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CCAC Meeting

Moderated by Peter van Alfen

Monday, July 15, 2024

10:00 a.m.

Department of Treasury

801 9th Street NW

Washington, DC 20220

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Reported by: Matthew K Livingston

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A P P E A R A N C E S

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List of Attendees:

Dr. Peter van Alfen, CCAC Chair and Specifically
Qualified in Numismatic Curator

Arthur Bernstein, Representing the General Public

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

Dr. Christopher Capozzola, Member Specially Qualified
in American History

Jeanne Stevens-Sollman, Member Specially Qualified in
Sculpture or Medalllic Arts

John Saunders, Recommended by the House Minority
Leader

Michael Moran, Recommended by the Senate Majority
Leader

Donald Scarinci, Recommended by the Senate Minority
Leader

Sam Gelberd, Member Specially Qualified in Numismatics

Kellen Hoard, Representing the General Public

Annelisa Purdie, Representing the General Public

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

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

2 Mike Unser, Founder and Editor of CoinNews Media

3 Louis Golino, Senior Editor, Coin World

4 Paul Gilkes, Senior Editor, Coin World

5 April Stafford, Mint Staff, Chief, Officer of Design
6 Management

7 Megan Sullivan, Mint Staff, Senior Design Specialist

8 Roger Vasquez, Mint Staff, Senior Design Manager

9 Boneza Hanchock, Mint Staff, Design Manager

10 Sukrita Baijal, Mint Staff, Design Manager

11 Joseph Menna, Mint Staff, Chief Engraver

12 Michael Costello, Mint Staff, Manager of Design and
13 Engraving14 Greg Weinman, Senior Legal Counsel, Counsel to the
15 CCAC16 Brendan Tate, Senior Government Affairs Specialist,
17 Office of Legislative and Intergovernmental Affairs

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C O N T E N T S

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Ms. April Stafford	13, 80, 157

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

2 THE CHAIRMAN: Good Morning. I call to
3 order this meeting of the Citizens Coinage Advisory
4 Committee for Monday, July 15, 2024. The time is
5 10:00 a.m. This is the first day of a two-day CCAC
6 public meeting.

7 I would like to remind members that as
8 we are all participating via videoconference to please
9 mute your phone or microphone on your Microsoft Teams
10 program when not talking and to announce your name
11 when you speak. This aids both the transcriber as
12 well as the listening public.

13 Before we begin, I want to introduce
14 the members of the Committee, so please respond
15 .present. when I call your name.

16