
8 hand a little bit, but I do -- I prefer the hand to
9 the -- to the torch. It just really clearly
10 communicates that it's looking forward. And so
11 that -- you know, that's my -- that's my number
12 one.

13 I would also draw some attention to Obverse 1.
14 I really like it. I actually wonder, and I haven't
15 thought it all through, if it would work on -- on a
16 different quarter, you know, on one of the
17 quarters. When we looked at some of the other
18 Liberty's yesterday, I think it's just a really,
19 you know, a nice, clean design. I think the sun,
20 you know, is a good feature there as well. So I
21 just wanted to draw some attention to that.

22 And then also I'm going to give a lot of

1 points to O5, Obverse 5. And, you know, we've
2 wanted to go with a bold modern design that
3 doesn't -- you know, that shakes people up, it
4 draws their attention, but doesn't get out ahead of
5 where they might be aesthetically or historically.
6 And I think actually, like, this artist nailed it.
7 And, you know, maybe it won't happen on this half
8 dollar, but, you know, I think this is exactly the
9 kind of thing that we have been waiting -- waiting
10 to see. For some who can bring that different
11 visual vocabulary without -- you know, and bring --
12 and bring the American public along to that -- in
13 that vocabulary along the way. So basically all I
14 will say about the obverses.

15 On the reverses, obviously I'll -- I'll start
16 with 1 and 1A. Having, you know, endorsed them
17 on -- for other coins, I think they could also work
18 here. Although, oddly maybe not. I don't know
19 that Independence Hall makes the most sense for
20 forward-looking, which is the third of the three,
21 you know, sort of dime -- dime, quarter, half --
22 half dollar sort of approach or any of the other

1 places we might use it. And so I'm just not a
2 hundred percent sure that it -- that it would work
3 for the half dollar. But obviously as a design,
4 it's quite successful.

5 I thought, certainly, 3 works. And I -- and I
6 think I support that.

7 I also support 0 -- (inaudible) -- 0 6, this
8 Obverse 6. This is, you know, used as an aesthetic
9 like the dime reverse 5, like some of the
10 Constitution quarters. It could be worth keeping
11 in the mix as we think about, you know, just sort
12 of aesthetic unity across the whole
13 Semiquincentennial portfolio.

14 And then, I'll just second what others, I
15 think Sam said most clearly and most recently. 8
16 works but not 8A in terms of the word, you know,
17 "knowledge" gets hidden on 8A. I think of the
18 torches in 7, 8, and 8A, I prefer 8. And so, thank
19 you.

20 DR. VAN ALFEN: All right, Chris. Thank you
21 very much. For my own comments, I have to say, I
22 really find the half dollar to be a really cool

1 coin in the hands. You know, it is the largest
2 coin produced at least since the Eisenhower dollars
3 of my youth, you know, dropped out of circulation.
4 I think that most people who do get a half dollar
5 in hands rejoice when they do so and do spend a few
6 moments looking over the coin, perhaps more so than
7 the quarters and dimes. You know, so I do think
8 that is worthwhile trying to push this coin into
9 circulation in 2026 as much as possible.

10 And also to go with just wonderful exceptional
11 designs, I don't have a whole lot to add to what
12 has already been said. I find Obverse 3 to be a --
13 a clear winner choice. I think that this is an
14 exceptional design. I love it. I love the imagery
15 of the mother and child as the future, I love the
16 flag, big and bold as it is there.

17 I think it would pair very well with Reverse
18 6. I really do quite like Reverse 6. I think on a
19 half dollar would be really quite impressive. You
20 know, the flag as it carries from the obverse to
21 the reverse and then the hands of -- of perhaps an
22 older person handing the torch to a younger person,

1 you know, would reflect the obverse as well.

2 I also had no problem with Reverses 8 and 8A.
3 I -- just in closing, I also want to mention that I
4 do find Obverse 10 actually also to be really quite
5 compelling. I really liked the design elements,
6 I'm just not sure it would be as appropriate for
7 this portfolio. So with that said, do we have any
8 further discussion about this portfolio before we
9 score it?

10 MR. SAUNDERS: I don't know if my hand went
11 up, but --

12 DR. VAN ALFEN: No, John. You're still muted.
13 So -- so whatever glitch is happening there just --

14 MR. SAUNDERS: I'm going to echo what I think
15 Annelisa said, particularly on the obverse. The
16 Mint really needs -- should be complemented for
17 these obverse designs of the half dollars. I -- I,
18 you know, a couple people made comments with some
19 of the other coins, they were a little disappointed
20 with this or that. I don't see any disappointment
21 here. I mean, I could've liked almost all of them.
22 So congratulations to the Mint. And I also echo

1 what you say about getting the half dollar into
2 circulation. I don't know how you'd do it, but --
3 but maybe the Mint and/or some officials can talk
4 to companies like Walmart or other good retailers
5 to have a program -- they were doing the -- the
6 bicentennial coins -- would like for you to use
7 that, take the half dollars and use them. But you
8 get, you know, 10, 12, big retailers doing that
9 you -- you got a pretty good distribution there.
10 And there may be some other ways of doing it too so
11 I -- (inaudible) -- those comments.

12 DR. VAN ALFEN: Well, thanks, John. Very
13 good. So what we will do at this point then is
14 score the half dollar portfolio. We will then take
15 a break. Greg, do you think you'll need 10 or 15
16 minutes?

17 MR. WEINMAN: I think it should -- give me 10
18 minutes to score -- or to compile the scores for
19 the half dollar and then we'll be ready to go and
20 we can talk about what all this scoring looks like.

21 DR. VAN ALFEN: Okay. That sounds good. So
22 the Committee will know score the obverse and

1 reverse design candidates for the 2026
2 Seminquincentennial Half Dollar. And once again,
3 everyone should have your score sheets and please
4 do send them to Greg by email if you're able. And
5 once we return from our break at the top of the
6 hour at 11:00 o'clock, Greg will present not just
7 the scores from this portfolio, but all of the
8 portfolios that we reviewed yesterday. And we will
9 then have a discussion about the Semiquincentennial
10 program as a whole. So I will see you in ten
11 minutes.

12 (Break from 10:50 a.m. to 11:00 a.m.)

13 DR. VAN ALFEN: So we are back. I recognize
14 Greg Weinman, counsel to the CCAC to present the
15 results from the scoring sheets. If you're ready,
16 Greg.

17 MR. WEINMAN: Do you want to start with the
18 half dollar or do you want to go all the way back
19 to the dime?

20 DR. VAN ALFEN: Let's go all the way back to
21 the dime.

22 MR. WEINMAN: Okay. So -- so let's begin with

1 the dime that we reviewed yesterday. Tell me if
2 you're all ready. Obverse is first, Obverse number
3 1 -- this was out of a possible 33 points.
4 Yesterday everybody attended so out of a possible
5 33 points.

6 Design number 1 received 25 points making it
7 the high-scoring design. Number -- Obverse 2
8 received 24 points, very close behind. Obverse
9 number 3 received 12, Obverse number 4 received 12,
10 Obverse number 5 received 10, Obverse number 6
11 received 14 points.

12 Moving on to the dime reverses. Reverse
13 number 1 received 21 points, making it the high
14 vote-getter. Reverse number 2 received 20, close
15 behind in the scoring. Reverse number 3 received
16 10, Reverse 3A received 4, Reverse 4 received 4,
17 and Reverse 5 received 11 points. That is the
18 dime. Do you want to move forward to the
19 Declaration of Independence quarter?

20 DR. VAN ALFEN: Yeah, let's do that.

21 MR. WEINMAN: Okay. Once again, out of a
22 possible 33 points. Design number -- obverse,

1 obverse is first. Obverse number 1 received 25
2 points making it the high vote-getter. Number 2 --
3 Obverse 2 received 8, Obverse 3 received 14,
4 Obverse 4 received 8, Obverse 5 received 7, Obverse
5 6 received 6, Obverse 7 received 6, Obverse 8
6 received 5, Obverse 9 received 13, and Obverse 10
7 received 5 points.

8 Moving on to the reverses. Reverse number 1
9 received 16. Reverse number 1A received 20, making
10 it the high vote-getter tied with another one,
11 which I will get to in a moment. Reverse number 2
12 received 9, 2A received 12, 3 received 17, 4
13 received 9, 5 received 4. Reverse 6 also received
14 20 points. Reverse 7 received 12 points, Reverse
15 8, 4 points. Reverse 9, 9 points. Reverse 10, 9
16 points. Reverse 11, 4 points. Reverse 12, 3
17 points. Reverse 12A received 5 points and Reverse
18 13 received 6 points. All good?

19 DR. VAN ALFEN: Yep.

20 MR. WEINMAN: Do you want to move on to the
21 other quarter or do you want to go back --

22 DR. VAN ALFEN: -- (Crosstalk) -- platinum.

1 MR. WEINMAN: Do platinum first, okay. In
2 this case once again, out of a possible 33 points.
3 Platinum number 1 received 11 points, 1A received
4 14 points, 2 received 12 points, 3 received 6
5 points, 3A received 17 points making it the
6 high-scoring design. 4 received 7 points, 5
7 received 9 points, 5A received 14 points, 6
8 received 3 points, 7 received 3 points.

9 DR. VAN ALFEN: All right.

10 MR. WEINMAN: We will go toward the
11 Constitution quarter. Once again, out of a
12 possible 33 points. Obverse is first. Obverse 1
13 received 24 points, making it the high-scoring
14 design. Obverse 2 received 16 points, Obverse 3
15 received 7 points, Obverse 4 received 12 points,
16 Obverse 5 received 1 point, Obverse 6 received 2
17 points, Obverse 7 received 18 points, Obverse 8
18 received 11 points, and Obverse 9 received 10
19 points.

20 Moving onto the reverses. Reverse 1 received
21 10 points, Reverse 1A received 13 points, Reverse 2
22 received 15 points, Reverse 3 received 10 points,

1 Reverse 4 received 18 points, Reverse 4A received
2 15 points, Reverse 5 received 19 points, making it
3 the highest-scoring design along with another
4 one -- tied, coming up. Reverse 5A received 13
5 points, Reverse 6 also received 19 points. Reverse
6 7 received 4 points, Reverse 8 received 10 points,
7 Reverse 8A received 12 points, Reverse 9 received
8 6, Reverse 10 received 8, and Reverse 11 received 2
9 points. Are you ready to move to the half?

10 DR. VAN ALFEN: Yes, we are.

11 MR. WEINMAN: Okay. Once again, this is --
12 this would be out of 27 -- possible 27 points.
13 We're missing two scorers, missing Mr. Scarinci and
14 Dr. Fuller, so out of 27 possible points. First
15 the obverses. Obverse 1 received 10 points,
16 Obverse 2 received 7 points, Obverse 3, the
17 high-scoring design received 24 points. Obverse 3A
18 received 19 points, Obverse 4 received 6 points,
19 Obverse 5 received 11 points, Obverse 6 received 8
20 points, Obverse 7 received 8 points, Obverse 8
21 received 3 points, Obverse 9 received 5 points,
22 Obverse 10 received 7 points, and Obverse 11

1 received 3 points.

2 Moving to the reverses. Reverse 1 received 14
3 points, Reverse 1A received 13 points, Reverse 2
4 received 10 points, Reverse 3 received 12 points,
5 Reverse 4 received 4 points, Reverse 5 received 8
6 points, Reverse 6 received 16 points, making it the
7 high-scoring design along with another. Reverse 7
8 received 5 points, Reverse 8 also received 16
9 points, and 8A received 3 points.

10 DR. VAN ALFEN: Fantastic. Thank you, Greg,
11 very much for all of this. And again, since we are
12 not asked to make recommendations on these
13 portfolios at this time, the scores are simply
14 going to be used as a tool for the Mint to gauge
15 what will go forward into the portfolios that we
16 will review again in October. So at this time, I
17 don't want to dwell a great deal on the scores
18 themselves since the scores are what they are at
19 this time. What I would like to do, however, is
20 raise a number of questions, and have some
21 discussions along the lines of these questions,
22 pertaining to some of the issues that were raised

1 yesterday. And mostly these have to do with the
2 presentation of Liberty on the obverse of -- of the
3 coins.

4 Donald yesterday raised the question about
5 accoutrements in the hair, you know, the various
6 wreaths and crowns and things of the sort. I would
7 like to just have a brief discussion about that
8 very issue to see what the rest of the committee
9 feels about that. Donald, again, was adamantly
10 against any sort of hair accoutrements, but I would
11 like to hear from the rest of the Committee about
12 their thoughts on that. And we will -- rather than
13 just go down the list, I'm more than happy just to
14 have people raise their hands and offer their
15 thoughts on that. Kellen?

16 MR. HOARD: Yes. I really don't have a
17 problem with it inherently, having anything in the
18 hair. In fact, I think it was really tastefully
19 done on the dime Obverse 1, where we saw that kind
20 of really kind of nice coronet. I like that style.
21 I think that fit seamlessly into the design, it
22 wasn't distracting, it actually added positively to

1 the design and made it more clear about what it's
2 about. To me --(inaudible) -- of hey, that works
3 perfectly and I think the design actually would be
4 lesser off without it. But there are --
5 (inaudible) where the head piece is way too much.
6 Like they did on the half dollar portfolio, where
7 it almost -- looked like horns; right? It can
8 be -- you know, stylistically it could be fitting
9 or not, there's a negative or positive with each
10 rendition and -- (inaudible) -- as case-by-case
11 rather than seeking an overall design aesthetic
12 that excludes it altogether. Whether it actually
13 adds positively or not. So I -- I wouldn't make
14 any broad -- (inaudible) -- about whether we should
15 include them or not. Just simply take it design by
16 design.

17 DR. VAN ALFEN: All right. Thank you, Kellen.
18 Anyone else?

19 MR. SAUNDERS: Again, my hand doesn't work so
20 I'll --

21 DR. VAN ALFEN: Yeah, please John, go ahead.

22 MR. SAUNDERS: Sure. I'm kind of in agreement

1 with Kellen. I think it often adds to things. I
2 would be three quarters away to continue what we're
3 doing and one quarter maybe cut it back a little.
4 But I do think we should give everybody warnings
5 about horns, and some of them could look like a
6 unicorn, unless you want the unicorn look. And
7 things that -- there's one quarter design I think
8 that had the -- (inaudible) -- cap and you couldn't
9 really see the cap and I wasn't sure where the hair
10 or the -- the helmet was. It was a little bit too
11 busy up there. But generally speaking, I like
12 stuff in the hair. I mean, it's -- lots of times
13 they were used in classical figures. You know,
14 Liberty obviously and classical figures add stuff
15 in here very frequently so I -- I'm not against it.

16 All right, John. Thank you very much. Chris,
17 I see your hand is raised.

18 DR. CAPOZZOLA: Yeah, just briefly, you know,
19 seconding Kellen's "it depends" conclusion. I
20 think -- part of what I think Donald was conveying
21 yesterday is that if overall women appear on our
22 coins only in these kind of allegorical kind of

1 stylistic ways, that's -- that's not great. And I
2 think that -- you know, that obverse on the half
3 dollar that we just saw, I think it addresses that
4 across the portfolio. But there are -- there is a
5 value in hairpieces to convey this is Lady Liberty,
6 especially if we're breaking her out of other molds
7 of -- of robes and so on and so forth. So I think
8 it's really up to the artist, I think.

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

10 Jeanne, your hand was raised?

11 MS. STEVENS-SOLLMAN: Yes. Thank you,
12 Mr. Chairman. I think we need to think about what
13 the purpose of a hat is. It often denotes status,
14 it is a piece of clothing that is protective of the
15 head. You know, cowboys wear hats, queens wear
16 tiaras, I think that there is all kind of reasons
17 to have adornment in the -- on the head. And in
18 our one Lady Liberty where the dates were in her
19 hair, that was a beautiful rendition of Liberty.
20 And if she had a band with the dates on her hair,
21 it would have read a little -- it would have read
22 easily -- or more easily. So I think we need to

1 remember what a headpiece is for. I think Donald
2 forgets that we need a hat to protect ourselves
3 from the rain, from the mosquitoes, from the ticks
4 that are falling from the skies. I think it's
5 important -- important. So I agree with my
6 predecessor who said each design is for itself.
7 And yes, let the artist decide. But please do not
8 disregard the headpiece. Thank you.

9 DR. VAN ALFEN: All right. Wonderful, Jeanne.
10 Any other comments on this particular issue?
11 Arthur, your hand was raised?

12 MR. BERNSTEIN: Yes, thank you. This is
13 Arthur Bernstein. I wanted to speak to a related
14 issue. I have no problem with hats, tiaras,
15 headbands. What I spoke to yesterday was I thought
16 some of the designs placed too much emphasis on the
17 hairstyle. That there was too much hair and I
18 think I referred to myself as anti-hairdo. And
19 I -- I saw that as a related issue to the one that
20 Donald raised.

21 DR. VAN ALFEN: Thank you, Art. As somebody
22 who has about the same amount of hair as you do,

1 I'm sure that this isn't much of a problem that we
2 face, but -- all right. Any other comments on this
3 particular issue? There was another question about
4 the use of 250, the number 250. I believe that
5 Chris raised this yesterday as something that
6 might, in fact, be very useful and on this
7 particular series of coins, the Semiquincentennial
8 particularly, because there would be dramatic
9 changes in many of the coinages across the board
10 and to underscore to the general population what
11 all this is about, 250 represented prominently
12 either on the obverse or reverse might be a way to
13 convey what is special about that. Mike, your hand
14 is raised? You're muted. And unlike John,
15 apparently you can't overcome the mute with just
16 your voice.

17 MR. MORAN: I got it. I'm the one that raised
18 that the first I think. I particularly don't want
19 it on the dime, because the dime doesn't have the
20 room to put on there. I'm sorry that our people
21 can do the math between 2026 and 1776 to come up
22 with 250. I just -- I don't think it adds

1 anything. And in the dime, I don't think the dime
2 has the space to carry it. I can live with it on
3 the quarter and the half dollar, but please don't
4 put it on the dime. That's it.

5 DR. VAN ALFEN: Right. Thank you, Mike. Any
6 other comments on this particular question?
7 Jeanne?

8 MS. STEVENS-SOLLMAN: Yes. Thank you. There
9 was a comment on the dash between the years. And I
10 don't -- I think if we used a bullet or a period
11 that's not going to make too much sense. But what
12 if we use an underlaying dash? So it would be like
13 a wave and it would be more -- a more continuing
14 process. So that it wasn't like the end or book
15 end years, but something that continued through
16 those years. Hopefully -- (inaudible) -- thank
17 you.

18 DR. VAN ALFEN: Thank you. Kellen, your hand
19 is raised?

20 MR. HOARD: Yeah. If I remember correctly,
21 for the cent and the nickel we did an underlaying
22 dash as well and so there might be some level of

1 continuity there to actually have that across the
2 design if I remember correctly about -- (inaudible)
3 --

4 DR. VAN ALFEN: Wonderful. Mike, was your
5 hand raised again?

6 MR. MORAN: It was, but Jeanne took care of
7 it -- or Kellen did with the underlaying dash,
8 whichever. I thought it was that way on the penny
9 and the nickel, which it is. We need to be
10 consistent.

11 DR. VAN ALFEN: All right. Thank you. Any
12 other comments on this particular question then?
13 All right. Let's return to Liberty. There was
14 also a question raised yesterday about whether or
15 not Liberty should be facing right or left, and
16 there were some voices expressed firmly in support
17 of left facing, others more facing towards the
18 right. And I would like to get some further
19 comments on that very question and whether or not
20 any of the Committee members feel particularly
21 strongly about which way Liberty faces on -- on
22 these coins.

1 MR. SAUNDERS: I think Liberty looks all
2 around at everything and I think it's up to the
3 artist.

4 DR. VAN ALFEN: Take it straight on --
5 (inaudible) --

6 MR. MORAN: Peter, this is Mike. In the 19th
7 century when you had the tiaras or the diadems of
8 Liberty, reading from right to left it made sense
9 for it to start at the top of her head and go down.
10 So Liberty was always looking to the left. You
11 don't really have that here. If we do, then it's
12 got to be the left. And other than that, there's
13 no reason to worry about it, whichever way she
14 looks.

15 DR. VAN ALFEN: Thank you, Mike. Sam, your
16 hand was raised?

17 MR. GELBERD: Hi, Peter. Yeah, this is Sam
18 Gelberd. Yesterday I did mention a couple of times
19 where I thought on some of the earlier quarter
20 designs where Liberty should perhaps be facing
21 toward England, only because of the symbolism of --
22 that was our direct conflict throughout the

1 revolution. But again, yeah, Liberty could be
2 facing any direction. I think it should be up to
3 the artist ultimately.

4 DR. VAN ALFEN: All right. Thank you, Sam.
5 Any other comments on -- on this question of which
6 way Liberty should be facing or might be facing --
7 could be facing? Annalisa, your hand was raised?

8 MS. PURDIE: Thank you, Mr. Chairman. This is
9 Annalisa Purdie. I also think that it depends on
10 the overall composition of the coin itself. I
11 don't have a particular preference for which way
12 Liberty's facing as long as the overall message
13 gets across. For continuity, if we come to a
14 decision and decide that she looks best to the left
15 or the right, that's one thing. But overall, I
16 think it depends on the design. Thank you.

17 DR. VAN ALFEN: All right. Thank you. Any
18 other comments on -- on this particular question?
19 Right. Moving up to the next question. So as
20 April explains, as she was introducing many of the
21 portfolios yesterday, that the conceptual -- or the
22 concept behind this series of coins, the dime, the

1 five quarters, and the half dollar, would in many
2 ways reflect a sort of progression. So the dime,
3 you know, would be the spark, liberty over tyranny,
4 moving on that into points of inflection, and then
5 finally the future with the half dollar.

6 So one of the questions raised -- or we
7 discussed this a little bit yesterday, but one --
8 one question I do want to bring up is whether or
9 not Liberty -- as she is presented on the dime and
10 then the quarters, and then on the half dollar,
11 whether or not that Liberty should also reflect
12 some sort of progression as well. So my
13 understanding is that with the dime, for example,
14 the artists were instructed to present a Liberty
15 that was perhaps a little bit more intense, a
16 little bit more purposeful. The Liberty on the
17 quarters then would be perhaps a little bit more
18 mature. And then the Liberty on the half dollar
19 would then be something looking more towards the
20 future. So the question here then is, do we --
21 would we want to support that sort of progression
22 of Liberty's -- progression of expressions, you

1 know, as it were, from say a more intense mature to
2 something that looks forward a little bit more?
3 Or -- or perhaps more of a commonplace expression
4 on all of the Liberty's. And Kellen, I see that
5 your hand is raised?

6 MR. HOARD: Yes. Thank you. I would say we
7 go for both of them potentially. I think beyond
8 the members in this room and the artists, not one
9 person's going to know about that progression
10 that's happening. They're going to be viewing the
11 coins discreetly and aren't necessarily going to
12 see that. I think when we -- I think also we
13 should really just prioritize generally choosing
14 the best version of Liberty for each individual
15 design. So I -- because people experience it quite
16 individually rather than a series, like we still
17 don't even know how much the half dollar's going to
18 circulate. I think we just go with each.

19 Another thing I would add kind of aside there
20 is I think the issue we ran into with the dime and
21 some other designs was that the intensity was
22 interpreted not that way. Or resolve was

1 interpreted not that way. And so I think when we,
2 you know, say hey, we really want to focus on that,
3 prioritizing that, we end up with some designs that
4 haven't -- (inaudible) -- well, so yeah. I would
5 just move away from them, that idea of a
6 progression, if it interferes with our choosing the
7 best designs. No one else will see that in that
8 way.

9 DR. VAN ALFEN: Wonderful. Thank you, Kellen.
10 Any other comments on... all right. Well, somebody
11 has their -- Annalisa. Yes, please.

12 MS. PURDIE: Thank you, Mr. Chairman. This is
13 Annalisa Purdie. I agree 100 percent with Kellen.
14 I think that if we're looking in terms of a
15 progression, then that would put pressure to choose
16 different styles that fit the overall theme and
17 don't necessarily convey the messages or don't
18 necessarily speak to us, especially if a particular
19 artist has a style that doesn't necessarily reflect
20 something else that we like. And the best design
21 overall should take precedence. If by chance there
22 is some sort of continuity people are able to see,

1 then that's great as well, but I wouldn't put any
2 undue pressure on anyone to feel that we have to
3 choose this particular design to fit with the
4 overall set. Thank you.

5 DR. VAN ALFEN: Yeah, thank you, Annelisa.
6 April, your hand was raised?

7 MS. STAFFORD: Yes. Thank you. I just,
8 obviously, I agree completely with Kellen and
9 Annelisa. Our goal always in offering assignments
10 to artists are to give them the least amount of
11 constraints and see what they -- what they come up
12 with. In this instance what's unusual, and we see
13 it as an opportunity, is that we are going back out
14 to those artists for revisions. And so the
15 Committee's views on these it's -- we're not
16 asking -- this isn't necessarily a -- an or, but
17 this could be an and. So the designs that you're
18 seeing, the direction that -- that you have
19 responded positively in, in our discussions as well
20 as scoring, that will remain. But in going back
21 out to the artist, the opportunities that we have
22 for them developing a version that might give, you

1 know, a more complete picture -- or, you know, to
2 have your cake and eat it too so to speak. You
3 know, where we can connect these things. We don't
4 want to necessarily miss that -- that opportunity.
5 So I think that's -- I would just share that
6 with -- with the Committee.

7 Yes, these coins will be seen individually,
8 but we are conceiving them as -- as a suite, not
9 just the five quarters but the entirety of the
10 series. And the themes, obviously, are connected.
11 And so if there is a potential there to have a
12 through line, given that we're restoring Liberty,
13 bringing Liberty to circulating coins for the first
14 time in -- in a generation at least, it's just
15 something that we wanted to ask the community, if
16 there's something there -- if there is something
17 there that is an opportunity that again, have an
18 art -- have the artist explore a version to go in a
19 particular way. But not to replace, not to change
20 directions altogether.

21 DR. VAN ALFEN: Thank you, April. Anyone want
22 to comment on April's comments there? Kellen, your

1 hand is raised?

2 MR. HOARD: Thank you. This is less with
3 regard to the particular themes and more in regard
4 to the scoring we just got from Greg and how that
5 implicates the opportunity to go back and revise.
6 There's something I noticed is that several of our
7 high scores barely clear 15 points. You know, in
8 some they're barely clearing like half of the total
9 points that can be allocated. To me, that's a bit
10 of an indicator that there maybe is more room for a
11 revision or review there -- for like Mint time
12 spent -- I know there's limited time in the day.
13 And so for my part at least, for some of these
14 portfolios which, you know, the high scores were
15 barely clearing 15 or, you know, half -- barely
16 clearing half of the points, I would ask that the
17 Mint maybe emphasize time and revision and focus on
18 those, over the ones that were scoring, you know,
19 27, 28 points. But that's just -- that's just on
20 my end.

21 DR. VAN ALFEN: Thank you, Kellen. And I do
22 have one other question -- oh, Arthur. Your hand

1 is raised?

2 MR. BERNSTEIN: Yes. This is Arthur
3 Bernstein. Are we talking about other subjects
4 besides Lady Liberty now?

5 DR. VAN ALFEN: We will in a moment.

6 MR. BERNSTEIN: Okay.

7 DR. VAN ALFEN: I -- I had one more question
8 about Liberty and then I will have -- just open it
9 up for other comments. So my final question within
10 about Liberty -- and this is a point that Chris
11 Capozzola made yesterday, that we are replacing
12 Washington on the quarter, Roosevelt on the dime,
13 and Kennedy on the half dollar. And this is going
14 to be a major change in US coinage, you know, the
15 first time in generations, in fact 100 years, if
16 I'm correct, that Liberty has appeared on US
17 coinage. So this is a major and significant change
18 and Liberty, obviously, is going to have to be
19 something special on the obverse of these coins.
20 And so the question here then is, do we want to try
21 to find some sort of continuity between the various
22 Libertys that appear on these coins or do we want

1 Liberty to appear as she is, individually, on the
2 coins? In other words, do we want there to be some
3 sort of commonality across the Libertys on the
4 coins or not? Mike, your hand is raised? And
5 you're muted.

6 MR. MORAN: Got my hand up but didn't put the
7 microphone on. We've had commonality in the past
8 and in the 19th century and we broke that mold in
9 1960. We don't need to go back. And I think the
10 more, the better. I'm definitely against
11 continuity.

12 DR. VAN ALFEN: Wonderful, thank you. Anyone
13 else? Chris, your hand is raised?

14 DR. CAPOZZOLA: Yeah. So I mean -- I guess
15 since I spoke about this yesterday, all I'm going
16 to say is I don't -- I'm not sure that continuity
17 is necessarily the solution to -- to -- and I'm not
18 sure that it's a problem -- I'm not saying it's a
19 problem. I'm just saying we need to think about
20 the quarter portfolio in particular overall,
21 because there will be five of them. If we have
22 five different obverses, that's an awful lot to

1 communicate and to -- to people who are just
2 getting change in their pockets. And so, you know,
3 that's something that I think the artists can --
4 can handle. But I just wanted to raise that
5 yesterday and here today.

6 DR. VAN ALFEN: All right. Wonderful. Thank
7 you, Chris. Any other comments on that particular
8 question? All right. Kellen, your hand is raised?

9 MR. HOARD: Sorry, I -- Chris's comment just
10 brought something up in me that I haven't
11 considered before and I'm just curious, you know,
12 if there's any thoughts on this. But in terms of
13 having five different obverse and reverse designs
14 in one year on a quarter, I'm not necessarily
15 opposed to that, but that, you know, in terms of
16 actually making it clear to the public that this
17 all one denomination -- I'm not sure ever in our
18 history had [sic] that, you know, variety with one
19 denomination in one year, especially out of nowhere
20 for the public, completely unfamiliar with changing
21 the coin designs. And so I would be open to it --
22 again, this idea just came to me, of having either

1 a common obverse or a reverse in order actually
2 indicate hey, this is the same denomination. And
3 to have some kind of visual quick -- for the people
4 using this in quick commerce. And just to lower
5 confusion levels.

6 DR. VAN ALFEN: Well, thank you for that. And
7 I'm not sure how -- if that would be possible from
8 the five different themes, but we shall see.
9 Jeanne, your hand is raised? And you're muted.

10 MS. STEVENS-SOLLMAN: Thank you. This is
11 Jeanne Stevens-Sollman and I agree with Kellen
12 about having maybe one -- one face that -- you
13 know, universal face on -- on the quarters. You
14 know, we choose one theme, because the reverse is
15 going to, you know, be complicated. It might help
16 to have a presentation of obverse and reverses and
17 then from that choose one -- one reverse or obverse
18 that's going to, you know, help commerce. And I
19 think that Kellen has a good point. Thank you.

20 DR. VAN ALFEN: Thank you. Before I open it
21 up just to general discussion, there is one other
22 issue that I just wanted to raise. And this is

1 going to be the presentation of the Libertys in the
2 October portfolios and portfolio. And one thing
3 that I have in mind is that the Mint staff can
4 present us the Libertys in the individual
5 portfolios as -- as conceived. Say the dime
6 Libertys, the quarter Libertys, and so forth. But
7 that they also then present us all of the Libertys
8 together within a common portfolio, so that we can
9 then see all the Libertys and perhaps pick and
10 choose from that larger group of Libertys which we
11 think might be more appropriate. So what -- what
12 are your thoughts on that presentation of Liberty
13 and Libertys in the October meeting?

14 MR. SAUNDERS: Peter, I had one more comment
15 on what Kellen said before.

16 DR. VAN ALFEN: Oh, yeah sure, John. Go
17 ahead.

18 MR. SAUNDERS: Partly personal taste, partly
19 the fact that it was by far one of the cases where
20 one design really stood up and won by a big thing,
21 I think the Obverse 1 of the Declaration Quarter,
22 that's got Liberty boldly walking forward with the

1 torch, if we did do a common side on the quarter,
2 that would be by far my choice to -- (inaudible) --
3 so I thought that I'd throw that one out.

4 DR. VAN ALFEN: Oh, thank you, John. So
5 returning to the question I had about sort of the
6 presentation of Libertys in the portfolios, are
7 there any suggestions on what we might do
8 differently or are you all comfortable with that
9 idea?

10 [NO RESPONSE]

11 DR. VAN ALFEN: So I'm hearing crickets so I
12 assume that everyone's comfortable with the idea.
13 So I would just -- like to just ask April if she
14 has any further questions for the Committee before
15 I just open up the floor for a few moments.

16 MS. STAFFORD: No, those are very helpful.
17 Thank you all very much.

18 DR. VAN ALFEN: All right. Thank you, April.
19 So I'm happy just to open up the floor for a few
20 moments for any other thoughts or comments on these
21 portfolios if anybody has any. Arthur, yes?

22 MR. BERNSTEIN: Yes. So this is Arthur

1 Bernstein and my comment relates to the Declaration
2 Quarter. Reverse 6 was one that was tied as one of
3 the top scorers. And I made a comment yesterday
4 that didn't get much attention, and I recognize
5 that physics was not my strongest subject in
6 school. But I was speaking about the clapper
7 inside the Liberty Bell. And I -- I actually
8 Googled images of ringing bells and every image has
9 the clapper going the other way in -- when the bell
10 is swinging upward the clapper should be downward.
11 Call me crazy, I just feel like the design may have
12 a scientific problem with it.

13 MS. STAFFORD: -- (Crosstalk) -- sorry, this
14 is -- this is April. Yes, we took that item down
15 yesterday and -- and made note that a revision
16 would be required. Thank you.

17 MR. BERNSTEIN: Okay. Wow, I'm not crazy.

18 DR. VAN ALFEN: Yeah. Thank you for your
19 observation -- (crosstalk) -- just give it a little
20 bit more time. Any other comments or questions
21 from the Committee? Right. Thank you all. And we
22 will now take a lunch break. It is 11:35. I am

1 happy to return in 45 rather than a full hour if
2 people are in agreement with that. Any opposed to
3 45 minutes rather than a full hour, please signify
4 by saying nay at this point.

5 MR. MORAN: I've got a cat litter box that I
6 got to clean -- (inaudible) -- would approximate a
7 cleanup.

8 DR. VAN ALFEN: All right. So you'd like the
9 full hour then --

10 MR. MORAN: No. No, I'm joking.

11 DR. VAN ALFEN: Okay.

12 MR. MORAN: I do have a cat litter box I got
13 to clean now, but 45 minutes will get it.

14 DR. VAN ALFEN: Okay. So we will then return
15 at 12:15. It's a little less than 45 minutes, but
16 I think that would give everyone enough time. So
17 we'll return at 12:15 to review the best of the
18 Mint Silver Medal portfolios. So see everyone
19 then.

20 MR. SAUNDERS: For you West Coast folks, have
21 a coffee break.

22 DR. VAN ALFEN: Yes.

1 (Break from 11:35 p.m. to 12:15 p.m.)

2 DR. VAN ALFEN: And we are back. And I will
3 take a quick roll call to ensure that everyone is
4 present on the CCAC. Members please say "present"
5 when I call your name. Jeanne Stevens-Sollman?
6 Not yet with us. Kellen Hoard?

7 MR. HOARD: Present.

8 DR. VAN ALFEN: Annelisa Purdie?

9 MS. PURDIE: Present.

10 DR. VAN ALFEN: Thank you. Arthur Bernstein?

11 MR. BERNSTEIN: Present.

12 DR. VAN ALFEN: John Saunders?

13 MR. SAUNDERS: Present.

14 DR. VAN ALFEN: Okay. Sam Gelberd?

15 MR. GELBERD: Present.

16 DR. VAN ALFEN: Mike Moran?

17 MR. MORAN: Present.

18 DR. VAN ALFEN: Donald Scarinci? Not yet.

19 Dr. Harcourt Fuller?

20 [NO RESPONSE]

21 Dr. Christopher Capozzola?

22 DR. CAPOZZOLA: Present.

1 DR. VAN ALFEN: And I'm Peter van Alfen, and I
2 believe we do have a quorum. So we will now move
3 to consider the obverse and reverse candidate
4 designs for the 2026 Semiquincentennial Best of the
5 Mint Silver Medals. And I would also like to
6 remind the members of the Committee that for this
7 portfolio, we will be seeking to make
8 recommendations at the conclusion of our review
9 today to the Secretary of the Treasury. So we will
10 be voting a little bit later and then we'll
11 hopefully come to a conclusion about
12 recommendations. And I will know gladly turn it
13 over to April Stafford to present the obverse and
14 reverse design candidates -- or candidate designs.
15 April, all yours.

16 MS. STAFFORD: Thank you. And some background
17 to this program. As part of the commemoration of
18 the Semiquincentennial, the Mint will release a one
19 year series of five 24 karat gold coins featuring
20 historic designs from the last 250 years of US
21 coinage. These Best of the Mint Semiquincentennial
22 24k Gold Coins will be released over the course of

1 2026 in sizes approximating the original coins.
2 These coins will faithfully present the historic
3 designs and feature their original dates of issue.
4 And to indicate their issuance as part of the
5 Semiquincentennial in 2026, the coins will bear a
6 special Semiquincentennial privy mark featuring the
7 Liberty Bell and the numerals 250. The gold coins
8 released as part of the Best of the Mint
9 Semiquincentennial 24k Gold Coin and Silver Medal
10 program will -- we plan to include the 1804 Silver
11 Dollar Class 1 version, the 1907 Saint-Guadens High
12 Relief Double Eagle, the 1916 Winged Liberty Head
13 or Mercury Dime, the 1916 Standing Liberty Quarter
14 Dollar, and the 1916 Walking Liberty Half Dollar.

15 So about the companion Silver Medal candidate
16 designs themselves, the Mint plans to, in keeping
17 with these historic coins, gold coins, release five
18 companion silver medals. Each silver medal will be
19 1.598 inches in diameter and will feature new
20 modern designs inspired by one of the historic 24k
21 gold coins. Candidates designs for the companion
22 silver medals are going to be reviewed today.

1 Each artist, in developing their candidate
2 designs for a companion silver medal, took
3 inspiration from a Best of the Mint Gold Coin.
4 They were not limited to portraying only the
5 subjects and devices presented in the originals.
6 As part of their design development artists were
7 encouraged to consider any of the following. The
8 historic coin design itself, and noting that though
9 the medal isn't intended to replicate the coin,
10 artists could reinterpret the coin design or
11 individual elements within the design or a
12 combination of elements that they thought were
13 important or they were inspired by. They may have
14 considered the message of the historic coin, which
15 could include reflecting on the historical context
16 for the original or reinterpreting in -- that kind
17 of message through a modern lens. And then lastly,
18 the artist may have considered the historic coins
19 original artist or sculptor. Because this medal
20 could be an homage to the broader work of the
21 original artist themselves.

22 So first we will look at candidate designs for

1 the silver medals that respond or were inspired by
2 the 1804 Silver Dollar. So we can open that
3 portfolio. And presented to you here first is the
4 1804 Silver Dollar. And moving onto the candidate
5 designs.

6 Obverse 1 and Reverse 1 draw inspiration from
7 elements in the 1804 Silver Dollars design and its
8 mission. The flowing ribbon in Liberty's hair is
9 reflected in the flowing ribbon-like hair in this
10 obverse. The clouds arced above the eagle on the
11 historic coin appear in the braid encircling
12 Liberty's head on this obverse and also around the
13 globe on this reverse, symbolic of the diplomatic
14 journey of the famed 1804 dated Silver Dollars.

15 The second set of candidate designs for this
16 silver medal take their inspiration from the
17 depiction of Liberty on the 1804 Silver Dollar and
18 the historic coin's diplomatic voyage on the USS
19 Peacock to secure trade deals with several East
20 Asian countries, among them modern-day Oman,
21 Thailand, and Vietnam. In homage to this
22 blossoming tree of relations, these countries are

1 symbolized also by their modern-day national --
2 with official and unofficial flowers. Clouds
3 define an outline of the countries on the reverse.

4 Obverse 3 and Reverse 3 are a nod to the
5 diplomatic mission of the 1804 Silver Dollar and
6 the growing global presence of the United States.
7 An allegorical depiction of Liberty as the
8 figurehead of a ship is featured on the obverse and
9 reimagined vision of the USS Peacock on the
10 reverse.

11 Candidate designs Obverse 4 and Reverse 4 are
12 inspired by elements in the 1804 Silver Dollar's
13 design and its mission. The USS Peacock sails on
14 an enlargement of Liberty's hair from the historic
15 obverse while the eagle on the reverse raises his
16 head toward the stars above the coin colloquial
17 moniker, the king of coins.

18 And finally the fifth option, Obverse 5 and
19 Reverse 5, pay homage to the 1804 Silver Dollar
20 through the flowing drapery of Liberty on the
21 obverse and the commemoration of the Mint's first
22 chief engraver Robert Scott. And those are the

1 candidate designs for the first set of Silver
2 Medals. Mr. Chairman, would you like me to go on
3 to the others or would --

4 DR. VAN ALFEN: Yes, yes.

5 MS. STAFFORD: Okay.

6 DR. VAN ALFEN: Yes, let's do all of them.

7 MS. STAFFORD: Wonderful. All right. Moving
8 on to the 1907 Saint-Gaudens High Relief 20 Dollar
9 Gold Coin or Double Eagle, pictured here.

10 The silver medal candidates designs will start
11 with pairing 1. These designs pay tribute to the
12 dual suns on the obverse and reverse of the 1907 20
13 Dollar Gold Coin and to sculptor Augustus
14 Saint-Gaudens' broader body of work. Inspired by
15 Saint-Gaudens' "Diana of the Tower", the designs
16 are meant to invoke classicism which informs
17 Saint-Gaudens' works through balanced understated
18 design and encapsulate its essence through the
19 inscription "virtus" which translates to virtue in
20 Latin.

21 The second grouping of candidate designs,
22 Obverse 2 and Reverse 2, pay homage to sculptor

1 Augustus Saint-Gaudens. On the reverse, the artist
2 depicts the 1907 20 Dollar Gold Coin held in the
3 hands of a collector. Quote "far better it is to
4 dare mighty things" end quote, is a quote from
5 Theodore Roosevelt who recognized Saint-Gaudens'
6 talents and entrusted him with the task of
7 elevating American coinage.

8 The third option for the silver medal, these
9 designs interpret elements of the 1907 20 Dollar
10 Gold Coin through a reimagined view of
11 Saint-Gaudens' Liberty. Carrying a torch and the
12 eagle's wings as an American flag in a new vision
13 of strength and pride.

14 And finally, the fourth option for this silver
15 medal, Obverse 4 and Reverse 4 harken to
16 iconography of the 1907 20 Dollar Gold Coin. The
17 torch is held by Liberty who heralds in a new era
18 of US coinage. As in the historical coin, suns
19 radiate behind Liberty on the obverse and the eagle
20 on the reverse.

21 Moving to the third historic coin, the 1916
22 Mercury Dime and the candidate designs inspired by

1 them.

2 We'll start with Obverse 1 and Reverse 1.
3 These designs evoke the prominent elements of the
4 Mercury Dime. The larger wing and the prominence
5 of the inscription "united" are meant to represent
6 a more realized and mature nation willing to open
7 its ideals to all creeds and cultures.

8 Obverse 2 and Reverse 2 feature Liberty in a
9 pose of quiet focus, a nod to the freedom of
10 thought symbolized in the Mercury Dime. On the
11 reverse, a dove continues the theme of hope and
12 echos the wings in Weinman's obverse. The dove is
13 rendered in a visual style common among Alaskan
14 Native artists.

15 Obverse 3 and Reverse 3 recall the period of
16 1916 through 1945 when the Mercury Dime was in
17 circulation, representing years of great change and
18 upheaval, both foreign and domestic for the United
19 States. Observing that during this period the
20 United States would enter two World Wars, the
21 artist depicts Liberty in both defensive and
22 offensive positions. The obverse design extends to

1 the reverse with rays emanating from the tip of the
2 sword, symbolic of hope at the end of conflict.
3 The Great Depression is represented by Hooverville
4 shacks and the Dust Bowl by the swirling waves in
5 the background.

6 Option 4, Obverse 4 and Reverse 4 are inspired
7 by the mythological references in the Mercury Dime.
8 And these designs explore other elements of
9 mythical iconography. Liberty is clad in armor,
10 including a winged Phrygian helmet. The reverse
11 shows an imagined version of Washington DC, that
12 includes the existing US Capitol Building and
13 Washington monument, as well as the unrealized
14 Washington National Sphinx, a proposed statue
15 designed by J. Goldsborough Bruff depicting an
16 American folklore version of the iconic Egyptian
17 Sphinx. A subtle nod to the fasces in the historic
18 coin appears in the column behind the Sphinx.

19 Moving onto the 1916 Standing Liberty Quarter
20 and the candidate designs for silver medal inspired
21 by this coin.

22 We start with Obverse 1 and Reverse 1. The

1 obverse is inspired by Hermon MacNeil's original
2 1916 Standing Liberty Quarter and his unused
3 redesign proposal, which added elements such as
4 laurels and sandals, and Liberty's hair blowing in
5 the wind. Similarly the reverse is inspired by the
6 work of Weinman whose proposals for the quarter
7 were replaced by MacNeil's designs for the sake of
8 artistic variety.

9 Obverse 2 and Reverse 2 in this portfolio are
10 inspired by the 1916 Standing Liberty Quarter. A
11 windswept Liberty turns to offer a distant eagle
12 the olive branches in her hand. The reverse shows
13 a close up of the olive branches in the eagle's
14 talons that Liberty was holding up on the obverse.

15 Obverse 3 and Reverse 3 draw inspiration from
16 the 1916 Standing Liberty Quarter featuring a
17 modernized Liberty ascending steps prepared to
18 protect and defend. The theme is mirrored on the
19 reverse, showing a mother eagle with her wings
20 spread around young.

21 And finally, Obverse 4 and Reverse 4 take
22 their cue from the period of circulation of the

1 1916 Standing Liberty Quarter, during which the
2 United States entered World War I. The designs
3 show how Americans banded together to protect their
4 country and secure peace for their futures. They
5 feature a hand firmly grasping an olive branch and
6 a depiction of one of the many women who worked to
7 harvest the nation's food supply during World War
8 II.

9 The 1916 Liberty Walking Half Dollar --
10 Walking Liberty Half Dollar. We have Obverse 1 and
11 Reverse 1 reimagining the elements from the half
12 dollar as a single scene across the obverse and
13 reverse illustrated in the Art Deco style that
14 succeeded Weinman's neoclassical style.

15 Obverse 2 and Reverse 2 draw inspiration from
16 design elements and the feeling of determination
17 and movement in the composition of the Walking
18 Liberty Half Dollar by highlighting the importance
19 of freedom and self-expression through the arts.

20 Obverse 3 and Reverse 3 pay homage to Adolph
21 A. Weinman. The obverse depicts him positioned in
22 front of his "Destiny Pediment" which he sculpted

1 for the National Archives Building. He is flanked
2 by two eagles and other elements of the pediment.
3 On the reverse Weinman is shown working on the
4 original coin in the negative plaster stage at
5 model scale. Behind him is his masterpiece
6 "Descending Night" which was perched on the high
7 platform in his New York City studio.

8 Obverse 4 and Reverse 4 are tributes to the
9 Walking Liberty Half Dollar and its sculptor. In
10 the reverse Adolph Weinman is shown drawing the
11 design for the reverse of the original coin with
12 the figure of Liberty behind him, guiding his
13 inspiration.

14 And finally, Obverse 5 and Reverse 5 are a nod
15 to key elements of the original coin. Liberty's
16 extended hand and the sun referenced on the
17 obverse, while a man and stylized eagle
18 representing strength and resilience are featured
19 on the reverse.

20 And that concludes the candidate designs for
21 the Silver Medal Portfolio.

22 DR. VAN ALFEN: Thank you very much, April.

1 Before we begin our consideration -- and I do want
2 to suggest that we consider all of the five groups
3 together simultaneously rather than break it into
4 individual components, simply because there are
5 possibilities of grouping themes such as
6 reinterpretation or historic context or focus on
7 the artist and I think it would be good for all of
8 us to express what we feel about perhaps continuity
9 or theme across the portfolios or not. I will
10 ask -- before we get to those considerations,
11 whether there are any technical or legal questions
12 from the committee about the program or the designs
13 for the 2026 Semiquincentennial Best of the Mint
14 Silver Medals Portfolio. Chris, I see your hand is
15 raised?

16 DR. CAPOZZOLA: Sure. This is a question on
17 the -- and maybe it was in the statute, but are
18 there any -- it seems there are no required
19 inscriptions on the medals themselves and that any
20 that we see there are the artists -- part of the
21 artist's design and presumably we could add them or
22 subtract them as we see them.

1 DR. VAN ALFEN: April or would someone from
2 the Mint like to address that question?

3 MS. STAFFORD: That -- that is correct.

4 DR. VAN ALFEN: Thank you. Sam, your hand is
5 raised?

6 MR. GELBERD: Thank you, Peter. This is Sam
7 Gelberd. Just curious, the finish of these medals,
8 will they be in both uncirculated and proof or just
9 one or the other?

10 MS. STAFFORD: I will -- (crosstalk) -- I will
11 get that -- oh, Roger, do you have it?

12 MR. VASQUEZ: Yes. They will be uncirculated.

13 MR. GELBERD: Okay. Thank you, Roger. I
14 appreciate that.

15 DR. VAN ALFEN: Arthur, your hand is raised?

16 MR. BERNSTEIN: Yes. This is Arthur Bernstein
17 with a question about the reverses for the Silver
18 Dollar version. Two questions and this may tip my
19 hand a little bit about the designs that I find
20 attractive, on Reverse 2 the -- the flowers that
21 are at the bottom of the design, can you -- can
22 someone tell us which flower is which and what

1 countries they represent? That's my first
2 question. And my second question relates to
3 Reverse 5, where there are tools featured on the
4 shield. And I just wondered if those tools are
5 representative of -- of the types of tools that
6 Robert Scott would've used at that time.

7 MS. STAFFORD: I will ask Roger Vasquez, who's
8 the design manager for this program. Roger, did
9 the artist include the specifics, the names of the
10 flowers, and the tools depicted in the two designs
11 that Art just mentioned?

12 MR. VASQUEZ: Yes, to the flowers. The tools
13 are, as I understand it, meant to be engraving
14 tools. I cannot tell you if those are accurate to
15 the time or not.

16 MS. STAFFORD: And do you have the names of
17 the flowers that you can share with Art
18 --(crosstalk) -- you could put them in the chat as
19 well, if you'd like -- if that's okay. Okay.

20 MR. BERNSTEIN: Thank you.

21 DR. VAN ALFEN: All right. Are there any
22 other questions before --

1 MR. SAUNDERS: Yes.

2 DR. VAN ALFEN: Oh, yeah. John, please go
3 ahead.

4 MR. SAUNDERS: Peter, my hand thing doesn't
5 work so -- can you tell us the denominations that
6 are going to go with the gold coins or as
7 companions for this?

8 MS. STAFFORD: Roger, please correct me if I'm
9 wrong, but the original inscriptions from the
10 original coins will be included, and so the
11 original denominations would be used in the 24k
12 gold coins.

13 MR. SAUNDERS: -- (crosstalk) -- dollar.

14 MS. STAFFORD: Yes.

15 DR. VAN ALFEN: All right. Any other
16 questions before we begin? All right. Well,
17 hearing or seeing that there are none, let's begin
18 our consideration. Now, since this is a rather
19 large portfolio and rather complex, and since I
20 think it is best that we consider all five groups
21 simultaneously, I will allow each member some
22 additional time for consideration, but again, we'll

1 ask that please keep your comments as brief as
2 possible. And is always, please do identify
3 yourself for the record prior to speaking. Now,
4 I'd like to begin with Mike Moran, considering his
5 special relationship with Gus, that is Augustus
6 Saint-Gaudens and the fact that he has a very large
7 book on that very person coming out sometime soon
8 let's hope. Mike, would you like to begin?

9 MR. MORAN: I just sent an email to my
10 publisher asking when that was going to be. The
11 fact is we intend to do it. Let me start out with a
12 few general statements here before I fall off the
13 cliff on this. I'm kind of sorry I'm going first
14 really.

15 When I first got involved with this, and we
16 were working through the best of the best, some of
17 us were on that committee picking the ones that --
18 we started with 25 by the way. I thought, well,
19 when we do this silver, what we'll get because the
20 Mint can't do silver legal tender coins unless
21 they're authorized by legislation like we did with
22 the silver dollars in 2021. And what we'll see is

1 the exact same coin without all the clanking models
2 and the date and everything else. And we'll just
3 see it in a pure artistic form. Well, no. We
4 didn't. And somewhere along the line, I think I
5 was absent when we -- we got to the second version
6 of this which would be modernization of these best
7 of the best. And if I'd been there, I think I
8 would've agreed with it because it -- it just kind
9 of made natural sense. What we have this kind of a
10 conglomeration really now as you look at all these.
11 We got some storyboards in here, we got some -- I
12 think there's a couple of them that are really
13 pretty good, and we got some decent
14 interpretations. But then we got some that just go
15 right off the cliff. And I think particularly of
16 the -- the delivery of these Silver Dollar to the
17 -- (inaudible) -- for great purposes. Your average
18 collector doesn't give a damn about that. They're
19 interested only in the 1804 Silver Dollar. They're
20 never going to be able to do it, and their liable
21 enough to be able to do the 1804 in gold, because
22 it's going to be pushing more than an ounce, and

1 gold is \$2400 an ounce now. So you're looking
2 about the time the Mint marks it up, it's going to
3 be \$26 -- \$2800. So that gives me a problem.
4 Anyway, you don't want to hear the rest of that.
5 Let's go through them.

6 I happened to like -- on the Silver Dollar I
7 think the first obverse -- the first set of obverse
8 and reverse is okay. As I said, the historical
9 rendition of the delivery is not okay with me. One
10 other thing I'm going to say -- I'm going to say
11 some of these are not to my liking at all. This is
12 the same group of people that gave us, I think
13 really an outstanding group of images for our
14 Semiquincentennial consideration over the last two
15 days. And I think what has happened here is --
16 these are good artists. I think that problem is,
17 is we've asked them to do -- to improve upon the
18 best of the best, another artist's work and that's
19 a lot easier said than done. So when I'm critical
20 about some of these designs, I don't mean it
21 personally. I don't mean it in regards to their
22 professional abilities. I just think they're given

1 a very difficult and nigh impossible assignment.

2 So you go down to number 5 on this. Horrible.

3 Let's move on to the Double Eagle. I will --
4 I'll get this done in five minutes, Peter. I think
5 you're wrong to bring Diane into this. I think
6 this is a step too far in terms of a modern
7 interpretation of the High Relief Double Eagle and
8 that's what we're looking at here. It's the High
9 Relief -- not the Ultra High Relief and not the
10 coin relief.

11 Okay. The next one is -- this is just flat
12 wrong. It's a storyboard which means it's down a
13 point on me to begin with. But first of all you
14 need to understand that Saint-Gaudens never modeled
15 his own important medals. I'm not sure he ever
16 modeled a medal. He always assigned that. He
17 would design it, it would be a sketch and he would
18 give it to one of his assistants to actually
19 model -- or bring somebody else on board to do the
20 modeling, and then he would critique it and refine
21 it. So you have him here modeling? No. Whoever
22 did this one, got it from a painting done by Kenyon

1 Cox. Saint-Gaudens working on a bronze relief
2 which he would do. The other thing that is
3 factually incorrect because February and March of
4 1907, Saint-Gaudens was dying of cancer. He was
5 paralyzed in one leg. They had to carry him into
6 the studio. He could concentrate due to the pain
7 for maybe 30 minutes at a time. No way he's
8 stepping up and modeling the -- the high relief
9 medal eagle. This one just needs to go away. It's
10 wrong. Factually, historically, incorrect.

11 Okay. Next one. Number 3, this is probably
12 one in the design portfolio that I would've
13 envisioned a modernization of -- to really be like.
14 You do a close up of Liberty, it's factually
15 correct, but at the same time it's modernized. And
16 I really like the treatment of the American flag on
17 the eagle's wings. To me that's an update, a
18 modernization of the design. That's one that I
19 would wholeheartedly support. Let's not belay
20 anymore on the Saint-Gaudens images.

21 I will say that one's nice, but I'm troubled
22 by the standing eagle version as opposed to a

1 flying eagle. I'll give it some points. It
2 deserves that because it's good.

3 Let's go onto the Mercury Dime. Eh, next.

4 Stylized, I'm not sure that -- that image of
5 -- if it's Liberty symbolizes the freedom of
6 thought to me. I know the birds are there. But
7 it's far from a winged Pegasus. I do like the dove
8 on the reverse. So maybe it is modernized. Next.

9 I kind of like this. I do -- I don't -- the
10 shacks look like shacks, there's nothing artistic
11 about them, but I guess there's not supposed to be.
12 And I like the continuity of the design from the
13 obverse to the reverse and the fact that it deals
14 with the time period from '16 to '45 -- while
15 that's not modernizing the original design, it's a
16 stretch from the assignment, but I'll give it some
17 points.

18 Moving on -- let's go on to the -- oh, number
19 4. The sphinx there, Goldsborough Bruff was acting
20 as a treasurer employee in the 1850s. It's out of
21 time, out of place and shouldn't be there and I
22 won't be giving that any points as a result. It's

1 just historically incorrect.

2 Quarter. Eh, it's okay. I get it -- that
3 the -- MacNeil actually kind of forced the quarter
4 reverse, his ideas were -- he just -- he fell apart
5 creatively on the reverse of the Standing Liberty
6 Quarter and Weinman had better ideas. So I -- I'm
7 not sure that's true to the intent of the best of
8 the best.

9 Okay. Number 2. The eagle's not -- even on a
10 coin that -- it's going to be about the size of
11 what we see on the screen there, an inch and a
12 half. That's going to get lost in the image and
13 there's something about looking at a rear end of an
14 eagle that doesn't do anything for me.

15 3, I don't like at all.

16 4, I -- there's no modernization to that.
17 That's just like somebody else did it from that
18 same point and period of time. And it just makes
19 no sense to me.

20 Moving to the half dollar. Again, somewhere
21 in here -- that one's -- the first one is not bad.
22 I can live with that.

1 I don't like the second one.

2 The third one, storyboard. I don't like it.

3 Fourth, what a mess.

4 Fifth, I don't see the relationship to the
5 original coin design. It just looks like they
6 decided to design something entirely -- just start
7 from scratch.

8 So there I am. I think I may be within my
9 five minutes, but I've got one last thing to say on
10 this. The way these are looking now with a couple
11 exceptions, they're nothing more than curiosities.
12 If I'm a collector, looking at the best of the
13 best, I don't think I'm buying this. I don't think
14 from a marketing standpoint this is going to be a
15 success at all. I think, as I said, it's going to
16 be a curiosity. I think the Mint would be better
17 off just eliminating the required inscriptions and
18 going with the artistic devises on a silver medal
19 and leaving it at that. So I've said my piece.

20 DR. VAN ALFEN: Indeed you have, Mike. Thank
21 you very much -- (crosstalk) -- I'm sorry?

22 MR. MORAN: I don't like the concept.

1 DR. VAN ALFEN: Clearly. Chris Capozzola, if
2 you would, please?

3 DR. CAPOZZOLA: All right. So thanks. I'm
4 going to -- I will also try to be brief, although
5 there's a lot to get through here. And I'm -- I'm
6 speaking here without the, you know, the kind of
7 deep expertise on the history of these particular
8 coins and their -- and their stories that Mike gave
9 us and that many other people in this call have.
10 So I'm just going to go through with my -- with my
11 reactions to this.

12 On the -- so starting with the silver dollar,
13 I do think 1 and -- 10 and 1R underneath -- you
14 know, the number 1 pairing, certainly works. It's
15 clear and straightforward.

16 I think of the others the -- only number 2 --
17 of the ones that try to address the diplomacy
18 theme, I felt like number 2 was the more successful
19 pairing.

20 I thought that number 3 seems -- doesn't
21 communicate enough. It's just -- just a ship.

22 And number 4, just, you know, seems a little

1 bit wonky.

2 And number 5, it's not clear to me why Liberty
3 is wrapped up in quite that much drapery. So those
4 are my thoughts on the -- on the first.

5 On the gold coin, on the Saint-Gaudens, I will
6 say I actually visually, aesthetically, et cetera,
7 I really like 1. And I take Mike's point that that
8 moving from Liberty to Diana might be a bridge too
9 far and maybe that could be revisited. But
10 certainly, you know, aesthetically I just really,
11 you know, like this as an update. So I do
12 certainly appreciate that.

13 On number 3, I was less persuaded by the
14 American flag on the Eagle. I certainly like
15 Liberty as pictured here quite a lot. And in fact,
16 could be convinced to see her on a -- a
17 Semiquincentennial Quarter in that format but --
18 but, yeah. I'm just not -- I wasn't quite sure
19 about that eagle with the flag on it in that
20 regard.

21 Moving onto the Liberty Head Dime, I will say
22 I thought number 1 is -- is kind of an interesting

1 pairing. I understand what the artist is doing and
2 it has a nice crispness to it, but I'm worried --
3 especially, you know, on the reverse that it's
4 actually almost too imitative, the fact she's
5 there. And maybe that could be revisited, but --
6 but that was a bridge too far for me.

7 I think -- I also like number 3. It's the one
8 that I like a lot. I -- I don't -- you know, maybe
9 the -- the Committee would advise a few changes
10 along the way, but I did like the continuity
11 from -- from obverse to reverse. I thought it was,
12 you know, sort of addressing the period. It is,
13 you know, just distinct in that regard from -- from
14 the assignment, but it would certainly draw
15 attention and be appreciated by -- by the public.

16 On the Standing Liberty Quarter, here -- here
17 I -- I struggled. I think of them I thought number
18 2 is probably the strongest. You know, I think
19 there -- I actually kind of like the eagle in
20 flight. Maybe you could get a little more eagle to
21 address Mike's concerns, but I actually kind of
22 liked the motion of it.

1 And I -- and number 1, just to back up, I did
2 like the eagle on the reverse. I thought the front
3 configuration there is just not -- not going to --
4 not going to work for -- for a coin. So I'll say
5 that.

6 And then on number 4, just an observation, it
7 has stars -- has 13 stars on both the front and the
8 back. And that's just an awful lot of stars for --
9 in my view.

10 On the Walking Half Dollar, here I actually --
11 I liked number -- number 1. It is -- again, it's a
12 real departure in many ways, aesthetically and so
13 forth, but I think it captures some of the spirit
14 of -- of what's, you know, what was in the original
15 Walking Half Dollar. And so that would be the one
16 that I appreciate more than most.

17 On number 2, I just felt like -- on 2 in the
18 obverse I thought it just seemed like she's
19 carrying a few too many things. And then this
20 stride is a bit too -- too far. Almost
21 unrealistically wide stride there for someone who's
22 walking. And so -- I could go on, but I'll just

1 leave it at that. Thank you very much.

2 DR. VAN ALFEN: All right, Chris. Thank you
3 very much. Art Bernstein, if you would please --
4 oh, April. I see your hand is raised?

5 MS. STAFFORD: It is. That's okay. I just
6 wanted to say, obviously, the committee members
7 responses to these designs will be what they are.
8 But I did want to offer that the assignment that
9 was given to the artists was to create modern
10 designs that are inspired by the original coins,
11 not -- not necessarily to update or modernize the
12 original designs themselves. It might be that an
13 artist took that approach and that is what
14 committee members like or they feel is appropriate
15 for this program, but it might be just something
16 like the artist themselves or the time period it
17 was released or an element that -- of the original
18 design that they then riff on. So thank you for
19 letting me add that.

20 DR. VAN ALFEN: Sure thing, April. And thank
21 you for the comments. Art Bernstein, if you'd like
22 to continue.

1 MR. BERNSTEIN: Yes. This is Arthur
2 Bernstein. With regard to the Silver Dollar
3 designs, unlike my friend Mike I think the story of
4 the diplomatic voyage is compelling. I think a lot
5 of people know about it and therefore Obverse 2 and
6 Reverse 2 to me have merit. I like connection to
7 the diplomatic voyage and I like including the
8 countries that were a part of that visitation. I
9 think that acknowledging them through the use of
10 their flowers and plants, I think it's worthwhile.

11 With regard to Reverse 4 in the Silver Dollar
12 collection, I made a comment yesterday about "big
13 box stores", today I'm going to make comment about
14 "the king of coins" which to me recalls the
15 Budweiser commercial for the King of Beers. And
16 I -- I just was turned off by that -- that phrase.

17 Moving to the -- oh, still on the Silver
18 Dollar, Obverse 5 and Reverse 5, I thought there
19 was value in recognizing Robert Scott. And I found
20 the reverse to be very simple and very elegant.
21 And the -- on the obverse, there is a lot of
22 drapery, Chris, but I thought it was -- I thought

1 it was attractive.

2 On the Saint-Gaudens Double Eagle, Mike I
3 think said it all. If I had to pick one I would go
4 with Obverse 3 and Reverse 3. I find the image of
5 Liberty jumping off the coin very dramatic. The
6 reverse is very traditional and to me very grand.

7 On the Mercury Dime, I support everything that
8 was said about Obverse 3 and Reverse 3.

9 I also like Reverse 4. It was a fantastical
10 image that I just thought was intriguing.

11 For the Liberty Quarter, I liked design 1 --
12 designs 1 and designs 2. Both of them seemed to me
13 brilliant modernizations which were part of what
14 was called for. And I agreed with Chris, the eagle
15 flying off of the reverse of the coin, I don't
16 think we've ever seen anything like that before.
17 And I thought it was intriguing.

18 With regard to the Walking Half Dollar, the
19 comment was already made about Obverse 2 with her
20 carrying too much stuff. I agree with that
21 comment. Obverse 3 and Obverse -- Reverse 3,
22 again, I like the concept of acknowledging the

1 artist and this coin certainly does that. With
2 regard to the reverse, when we were looking at the
3 Declaration Quarter, one of the questions posed to
4 us by the Mint was, did the image of Liberty with
5 an off-shoulder dress show too much skin? And
6 I -- I didn't feel it did. The reverse on this
7 coin certainly shows a lot of skin. I'm fine with
8 it, but I just thought we should note that there's
9 a lot of skin in that reverse. And that concludes
10 my comments.

11 DR. VAN ALFEN: Yes, skin in the game there.
12 Thank you. Annelisa Purdie, if you would, please.

13 MS. PURDIE: Thank you, Mr. Chairman. This is
14 Annelisa Purdie. I'm also going to keep my
15 comments as brief as I possibly can and just focus
16 on the ones that stood out as well.

17 I'm going to start with the 1804 Silver
18 Dollar. Truth be told, none of these designs stood
19 out to me. If I had to go with one that I was --
20 disliked the least, it would be design number 1. I
21 think the details of the ship are beautifully done.
22 I'm not sure that it works well on a coin in terms

1 of representing the diplomatic voyage. I also like
2 the reverse for number 5 and the focus on the
3 engraver. I'm not sure that, again, it would work
4 in the context of a coin. Perhaps not using the
5 wings so much, which also seemed to be a
6 combination of eagle wings and the American flag.
7 I'm not sure if that was the intention behind it.
8 But I do like also calling attention to the
9 originators of the designs for the coins.

10 For the Saint-Gaudens Medals, I really did
11 enjoy design number 4 for both the obverse and the
12 reverse. The only caveat with this one is from the
13 perspective of the eagle, that branch looks a
14 little strange with the foreshortening. It's as if
15 you're not quite sure whether the eagle is going to
16 take off, whether he's sitting or thinking. It
17 looks like a young eagle too which is why the
18 design may be a little bit different, but if that
19 were tweaked, otherwise this looks fine. I like
20 the representation of Liberty, I like the way that
21 she's positioned on the coin. Really enjoy her
22 hairstyle, and I think that the lettering as well

1 is a good reference, good throwback for the time
2 period.

3 I also do like number 1, both the obverse and
4 the reverse. My only concern with this one is it
5 looks as if she's shooting the eagle. And even
6 though perspective-wise this would be flipped -- it
7 may not come across that way, if it could be
8 repositioned or so, because of the way the eagle
9 encircles the center of the coin it does come off a
10 bit strange.

11 For Obverse number 2, I really like the
12 concept of portraying on a coin the fact that these
13 go into the hands of collectors and that there's a
14 process in going from having an idea about what
15 these coins look like, their creation, to
16 eventually going into one's hands themselves. I'm
17 not sure if this could be worked into a future
18 design. I mean, as it is now I think it's very
19 sweet and serves a purpose, but I would like to
20 come back to this idea later. I think it does have
21 merit.

22 For the Mercury Dime, my favorite design far

1 and away was also number 3. I like the continuity.
2 I think that we're getting a lot of designs in
3 these portfolios too that show the continuity
4 between the obverse and the reverses. I like the
5 representation of the time changes. Dust Bowl
6 didn't come out immediately to me as I was reading
7 through the notes. It looks like the ocean in the
8 background behind the windmill and the skyscrapers.
9 I know it's supposed to represent the Dust Bowl,
10 but perhaps that could be tweaked. Also again,
11 with the continuity, if there could be some
12 adjustment of the sword, I'm thinking of looking at
13 the reverse by itself if -- without having any
14 reference to the front of the coin, it may come
15 across as a little strange with light. I'm not
16 sure how those rays would be rendered. They would
17 have to be very -- indented very strongly for
18 someone to see the light rays. But I like this
19 concept, very great concept.

20 I also love the reverse for number 2 with the
21 dove. I like the idea of updating the dove in a
22 different manner reflecting our different

1 experiences. And I think that concept of peace
2 with it comes across well too.

3 Going to my notes for the Standing Liberty
4 Quarter Dollar, I appreciate with all of these the
5 detail that went into them. For 1, the obverse and
6 the reverse, the leg doesn't -- doesn't bother me
7 that much. You know, I think it's a very dynamic
8 pose. She's walking forward. The detail on the
9 feathers of the eagle for the reverse are
10 beautiful, but because they take up so much of the
11 coin's space, I'm wondering again, in the final
12 rendering what that would look like.

13 And Obverse and Reverse design number 4, I'm
14 not sure that this fits with the overall theme of
15 the coin even though I get the concept. But I
16 personally really enjoyed looking at coinage that
17 show domestic or everyday activities involving the
18 populace and I think that this would in some way
19 serve as a reminder of those who are on the ground
20 and doing these things that may seem inane but are
21 necessary to our maintenance.

22 Okay. For the half dollar, the Walking

1 Liberty Half Dollar, also did not understand the
2 concept completely behind design number 5, the
3 obverse and the reverse, although I think the
4 stonisque design of the reverse is done very
5 detailed, it's lovely.

6 My favorite from this portfolio was number 1.
7 The obverse and the reverse with the continuity, I
8 think it's done very well. I think it has the
9 perfect amount of detail that's not too much,
10 that's not scant. And I also like the way that the
11 sun is rendered on both sides. I think continuity
12 works well with that one. Okay. And those are my
13 thoughts. Thank you very much. I'm not sure if I
14 went overtime, but I tried my best.

15 DR. VAN ALFEN: Annelisa, thank you very much.
16 Perfect time. So Kellen Hoard, if you would,
17 please.

18 MR. HOARD: Thank you. I'm glad I'm going at
19 this point because I'm undecided and remain
20 undecided by many of them. But if we could start
21 with the 1804 Dollar. Like Annelisa, I wasn't
22 super taken by many of these designs here. But my

1 overwhelming kind of lens through which I looked at
2 all of these pieces was that, we were talking
3 yesterday about inside baseball and the reverse of
4 that one coin -- (inaudible) -- these are -- these
5 are more inside baseball. Like the only people
6 buying these are going to be people who already
7 love the coins. If you collect coins, if you love
8 the Silver Dollar or if you love the Mercury Dime.
9 And so I think that we have an opportunity to get
10 A, a little artistic freedom and B, a little bit
11 more niche with what kind of themes or images we're
12 representing.

13 The 1804 Dollar, if you could go to 3, please.
14 I thought this was interesting because again it
15 does tie to that diplomatic background which was
16 only discovered in like 1962 or at least like
17 figured out by -- (inaudible) -- in that year. And
18 so I think, you know, it's kind of an iconic story
19 deeply tied with these coins. This one, I really
20 like the reverse, the ship. I thought it was
21 really kind of a -- (inaudible) -- design
22 --(inaudible) -- with the obverse I'm more

1 ambivalent about -- but I think it'll be fine with
2 the reverse.

3 Could you go to number 5 as well, please? And
4 for 5, I did not like the reverse -- I actually
5 really did like the obverse. I think she's really
6 -- (inaudible) -- I think it's kind of a creative
7 reinterpretation, modernization, of this piece in
8 that style. I think it would resonate with people
9 and with collectors. So I really kind of engaged
10 well with that even though I was a little hesitant
11 about 13 stars given how many -- there were not 13
12 states in 1834. But I really love 5 as an obverse
13 and 3 as a reverse potentially -- (inaudible) --
14 kind of bring these two together, both the
15 classical sculpture style and the diplomatic
16 background.

17 If you could go to the Double Eagle? You
18 know, I'm really disappointed that Mike gave us all
19 this fact checks, because I was actually really
20 drawn to design number 2. As a collector I was
21 drawn to that, and I think other collectors would
22 be. I think people -- part of the story, which

1 goes with Doubles Eagles is him. He is so
2 inextricably intertwined with them in ways that I
3 think sculptors of these other coins are not. And
4 so for collectors to potentially have him and have
5 his story represented on these coins, I think the
6 -- (inaudible) -- is a way for a collector to be
7 represented on that reverse or whoever the hands
8 are supposed to represent. So I found this one to
9 be really quite compelling, which is too bad that
10 it's not realistic. And that's about all I have to
11 say about that. As a collector, I would want one
12 of these.

13 For the Mercury Dime -- I'm sorry I have one
14 more thing to say about the -- the Double Eagle
15 which is the one with the flag wing that was
16 popular among some. I'm fine with the obverse, I'm
17 begging us not to choose the one with the flag as
18 the wing of reverse. To me it is deeply Home
19 Shopping Network esque. and not even -- it's a well
20 sculpted design, but the flag on the wing
21 specifically comes across to me kind of kitschy.
22 And I -- and I would ask us to avoid that. I would

1 even be fine if we just did like a regular wing.
2 Please not the flag. And that's all I have to say
3 about that.

4 For the Mercury Dime, I'm with everybody else.
5 I really love 3. I found the -- the continuity
6 between the obverse and reverse wonderful, and
7 there's nothing I have to say about them that
8 already hasn't been said.

9 For the Standing Liberty Quarter, again, a
10 little ambivalent on some of these. In fact could
11 you go down to number 2, please? This is the one
12 that I was drawn to the most. I didn't really have
13 issue with the eagle and I thought it was kind of
14 an exciting revamp and one that the Standing
15 Liberty collectors would like quite a bit and would
16 be inclined to add to their collection and for the
17 set. I think it fits nicely with a set of Standing
18 Liberty Quarters which is what we should aim for if
19 we're aiming at collectors of those.

20 And then finally the Walking Liberty Half
21 Dollar, again ambivalent, but I would go for number
22 1 there above all else. Again, for similar reasons

1 I think this is just -- this is what I had in mind
2 when we thought about, you know, kind of modern
3 reinterpretation of it and kind of a modern play,
4 building off of these past designs. And so that
5 will get my points. And I think that's it for me.
6 Thanks very much, Peter.

7 DR. VAN ALFEN: All right. Thank you, Kellen.
8 Sam Geldberd, if you would please?

9 MR. GELBERD: Thank you, Peter. This is Sam
10 Geldberd. I will do my very best to stay within
11 five minutes, but as a collector of these -- many
12 of these coins, albeit I have no 1804 Silver
13 Dollars and no Saint-Gaudens 20 Dollar Gold pieces
14 in my collection, they -- all five of these designs
15 mean an awful lot to me -- since my childhood. And
16 I know I've looked up to sports figures and other
17 figures in music and entertainment as my heroes,
18 but artists like Scott, Saint-Gaudens, MacNeil, and
19 Wienman, these are some of my childhood heroes.

20 So with that being said, I am more of a fan of
21 the -- the designs inspired by the classic designs
22 rather than designs that showcase the artist

1 themselves directly. Sure, as Kellen just said,
2 Saint-Gaudens is inexorably tied to the 20 dollar
3 piece, in fact that's how we usually refer to
4 the -- that Double Eagle, the Augustus
5 Saint-Gaudens 20 Dollar Gold Piece. You don't see
6 that with the other designs. But with that being
7 said, I think there's another program that down the
8 line that maybe we could, you know, pay that
9 tribute as an homage to those artists.

10 But with that being said, let's get right into
11 it with the 1804 Dollar inspired designs. I do
12 think that Obverse and Reverse 1 would be the best
13 pick in this selection, I think it's the most
14 loving rendition inspired by the original 1804
15 Silver Dollars, the Class 1's.

16 Design 2, obverse and reverse, don't really do
17 it for me.

18 Design 3, I like both, the obverse and
19 reverse. This would be my second choice.

20 And design 4, both obverse and reverse,
21 yeah -- like Art said, I'm -- I'm getting Budweiser
22 vibes from "the king of coins" on the reverse.

1 It's just -- I don't think it needs to be stated.
2 It's known as the king of coins, I just don't see
3 collectors clamoring to buy something that says
4 "the king of coins" on it. It's known as that
5 colloquially in numismatic circles, it's -- don't
6 like it. I understand the ship sailing on Ms.
7 Liberty's hair, it just misses the mark in -- in my
8 opinion.

9 Design 5, I think we can do better. Again,
10 I'm not a fan of the designs that really focus more
11 on the artists themselves.

12 With the Saint-Gaudens 20 Dollar Gold Piece,
13 the image of Diana and the eagle, very dynamic on
14 Obverse 1 and Reverse 1. Not my favorite though,
15 it's okay. I could live with it. I think it could
16 translate well as a silver dollar.

17 Obverse 2 and Reverse 2, again, because of the
18 anachronism as Mike pointed out earlier. Yeah, I
19 just don't think -- wouldn't go over as well with
20 collectors truth be told.

21 The design 3, this is my second favorite one.
22 I really do like it. I do have to side with Kellen

1 a little bit as far as the eagle on the reverse. I
2 think it would translate better if it were just
3 eagle's wings instead of the actual American flag
4 rendition. But very powerful, very dynamic
5 interpretation of the original design.

6 But my overall favorite is design 4, for
7 obverse and reverse. I love the Art Nouveau
8 design. It's a contemporary rendition -- rendition
9 that would just look absolutely gorgeous as a piece
10 of medallion artwork. I love the layout, the
11 lettering, the overall design elements on both
12 sides. Absolutely I think that's the -- the winner
13 for sure.

14 Now moving onto the Winged Liberty aka Mercury
15 Dime Design. I know a lot of people were taken by
16 3, obverse and reverse 3. Great medallion choice, I
17 do like that continuity, I just can't get past
18 feeling that Ms. Liberty's being portrayed as a
19 mermaid in a lot of ways. I get a -- you know,
20 seafaring vibes in that regard.

21 I do like Obverse 1, but paired with Reverse
22 2. I just think those two together would really go

1 well. Obverse 2, I understand what the artist may
2 have been going for, a contemplative Liberty, but
3 she just seems more preoccupied. I love that
4 Native Alaskan dove on the reverse. I just think
5 that along with Obverse 1 for this particular coin
6 would go over very, very well.

7 Obverse and Reverse 4, I think that would be
8 great to help people latch onto the superhero coins
9 that will be coming out before too long. But just
10 not my overall favorite.

11 With the Standing Liberty Quarter designs,
12 this was my favorite portfolio to see. This is one
13 of my all-time favorite US coins. Obverse 1 and
14 Reverse 1, very powerful, very good. I like the
15 obverse more than the reverse.

16 But I just can't accept anything else than
17 Obverse and Reverse 2. I think the second design
18 here, when I think of the Standing Liberty Quarter,
19 this just does it for me. I think this is an
20 incredible rendition. The layout, everything -- I
21 would almost like to see this as our new quarter
22 design starting in 2031 if -- if, you know, we were

1 able to. I just can't say enough how much I just
2 love this. The teardrop shield, the eagle in the
3 -- the background. And then on the reverse I think
4 it's a perfect rendition of the eagle. I have no
5 problem with it at all.

6 And because of that, I couldn't really get
7 into designs 3 and 4 as much. I mean, they're
8 great, I prefer Obverse 3 to the reverse. With 4,
9 I side with a lot of my colleagues, what they
10 stated about it already so I won't go into that
11 much more.

12 With the Liberty Walking Half Dollar, or as
13 most collectors will refer to it, the Walking
14 Liberty Half, Obverse 1 and Reverse 1 almost had --
15 at first when I saw it, it looked very dramatic and
16 then almost anime inspired. I think this would
17 probably translate very well. Really interesting
18 design.

19 With Obverse 2 and Reverse 2, I'm not wild
20 about the obverse. Again, a little bit too busy,
21 just too many things going on, even for a large
22 silver medal. I do love the reverse and I think

1 that's my favorite of the reverses. And I'd almost
2 like to see that paired with the obverse for number
3 4. I know it's a little bit busy, a lot going on.
4 But I just think that Obverse 4 with Reverse 2,
5 would be an absolute winner in my opinion.

6 And -- yeah, Obverse 5 and Reverse 5,
7 interesting but the thing I like about it most is
8 the font on both sides. And that's what I have to
9 offer, Peter. Thank you.

10 DR. VAN ALFEN: Thank you very much, Sam. Dr.
11 Harcourt Fuller, if you're with us?

12 DR. FULLER: Thank you, Mr. Chairman. And I
13 want to thank Mike for his expertise on this --
14 with this portfolio. A lot of what I'm -- I'm
15 going to say is, you know, inspired by his
16 expertise with this portfolio. And I also have to
17 come up with some better or similar analogies
18 --(inaudible) -- Budweiser, mermaid. Let's see how
19 well I'll do with that.

20 1804 Silver Dollar, I really like 1, the first
21 one. I think like a lot of my colleagues it has a
22 lot of great potential.

1 2, I believe that's too crowded, so I'm not
2 going to give that a lot of points.

3 3, I really like this coin. I actually do
4 like the fact that the sails, you know, the sails
5 are the American flag. And I think that in terms
6 of, you know, diplomacy I think it works well. So
7 I like the obverse as well as the reverse. I think
8 this is a great coin.

9 4, the -- yes. I -- I wasn't -- I didn't like
10 the phrase "the king of coins". Again, my
11 colleagues have used a Budweiser analogy, I was
12 thinking more historically, you know, the British
13 monarchy, et cetera. So that's -- that's the
14 analogy that I was using. Having the word "king"
15 on the -- on the coin.

16 And then 5, I actually really love this. I
17 like the obverse, I don't -- I don't think it's too
18 sort of busy. I just think it's a -- it's a
19 beautifully designed coin. I -- I prefer the
20 obverse than the reverse on that one.

21 Onto the next one, the Double Eagle. Let's
22 see, I agree with Annelisa, that's the first thing.

1 I -- I thought that the eagle was being shot or
2 shot at. I know that, you know, it won't appear
3 like that because it's two sides of -- of the coin,
4 but I think if they could somehow flip it, I'd be
5 fine with that. But I actually do like the design.
6 I like the way how the eagle's wings sort of
7 encircle the coin and I like the lines as well. I
8 think that it has great symmetry and I -- I think
9 it's -- it's a great -- it's a great coin.

10 On 2, I did like this coin, showing the
11 designer and the finished product, but, you know,
12 given what Mike said, I'll take that into
13 consideration as well.

14 On 3, I actually love the reverse. I actually
15 do like the eagle's wings in the form of the
16 American flag. The eagle is synonymous with the
17 United States and I just think it's a perfect fit.
18 It's a perfect match to -- to symbolize the -- you
19 know, what -- the history of this country and
20 what -- and what the eagle means to this -- to this
21 country. So I really like that. So -- and I -- I
22 do like the -- the obverse as well, but the reverse

1 I think it's a great -- great design.

2 4, please. If my memory serves me right, I
3 believe Mike wasn't very fond of this. I do like
4 it, however I think the font for me is a little bit
5 too out there. I would like to see a more
6 streamline font, even though I know some of my
7 colleagues like it. But I like the -- the images,
8 not the font as much.

9 Moving on to the Mercury Dime. I wasn't
10 really sure about 1. It -- so -- I think we can --
11 we can -- we can go to 2. I think it's -- I wasn't
12 sure what to say about it.

13 I'm not -- I think Annelisa -- I don't know --
14 I can't recall if this is the -- one of the coins
15 you were referring to, but I'm wondering if it has
16 too much skin on the obverse. That -- that's just
17 my only comment. I'm not deciding, you know, yes
18 or no. It's -- it's merely a question as to the
19 appropriateness of -- of that much skin on -- on
20 the coin.

21 Next one, please. This is probably --
22 (crosstalk) -- yes?

1 DR. VAN ALFEN: I wonder if I could just
2 interrupt, I think Annelisa was about to just make
3 a correction there.

4 DR. FULLER: Please.

5 MS. PURDIE: Okay. This is Annelisa Purdie.
6 Thank you, Mr. Chairman. Thank you, Harcourt.
7 Yes, that is -- I like the reverse. I like the
8 dove for that one. I wasn't crazy about the
9 obverse for number 2 because of the droopy nature.
10 I know it's supposed to be contemplative, but it's
11 not coming off that way. Thank you.

12 DR. VAN ALFEN: Yep. Okay, Harcourt. Go
13 ahead.

14 DR. FULLER: Thank you, Annelisa. I
15 appreciate that. Next one, please. I think this
16 is one of the strongest coins that -- the
17 continuity between the obverse and the reverse, I
18 really like.

19 Next one, please. My -- my comments about
20 this I think -- I think this is one of those coins
21 that Mike wasn't that fond of. I think it's a bit
22 gaudy if I may say so as well.

1 Let's go to the Liberty Quarter, please. On 1
2 again, I have the same question about, you know,
3 the -- the amount of skin that's showing. I guess,
4 you know -- of course it's a modern rendition, so I
5 suppose it's okay. But I -- I wanted to put that
6 question out there.

7 And number 2, I actually did like this coin.
8 I don't have a problem with seeing the behind of
9 the eagle, trying to find the right word. But I
10 think the eagle you could -- you can see the
11 strength in its legs, you know, as -- as it's
12 flying. So I -- I think that it's a great design.
13 It's very -- you know, it has a lot of detail, a
14 lot of texture. So -- so I'll give that one some
15 points.

16 3, please? What I wrote down, it looks very
17 sketchy as in a pencil sketch. I -- I couldn't
18 really wrap my -- my head around it. I think that
19 it needs a bit more grit or a bit more texture, if
20 you will. And that's my comments for that.

21 Next, please? I wasn't too fond of this one.
22 I think it's too simple. Again, it looks like it's

1 a -- you know, very pencil sketchy. And I'm not
2 sure that the message that's -- that the artist is
3 trying to convey is what's necessarily coming
4 through.

5 And now let's go to the -- the next one, the
6 half dollar, please. On -- on 1, I do think it
7 looks sort of anime, I do -- but it's a very strong
8 design and I think it's one of the more
9 beautiful -- beautiful ones. It -- it looks
10 three-dimensional, it has a lot of texture to it, a
11 lot of character, and a lot of movement. And
12 that's why I actually like that one.

13 Next one, please. Mike wasn't too fond of
14 that one, therefore I'm not too fond of this one.

15 Next one, please. I did like this one, but
16 again, I have some questions. I can't recall if
17 Sam or someone else brought this up, there's a lot
18 of skin in the reverse. And so I have a question
19 mark around that one.

20 Next one, please, 4. I think 4 is just simply
21 too busy. There's too much going on.

22 5, please. I would say the same thing about

1 this. It's a bit sort of pencil sketchy, kind of
2 very -- very busy as well, so I'll skip that one.
3 Those are my comments. Thank you.

4 DR. VAN ALFEN: All right. Dr. Fuller, thank
5 you very much. John Saunders, if you would like to
6 offer your comments, please?

7 MR. SAUNDERS: Sure. Going to the -- well,
8 first of all general comments. I agree with Mike.
9 I'd be surprised if this -- if this program's a big
10 seller. And I'll try to mince my words like Mike
11 did when he made his comments, but -- you know it's
12 interesting. Certainly can't hurt anything, not
13 against it, but not -- I don't see it being a big
14 success.

15 But for designs, I kind of like the 1 on the
16 obverse and I also like 3 on the obverse. I'm not
17 sure I like her hair out behind it, but it's --
18 it's kind of -- Liberty there versus Liberty in the
19 04 on the floor part of the ship, I thought it was
20 a good combination. I think it's pretty -- back of
21 that is a pretty great design. And I thought the
22 back of 1 was okay, but kind of mediocre. So those

1 are kind of my -- I like the front of 1 and the
2 back of -- of 3. Maybe put some -- some sort of
3 symbol of the countries on the back if it's a
4 diplomatic thing, but I always heard it was the
5 King of Siam and -- (inaudible) -- the ruler of
6 Oman was for the two things. So -- so this coin --
7 (inaudible) -- when I lived in London, the Sphinx
8 family owned one of the sets so it was always the
9 dream to be able to buy it -- (inaudible) sold to
10 somebody else quickly.

11 In terms of the Saint-Gaudens Gold Piece,
12 Annelisa and I have been on the same wavelength two
13 or three times today. I looked at this thing and
14 thought it was -- Diana was shooting the eagle. I
15 think it was probably put -- pushed to me a little
16 bit because on the next page the sword goes
17 through, it connects the front and the back. But
18 if you don't see them pictured beside each other,
19 you just see them on a coin, I don't think it's a
20 problem. If you want to you can rotate Diana
21 aiming up a little bit more, but I don't think it's
22 necessary because it's -- again, we're looking at

1 the two of them side by side. So I like the
2 obverse, I like the reverse of this.

3 Mike killed the next one.

4 Number 3, I like the obverse of Liberty there.
5 That's -- that's a good -- (inaudible) -- I like
6 the concept of the eagle. I don't know why it has
7 two kind of a dippity doo [sic]. It's got the flag
8 coming out but then another flag coming up
9 underneath it. It seems like to me if you're
10 looking at an eagle's wing, it should be just one
11 flag. It -- it wouldn't have the dippity doo [sic]
12 on there. So I don't like the way it is, but I
13 could like it if it didn't have the dippity -- the
14 double dip sort of thing.

15 Moving to the Mercury Dime, I kind of like
16 design 1. And -- and -- obverse, reverse I presume
17 it's an Asian lady on the obverse, is that -- am I
18 interpreting that right? I don't know that that's
19 necessary to do that. Maybe you would just use a
20 more standardized Liberty.

21 Design 2, I really like the reverse, but not
22 for this program. I don't see it coming here --

1 I'd love to see it come back on maybe Native
2 American -- or some other program.

3 3, gets it. I like the fact that the helmet
4 and head of -- of Liberty is here. My question is
5 what she's -- what's she doing with the hand that's
6 held up here? Maybe gripping something to hang on?
7 My one main thought is just it's too bad this is a
8 medal and not a coin. We might have Donald here
9 getting a coin of the year award if it was a coin.
10 But I like the continuation, I think it's very
11 innovative.

12 I think the obverse of 4 is okay. I don't
13 like the reverse. It's not one of my favorites.

14 Moving onto Standing Liberty Quarters. My
15 first comment is it will be lovely to get -- if
16 O'Neil had a studio picture similar to the half
17 dollar of 3R. You know, they made comments about
18 the skin on this thing, well, you know, everyone's
19 aware of 1916, the -- she was topless and they --
20 they came back in -- (inaudible) -- 1917, covered
21 her with a male frock but it was -- it would be
22 cool to have something like -- again, the half

1 dollar. A different author, and I don't know
2 whether O'Neil did anything like that, but it's
3 reminiscent of that. I find it also interesting
4 that if you look on Dutch coins, which I collect,
5 it may have Pallas Athena as Hollandia on a lot of
6 coins. Depending on the time, she's topless, she's
7 not topless, she's topless, she's not topless. So
8 it's interesting how tastes go.

9 But in terms of designs for the Standing
10 Liberty Quarter, I like 1. I think her leg is a
11 little bit thick there. I mean, it looks almost as
12 big as her waist. Just a thought. The reverse of
13 1, it's okay.

14 I liked the obverse of 2, that's my favorite.
15 I'm not as excited about the reverse, but it's
16 okay.

17 3, the gal is just too stern and too mad. You
18 know, it's -- let's go out and destroy someone.
19 The reverse isn't bad.

20 And the -- for 4, I don't think it fits the
21 theme.

22 Going on to the half dollar. Obverse 1 kills

1 it. I think that was an artistic interpretation of
2 what was there before. I like it an awful lot.
3 Reverse of 1, eh. It's okay.

4 I don't like Obverse 2, and reverse is okay.

5 I -- on 4 [sic], I wouldn't vote for it. But
6 I mean, again, it's too bad we can't get something
7 with O'Neil to go with the quarter like 3R.

8 4, the obverse I thought was okay. It's
9 awfully busy, but it's okay. The reverse of 4,
10 really grabbed me. This reverse where you have
11 Liberty inspiring the artist I think that's a cool
12 concept, I think it's nicely done here, it's just
13 -- I thought this was a wonderful design. And when
14 I first looked at this, I thought we had to take a
15 pair, but if we just switch around, I'd sure love
16 to see Obverse 1 with Reverse 4. And I didn't
17 think much at the time at all -- sorry. Anyway,
18 those are my thoughts.

19 DR. VAN ALFEN: John, thank you very much.
20 Jeanne Stevens-Sollman, if you would, please?

21 MS. STEVENS-SOLLMAN: Thank you, Mr. Chairman
22 -- (inaudible) -- what can I say? This was an

1 amazing -- amazing set of portfolios. I think the
2 -- (inaudible) -- a huge --

3 MS. WARREN: Hey, this is Jennifer. I would
4 turn off your camera because I think you're cutting
5 out, at least on my end.

6 MS. STEVENS-SOLLMAN: Okay. Okay. Can you
7 here me now?

8 DR. VAN ALFEN: Yes.

9 MS. STEVENS-SOLLMAN: Can you -- right. Okay.
10 Good. I was saying, I think this was a very huge
11 task for the artists, you know, this is a -- being
12 charged with remaking contemporary medals inspired
13 by -- (inaudible) -- coinage, you know, very
14 difficult. So with that in mind --

15 DR. VAN ALFEN: Jeanne, I think we've lost
16 you. Jeanne, can you hear me?

17 MS. WARREN: I'll email her and ask her to
18 call in, Peter.

19 DR. VAN ALFEN: Okay. All right while we're
20 waiting for Jeanne to reconnect, I'll offer my own
21 comments.

22 For the 1804 Dollar, I'm a nautical nerd so

1 always happy to see ships on -- on any coin or
2 medal, although I wasn't particularly thrilled with
3 any of these.

4 Number 3, of course, is a rather interesting
5 reimagine, but the artist here has taken a rather
6 elegant ship swoop peacock and turned her into a
7 rather bloated monstrosity on the reverse with
8 confused rigging on the rest. So -- and while the
9 design is interesting, I just, I'm afraid, can't
10 get beyond the details.

11 I do like number 1. I think that is probably
12 the strongest in this portfolio.

13 For the 1907 Double Eagle, I -- I'm happy with
14 number 3. I think that that would work. And while
15 Kellen did raise concerns about the kitschiness of
16 the flag on the wings -- and for some reason here I
17 do think that the kitschiness works. And I can't
18 quite put my finger on why I think that is the
19 case.

20 Number 4 is a design, obverse, reverse, that I
21 really love and I would love to see this struck at
22 some point. Whether as part of this program or

1 perhaps as an American Liberty rendition at some
2 point in the future. In fact, I believe we saw
3 this reverse as part of the American Liberty
4 portfolio recently. So this, for me, is really a
5 standout and something I would like to see struck
6 at some point.

7 With the dime, I'm happy to confer with my --
8 or happy to agree with my colleagues. Number 3 I
9 think is probably the standout design here. And
10 this does have motion, does have continuity between
11 the obverse -- (inaudible) --

12 For the Standing Liberty Quarter portfolio, I
13 too am rather drawn to the motion of number 2. I
14 think that that is a fitting homage and -- to the
15 original quarter. I really quite like the motion
16 of it. And I'm not particularly bothered by the
17 depiction of the eagle on the reverse. I think
18 that this really does convey motion in a way that
19 we've never seen before on a US coin.

20 For the Walking Liberty Half, I'm perfectly
21 happy with number 1. I think that is a lovely
22 reinterpretation of -- of the original coin and

1 it's something that I'd like to see struck. So
2 Jeanne, I see that you're back with us. And I
3 offered my comments --

4 MS. STEVENS-SOLLMAN: Yes, I am.

5 DR. VAN ALFEN: I'm happy -- happy to return
6 to you to have you offer yours now.

7 A. Well, I'm so sorry. I was just -- Internet
8 disconnect. So I was going to try to go to -- wait. Is
9 that -- can you hear me?

10 DR. VAN ALFEN: Yes, we can.

11 MS. STEVENS-SOLLMAN: Jennifer?

12 MS. WARREN: Yeah.

13 MS. STEVENS-SOLLMAN: Okay. So if we go to
14 the silver dollar -- (inaudible) --

15 DR. VAN ALFEN: -- (inaudible) -- we lost you.
16 We lost you, Jeanne.

17 MS. STEVENS-SOLLMAN: Okay.

18 MS. WARREN: There you are.

19 MS. STEVENS-SOLLMAN: -- (inaudible) -- so if
20 we could go to number 1, please? For the dollar,
21 design 1. Okay. I was astounded by this when I
22 opened the portfolio. I thought that this was

1 quite -- quite beautiful and I believe that the
2 artist was totally inspired and, you know, just hit
3 it right on. So this is my favorite of this
4 particular group.

5 If we could go down to number 5, is it 5?
6 Okay. 5, I know a lot of people liked this one
7 very much, I just didn't think it was exactly as
8 beautiful as number 1.

9 And then if we could go to number -- well, I
10 can't -- (inaudible) -- I wanted to go back to the
11 ship design. We were looking at the -- the first
12 one where we have Liberty as -- yes, perfect.
13 Number 3, okay. I thought this was brilliant. To
14 put Liberty on -- (inaudible) -- you know, going
15 out and reaching out to different nations. I think
16 that if we don't use this on this program, we
17 should keep these two. I feel like the reverse,
18 number 3, was a little bit too intense, not enough
19 information.

20 And I did like the fact that we had on one of
21 these designs, number 2 I believe -- if we could
22 put the reverse of 2 with the reverse -- on the

1 obverse of 3, we might have a nice combination.
2 Because now we are recognizing those countries that
3 we did traffic with. So that is my comments --
4 those are my comments for this portfolio.

5 And then if we could go to the next, please?
6 Next portfolio, please? Yeah, okay. Again, I -- I
7 complement the artist for this rendition of --
8 actually doing what -- what they were charged for,
9 to be inspired by, you know, Saint-Gaudens Double
10 Eagles. I think this was quite good. And I think
11 -- (inaudible) -- this particular coin is --
12 (inaudible) -- you know we -- (inaudible) -- but I
13 think this was a very good one. This is my choice.

14 Next, please? Next design, please? Number 2?
15 Yes. Saint-Gaudens, I love Saint-Gaudens. I love
16 Saint-Gaudens as much as Mike does. And I have to
17 agree with Mike, this probably is not the --
18 (inaudible) -- appropriate for this coin.

19 And number 3, please? Design number 3,
20 please? Hello? Yes. I agree with my colleagues
21 this is a very dynamic piece. I like it very much.
22 But when I -- when we talk about the little eagle

1 wings if -- if -- if the wings were redesigned to
2 be one flag that would sort of my match the flight
3 feathers of the eagle I think this would make a
4 little bit more sense. Those are my comments for
5 that group.

6 And the next, please? Yes. Right. I love
7 this piece. I think that putting an Asian image as
8 Liberty is well-designed and I think well-deserved.
9 So I thought that this was my favorite one. Not
10 sure on the reverse, but I did like this one piece.

11 Next, please? I agree with Annelisa. I love
12 this dove. I'm not sure what it's carrying, is it
13 a key? If someone could tell me that would be
14 great, but to have this on our coinage -- it's a
15 great Native American piece. I think the obverse,
16 although I see the -- it's the crown of Lady
17 Liberty and her background and -- I'm not sure that
18 would be convincing to everyone.

19 Number 3, please? Now this is loved by so
20 many people. I think it's very dynamic. I'm not
21 sure I like the reverse with the sword penetrating
22 whatever it is, history I guess. So I was not -- I

1 was a little confounded with that.

2 Next slide, please? Yep. I thought each one
3 of these, although interesting, were too busy.

4 So can we go to our next portfolio? So
5 Walking -- Walking -- this eagle, we have never
6 had. And eagle with his -- (inaudible) -- going
7 forward. I mean, this is just very powerful. I
8 like this very much. You -- he looks like he's
9 really standing up to something, although he's not
10 flying, he's probably stretching his wings. And
11 Liberty, I agree with my colleagues, this leg is a
12 little too chunky -- (inaudible) the rest of her
13 body.

14 Design number 2, is probably my favorite of
15 this group. I just like it. It's very well done.
16 It's crisp and it's a different look at our eagle.
17 We -- we just have so many eagles, and this is
18 different. And like the fact that the tail -- the
19 tail feathers are underlining America. It makes a
20 statement so -- so -- (inaudible) --

21 Next one please, hello?

22 DR. VAN ALFEN: Yep -- (inaudible) --

1 MS. STEVENS-SOLLMAN: Okay. All right. This
2 one, I don't have anything to say for it. So if we
3 can just move on to the next group. The Walking
4 Half Dollar, yes. Okay, this was my favorite,
5 number 1. It's very dynamic, it's very modern.
6 And I think that I don't really have anything more
7 to say about this group. This is my favorite one
8 so... I think I've covered everybody.

9 DR. VAN ALFEN: All right, Jeanne. Well,
10 thank you very much.

11 MS. STEVENS-SOLLMAN: That's all I have to
12 say. Thank you.

13 DR. VAN ALFEN: Yes, thank you, Jeanne. Much
14 appreciated. All right. So we have now all had an
15 opportunity to comment on this portfolio, all five
16 groups. And at this time, do we have any
17 additional questions, maybe motions from members?
18 Mike, I see your hand is raised?

19 MR. MORAN: Yes, I had a question for April.
20 April, are these silver medals going to be in coin
21 turn or medal turn?

22 MS. STAFFORD: Medal.

1 MR. MORAN: And the regular 24k will be in
2 coin turn?

3 MS. STAFFORD: Yes, sir.

4 MR. MORAN: Okay. Thank you.

5 DR. VAN ALFEN: All right. Sam, I see your
6 hand is raised?

7 MR. GELBERD: Thank you, Peter. This is Sam
8 Gelberd. Just one question. And again, these are
9 medals not coins, so will these be rendered as high
10 relief designs similar to the American Liberty
11 Silver Medals that we've seen in recent years?

12 MS. STAFFORD: Let me ask Roger. Roger, have
13 we heard from manufacturing definitively on that?

14 MR. VASQUEZ: No, ma'am.

15 MS. STAFFORD: Yeah, so we don't have that --
16 that specification?

17 MR. VASQUEZ: That is correct. We do not have
18 that specification.

19 MR. GELBERD: If I may, I just recommend of
20 course. You know, as a die hard numismatist, the
21 higher the relief the better on these. They're
22 medals, not circulating coins, so hopefully we can

1 get away with this. High relief as possible, thank
2 you.

3 DR. VAN ALFEN: Mike, your hand's raised?

4 MR. MORAN: How about a motion from Sam to
5 that affect and I'll second it. Let's make it a
6 formal motion from the committee.

7 MR. GELBERD: I'll -- I'll make a formal
8 motion, yes. I do believe these should be rendered
9 as high relief silver medals.

10 MR. MORAN: I second.

11 DR. VAN ALFEN: Okay. So there is a motion on
12 the table to render these as high relief silver
13 medals. Do we have any comments or discussion on
14 that? All right. Hearing none, let's vote on that
15 motion. All those in favor of this motion proposed
16 by Sam seconded by Mike to render these as high
17 relief silver medals as signified by saying "Aye".

18 [SEVERAL AYES]

19 Are there any opposed? All right. The motion
20 carries. All right. Are there any other questions
21 or motions at this time?

22 MR. SAUNDERS: Peter, it's John again with my

1 hand raised. I just -- it's kind of whimsical, but
2 I was looking at the reverse of the Standing
3 Liberty Quarter, the one with the tail of the
4 eagle, and as much controversy as we've had on the
5 Morgan Silver Dollar about how the tail feathers
6 were portrayed, probably be a good idea for the
7 Mint to check to make sure that the tail feathers
8 are correct.

9 DR. VAN ALFEN: Sure. We can certainly
10 address that question again if -- if we adopt or
11 recommend one of those reverses. At this point I'd
12 like to ask the Mint, Joe Menna or Mike Costello,
13 if they have anything to share with the committee
14 on the designs for this medal program?

15 MR. COSTELLO: Hi, this is Mike Costello, I
16 have nothing additional. Thank you.

17 DR. VAN ALFEN: All right. Thank you, Mike.
18 Joe, do you have any comments?

19 MR. MENNA: I -- I have no comments.

20 DR. VAN ALFEN: All right, Joe. Thank you
21 very much. All right. So if there's any further
22 discussion before we -- if there's no further

1 discussion, I would at this point like for the
2 Committee to score the obverse and reverse
3 candidate designs for the 2026 Seimquingentennial
4 Best of the Mint Silver Medals. And everyone
5 should have received the five score sheets
6 electronically. And when you're done please e-mail
7 those to CCAC counsel Greg Weinman, who will tally
8 the scores and will present the results. Greg, do
9 you think 10 minutes will be enough?

10 MR. WEINMAN: I think we're going to need more
11 than that. This is going to -- I think
12 realistically speaking -- let's -- let's say at
13 least 15 minutes and then, depending how fast
14 people -- everybody gets it to me. And we'll see
15 where we are at that point.

16 DR. VAN ALFEN: Okay. Let's -- it is now
17 approximately ten minutes before 2:00 p.m. so why
18 don't we meet back at 2:05 p.m.

19 (Break from 1:48 p.m. til 2:10 p.m.)

20 DR. VAN ALFEN: Okay. All right. So we are
21 back and I recognize Greg Weinman, counsel to the
22 CCAC to present the results from these scoring

1 sheets. Greg, all yours.

2 MR. WEINMAN: This time we are out of 30
3 points, a possible 30 points. To start off with
4 the 1804, Obverse number 1 received 22 points,
5 making it the high-scoring design. Obverse number
6 2 received 10, number -- Obverse 3 received 14.
7 Obverse 4 received 4 and Obverse 5 received 14.

8 Moving on to the 1804 reverses. Reverse
9 number 1 received 19 points, making it the
10 high-scoring design. Reverse number 2 received 9,
11 Reverse number 3 received 16, Reverse number 4
12 received 4 and Reverse number 5 received 10. So at
13 that we can move on to the 1907. Ready?

14 DR. VAN ALFEN: Yes.

15 MR. WEINMAN: Again out of 30 points. Obverse
16 number 1 received 17 points. Obverse number 2
17 received 13. Obverse number 3 received 27 points,
18 the high-scoring design. Obverse number 4 received
19 19 points.

20 Moving onto the reverses. Reverse 1 received
21 17 points, Reverse 2 received 10, and Reverse 3 and
22 Reverse 4 were each tied at 20 points each. 20 for

1 3, 20 for 4.

2 Moving on to the dime. The Winged Mercury --
3 -- moving on to -- okay. Starting with the
4 obverses. Obverse 1 received 16 points. Obverse 2
5 received 5 points, Obverse 3 received 26 points,
6 making it the high-scoring design. Obverse 4
7 received 10.

8 Moving on to the reverses. Reverse 1 received
9 17 points, Reverse 2 received 12 points, Reverse 3
10 received 27 points, making it the high-scoring
11 design, and Reverse 4 received 6 points.

12 Moving on to Standing Liberty. Obverses,
13 Obverse 1 received 13 points, Obverse 2 received 24
14 points, making it the high-scoring design. Obverse
15 3 received 7 points and Obverse 4 received 5
16 points.

17 Onward to the reverses. Reverse 1 received 10
18 points, Reverse 2 received 23 points, making it the
19 high-scoring design. Reverse 3 received 7 points,
20 and Reverse 4 received 5 points. And did I miss
21 one -- Walking --

22 DR. VAN ALFEN: Walking Liberty.

1 MR. WEINMAN: Yes, Walking Liberty. Sorry.
2 Okay. Walking Liberty obverse. Walking Liberty
3 number 1 received 27 points, making it the
4 high-scoring design. Walking number -- Obverse 2
5 received 6, Obverse 3 received 9, Obverse 4
6 received 10 points, and Obverse 5 received 4.

7 Finally the reverses. Reverse 1 received 25
8 points, making it the high-scoring design. Reverse
9 2 received 13 points, Reverse 3 received 8 points,
10 Reverse 4 received 7 and Reverse 5 received 5.

11 DR. VAN ALFEN: All right, Greg. Thank you
12 very much. At this time, I'll be happy to
13 entertain any motions if there are any? Mike, your
14 hand is raised.

15 MR. MORAN: Let me make discussion first,
16 Peter. This is Mike Moran. We've got a dilemma
17 with the reverse on the Double Eagle. And I'm not
18 going to help it any because I will tell you that
19 Saint-Gaudens at the very last in May of '07,
20 proposed to Theodore Roosevelt, which he never saw,
21 the standing eagle rather than the flying eagle for
22 the reverse for the Double Eagle. So therefore, I

1 have no real preference as to which eagle goes. I
2 know that there are issues with the flag and I
3 share them a little bit honestly. It's like if
4 they put a permanent curl in that flag. I'm sure it
5 was because of the wind and they wanted to do a
6 fold, but it doesn't exactly look all that good.
7 And even choked on that a bit when I looked at it
8 at first and then I got used to it.

9 We -- the problem I have with coin -- or
10 motion for either one or the other, is that the
11 fonts are so radically different. And if you look
12 at the reverse on -- what is it? Number 4? Let's
13 look at reverse number 4, versus the obverse of
14 number 3. They're pretty much in-your-face in
15 terms of the difference of them. I'm not opposed
16 to either font, but I don't really think that the
17 font from number 4 on the obverse would go -- play
18 all that well on the obverse of number 3. So the
19 answer is I don't know what the hell to do. I'm
20 not going to be able to make a motion on this I
21 don't think. If I were, I think I would -- if you
22 were to force me to vote, I think I would be voting

1 for number -- number 4 for the reverse with a
2 modified inscription -- (crosstalk) --

3 DR. VAN ALFEN: Thank you, Mike. Perhaps what
4 we could do is set aside the 1907 Double Eagle for
5 the moment and see if there is a motion for the
6 other four groups. If anybody would like to
7 entertain that for the moment. And if not, we
8 could then just move through each one of the groups
9 individually which might then be the best way to do
10 that. So I would suggest then --

11 MR. MORAN: Peter, this is Mike again.

12 DR. VAN ALFEN: Yeah.

13 MR. MORAN: I'm fine with the high votes, I'll
14 make the motion for the other four.

15 DR. VAN ALFEN: Okay. So we have a motion on
16 the table proposed by Mike to recommend the high
17 vote-getters for the 1804, the Winged or Mercury
18 Head Dime, the Standing Liberty Quarter, and the
19 Walking Half. Is there a second on that motion?

20 MR. BERNSTEIN: Arthur Bernstein seconds.

21 DR. VAN ALFEN: All right. Thank you very
22 much. Any discussion? All those in favor of this

1 motion to adopt the high vote getters for the 1804,
2 the -- sorry, the Mercury Dime, the Standing
3 Liberty Quarter, and the Walking -- Walking Liberty
4 Half, please signify by saying "Aye".

5 [SEVERAL AYES]

6 Are there any opposed? All right. The motion
7 carries. So let's return to the problem of the
8 1907 Metal. Art, I see your hand is raised?

9 MR. BERNSTEIN: Yes. This is Arthur
10 Bernstein. I'm just going to try to help move the
11 conversation along. I heard Mike struggling
12 with -- do we let obverse drive this or do we let
13 the reverse drive this. And I would just point out
14 that the obverse got 27 out of 30 points and that
15 leads me to think that maybe we should let the
16 obverse drive this, which would then take us to the
17 Obverse 3, Reverse 3 combination.

18 DR. VAN ALFEN: Thank you. April, your hand
19 is raised?

20 MS. STAFFORD: I just wanted to ask for
21 clarity because I'm messaging with the Chief
22 Engraver. If it -- is there -- can you

1 articulate -- you said there was a concern or a
2 problem with -- I think it was the 1907 Reverse 3.
3 Is there -- is there something that we're trying to
4 solve? If you could just repeat that because I
5 know Joe Menna is on and he might be able to help
6 with -- with the discussion. I have heard whether
7 it's appropriate or not appropriate for the flag to
8 be incorporated into the wing, but then I also
9 heard separately that it seems like there's almost
10 two levels of wing rather than one because it's got
11 that fold in the wing. So I'm trying to
12 determine -- I'm trying to understand, is it one or
13 the other or both? And that perhaps Joe Menna
14 could -- could help out.

15 DR. VAN ALFEN: Sure. My -- my understanding
16 is that there was one or two of the members who
17 were not particularly fond of the depiction of the
18 flag on the wing. But that there were more members
19 who raised questions about the way that the fold in
20 the flag/wing is depicted. And that would need
21 presumably to be resolved. Because there -- there
22 seems to be some concern about that. And I see

1 that there are a number hands raised. Kellen, I
2 believe your hand was raised first.

3 MR. HOARD: Yeah, thank you, Peter. Just on
4 my end, April, and -- (inaudible) -- as well -- for
5 me I'm pretty opposed to the flag on the wing. I
6 like the design, but if we could do it with just
7 like a feathered wing, a regular feathered wing, I
8 think that would solve both problems, of the weird
9 turn in the flag and in my view the flag itself.
10 So I just didn't know if that was even a
11 possibility, of just a feathered wing, in which
12 case I would full heartedly endorse the design.

13 DR. VAN ALFEN: Okay. Art, was your hand
14 raised?

15 MR. BERNSTEIN: No. It was to make that point
16 that I made about the obverse.

17 DR. VAN ALFEN: Okay. All right, thank you.

18 MR. SAUNDERS: Peter --

19 DR. VAN ALFEN: John, yes.

20 MR. SAUNDERS: My thing doesn't work. I think
21 it was Jeanne and I that didn't like the two flags
22 in the dippy doo da [sic]. I would either make a

1 motion that if we do the flag, then we have one
2 flag there, without the dippy doo da [sic], but I
3 could live with what Kellen said and just have a --
4 a feathered wing instead. Joe, what do you think?
5 What would work well?

6 MR. MENNA: Mr. Chairman and -- and Committee
7 members, this is Joseph Menna. Please don't take
8 this in any type of snobbish "I'm the art expert"
9 kind of way, but, you know, historically with the
10 exception of early American 90s sculptures,
11 Adolph -- from Adolph Weinman to almost every type
12 of architectural sculpture that you see
13 representation -- representing of the American
14 Eagle on any edifice in the country, particularly
15 public -- particularly municipal buildings and
16 especially governmental buildings, on federal
17 buildings, eagles are always stylized. They always
18 have -- none of them -- none of them are realistic.
19 Weinman's famous eagle with -- with the wings going
20 down, that's an impossible configuration for an
21 eagle's wings. It's his interpretation as an
22 artist of what the eagle's wings represent. I

1 think sometimes all of us tend -- it's natural to
2 bring a certain literalism when looking at images
3 to -- when one interprets them.

4 But if you think about this dimensionally and
5 sculpturally, what this artist has done, I think in
6 a very poetic way, has created a beautifully
7 flowing singular wing, added that wave to give the
8 effect of a flag, and made a juxtaposition of the
9 American flag and an American Eagle in a way that's
10 never been -- and you have to remember, this is
11 going to be robustly sculpted, even in low relief.
12 It's not going to look like this. It's not going
13 to look like a doo dad [sic] as -- as Mr. Saunders
14 said. And I don't mean that as -- as a jab or
15 anything seriously. It will be beautifully
16 insculptured, it will read dimensionally, and it
17 will be one of the most uniquely sculptural -- and
18 I'm not lobbying for this design, I support every
19 design as a winner, that's my job. But what I see
20 in this looking at it as a sculpture is an
21 opportunity to make one of the most uniquely
22 allegorical sculptural representations of -- of one

1 of our nation's most dear symbols and our flag at
2 the same time. It's -- for me I think it's highly
3 innovative. And I'll stop there. I'm not lobbying
4 for it, you asked me to speak to this design, so
5 that's what I did.

6 DR. VAN ALFEN: -- (Crosstalk) -- Thank you
7 very much. I think before we proceed any further,
8 we do need to make a decision about whether or not
9 we do in fact want the flag on the reverse, on the
10 wing, as sculpted initially. And that then will
11 decide I think for the conversation about what we
12 could do. So I would be happy to entertain a
13 motion to either remove the flag or retain the
14 flag.

15 MR. BERNSTEIN: This is Arthur Bernstein, I'll
16 make a motion.

17 DR. VAN ALFEN: All right. What is the
18 motion?

19 MR. BERNSTEIN: I move that considering
20 Reverse 3, we remain with the design as it was
21 submitted.

22 DR. VAN ALFEN: All right. Is there a second?

1 MR. MORAN: Second. This is Mike Moran.

2 DR. VAN ALFEN: Mike, thank you very much. Is
3 there any discussion?

4 DR. FULLER: Yes.

5 DR. VAN ALFEN: Harcourt, please.

6 DR. FULLER: Thank you. This is Harcourt
7 Fuller. I -- I just wanted to thank Joe for always
8 providing the right artistic and interpretive
9 context just when we need him. I think it is
10 important to have his voice heard and to have his
11 expertise help guide us in terms of how we look at
12 some of these designs. So I just wanted to thank
13 Joe for that. Thank you.

14 DR. VAN ALFEN: All right. Thank you,
15 Harcourt. Jeanne, I see your hand is raised?

16 MS. STEVENS-SOLLMAN: Yes. Thank you, Peter.
17 I -- (inaudible) -- explanation of the flag --
18 (inaudible) -- artist interpretation. I think if
19 we keep this -- (inaudible) -- maybe it might
20 behoove us to have that flag fluttering a little
21 bit more. For some reason it doesn't look like
22 it's whipping correctly. Maybe if the tip of the

1 flag were extended out more like the flight
2 feathers on the eagle, it might help those who
3 find -- that don't like the flag. That's just a
4 suggestion.

5 DR. VAN ALFEN: All right. Thank you, Jeanne.

6 Any other comments on this motion -- (crosstalk)

7 --

8 MR. MORAN: Peter, I'm sorry. I couldn't get
9 the hand and the microphone at the same time.

10 DR. VAN ALFEN: All right.

11 MR. MORAN: I guess this is a question for
12 April and Joe first of all. Can we see a -- a new
13 rendition of this reverse in September? Will that
14 screw up the production cycle?

15 MS. STAFFORD: Well, for -- for us -- before
16 kind of answering that question, for us we just
17 need to kind of understand what the consensus of
18 the Committee is. So I've heard definitely we --
19 the flag, yes. The flag should stay. And so then
20 that goes to the other question of whether that
21 kind of -- the -- the way it's currently presented,
22 my understanding is some folks are viewing that as

1 like -- like two layers instead of -- instead of
2 one that's kind of waving. And so I think perhaps
3 our Chief Engraver could speak to that if -- if
4 kind of as a body the consensus is the Committee
5 are disquieted than not perhaps our Chief Engraver
6 could -- could address specific concern. But is --
7 is that kind of the -- the sense of the whole body
8 or just something that's --

9 MR. BERNSTEIN: That -- that's my feeling.

10 MR. MORAN: I -- I think you would get a much
11 stronger vote for this reverse if we -- we had a
12 little bit more comfort in terms of the flag, yes.
13 I think the flag will stay, I just think that
14 the -- the treatment of it needs to be refined just
15 a bit.

16 DR. VAN ALFEN: Okay. I will return to Joe
17 Menna in just a moment to discuss that a little bit
18 further because I see his hand was raised and I do
19 think we need some more comments. But Kellen, your
20 hand was raised before so if you would like to go
21 ahead?

22 MR. HOARD: No -- I was going to be brief

1 here. I'm just -- you know, it sounds like we're
2 leaning one direction, but just to put it on the
3 record again, that I -- I think the flag is just
4 the wrong direction to go at the moment. You know,
5 I understand the Committee does -- to me it just
6 comes off as gaudy more than, you know, innovative.
7 And ends up layering symbols and metaphors in ways
8 that aren't necessary and end up, like I said,
9 looking more kitschy than I think we intend to.
10 Rather than actually merging -- (inaudible) -- into
11 kind of a new -- (inaudible) -- eagle, I think it
12 ends up looking, to me, thrown together. I -- you
13 know, amalgamating elements into one thing that
14 ends up just looking aesthetically worse and not
15 fitting in quite as well as it could have
16 otherwise.

17 And so I would appreciate it, a least on my
18 end, if we do have a chance to see this portfolio
19 again, an option with feathered wings -- I don't
20 know if we're going to have the opportunity, but
21 even just for consideration. Because I think that
22 would in itself be aesthetically more cohesive with

1 the obverse and also would bring -- bring forward
2 that symbolism and that meaning that we're looking
3 for without distracting away by putting everything
4 together all at once. I know from talking with
5 many students here when they think about imagery
6 and associating with America, they end up having
7 kind of similar concerns that where they see this
8 over the top gaudy -- gaudy form of, like,
9 patriotism, too raa-raa [sic] then end up actually
10 moving away from that. So that was just my two
11 cents for the record here.

12 DR. VAN ALFEN: All right. Thank you. We
13 still do have this motion on the table, so we've
14 not yet made a decision about that. But Joe, I'd
15 like to hear some further comments from you, if you
16 --

17 MR. MENNA: Hey. With all -- great respect
18 Kellen, and my -- Kellen, my high school buddy, my
19 high school classmate is the head of the Home
20 Shopping Network if that helps. But I think -- I
21 think because we're looking at this as a graphic
22 symbol and literal juxtaposition -- I'm not a

1 historian, but I'm pretty well versed in the
2 lexicon of visual symbolism in terms of our history
3 going -- going back to 10,000 years. I don't want
4 to sound ostentatious, I just -- I'm old and I'm a
5 student of this stuff til this day. You could even
6 look at it as -- as -- as an American Eagle native
7 to this land, this land itself, and the country
8 that sprang forth from it, you know? That's
9 another way to interpret it symbolically.

10 But sculpturally, and addressing Jeanne's
11 concerns, there's a lot of darks, there's a lot of
12 shadows, and there's a lot of contrast that makes
13 this look differently than it will in sculpture.
14 As a sculptured element, it'll be more organic,
15 more unified, more subtle -- when I say robust
16 sculpture I'm talking about the relief high [sic],
17 but over -- but within that relief, there's relief
18 on relief. It's not going to stand out like a --
19 it's not going to stand out like a toy or -- or I
20 don't -- I think -- I would hope you could trust
21 the United States Mint sculpting staff to not make
22 something gaudy and make something beautiful. And

1 I wouldn't -- I wouldn't be offering you these
2 comments if I didn't think that we could make this
3 a very successful and beautiful coin. But I am not
4 a member of the Committee and I'm not trying to
5 change anyone's mind. I'm just again answering the
6 Chairmen's opportunity to offer my artistic
7 observations only. I'm not trying to sway anyone's
8 opinion. Thank you.

9 DR. VAN ALFEN: (Crosstalk) -- thank you again
10 for your comments. John, did you have a comment?

11 MR. SAUNDERS: Yes. I kind of started this
12 thing. I'm willing to trust Joe that it'll come
13 out fine. And he's aware of our concerns, and if
14 for some reason it's not coming out, you know, with
15 a doo da [sic] spanning out, I'm sure he'll fix it.
16 So I'm willing to go along with things as is, and
17 trust Joe.

18 DR. VAN ALFEN: All right. Thank you. So we
19 still do have the motion on the table, that if we
20 do recommend this reverse that we stick with the
21 flag -- that we retain the flag. Is there any
22 further discussion on this motion? All right.

1 Then let's vote on a motion. So all of those in
2 favor of the motion of retaining the flag on this
3 reverse, please signify your approval by saying
4 "Aye".

5 [SEVERAL AYES]

6 MS. WARREN: All those opposed, nay?

7 MR. HOARD: Nay.

8 MS. STEVENS-SOLLMAN: Nay.

9 DR. VAN ALFEN: So I think that that is 10 --
10 or 8 to 2; is that correct?

11 MR. WEINMAN: Yes.

12 MS. STEVENS-SOLLMAN: Yes.

13 DR. VAN ALFEN: All right. So the motion
14 carries. So are there any further motions then?
15 So we -- we -- at this stage, we have indicated
16 that if we do adopt this reverse, that we will
17 retain the flag. We still have not decided whether
18 or not we -- we recommend the obverse to go along
19 with this reverse. Arthur, your hand is raised?

20 MR. BERNSTEIN: This is Arthur Bernstein. Let
21 me try to help with a motion, that for the
22 Saint-Gaudens Silver Medal, we recommend Obverse 2

1 and Reverse 2 [sic].

2 DR. VAN ALFEN: All right. Do we have a
3 second on that motion?

4 MR. SAUNDERS: I think you mean 3, don't you?

5 DR. VAN ALFEN: Oh -- I'm sorry, yes.

6 MR. BERNSTEIN: Sorry, I misspoke. Thank you.

7 DR. VAN ALFEN: Yes. So the motion is to
8 recommend Obverse 3 and Reverse 3, do I have a
9 second on that motion?

10 MR. SAUNDERS: Second.

11 DR. VAN ALFEN: John, thank you very much.
12 Any discussion?

13 DR. FULLER: Yes, this is Harcourt Fuller.
14 Are we recommending any changes to Obverse 3?

15 MR. BERNSTEIN: This is Arthur Bernstein.
16 That was not my intent, no.

17 DR. FULLER: Okay. Thank you.

18 DR. VAN ALFEN: All right. Any other
19 discussion? All right. So all of those in favor
20 of recommending Obverse 3 and Reverse 3, please
21 signify by saying "Aye".

22 [SEVERAL AYES]

1 DR. VAN ALFEN: Any opposed? All right. The
2 motion carries. Okay. If all discussion then has
3 concluded, I would like to thank the CCAC members,
4 the Mint staff, and the public for their attendance
5 today, since we have now concluded all business.
6 The next meeting of the CCAC will be in September
7 and will be announced in the Federal Register
8 Notice. Also, I would like to turn your attention
9 to the fact that the CCAC will be hosting a public
10 forum at the American Numismatics Associations
11 World Fair of Money on August 7th at 10:00 a.m. in
12 Rosemont, next to Chicago in Illinois, where we
13 will be talking about what we do and more
14 importantly providing members of the public the
15 opportunity to engage with us and hear directly
16 from us. So if you will be attending the AMAs
17 World Fair of Money in Rosemont this summer, please
18 do take time to come and participate in our public
19 forum there. We very much look forward to seeing
20 you there and to meeting you. Now I will entertain
21 a motion to adjourn.

22 MR. SAUNDERS: I'll move.

1 DR. VAN ALFEN: John, was that you?

2 MR. SAUNDERS: Yes.

3 DR. VAN ALFEN: All right. Is there a second?

4 DR. CAPOZZOLA: I'll second, it's Chris.

5 DR. VAN ALFEN: All right. Chris, thank you

6 very much. All those in favor of this motion,

7 please signify by saying "Aye".

8 [SEVERAL AYES]

9 DR. VAN ALFEN: All right. This meeting
10 stands adjourned. It is now 2:40 p.m. Thank you
11 very much.

12 THEREUPON the meeting was concluded at 2:40
13 p.m.

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Dated:

July 22nd, 2024

ASHTYN PLUNKETT

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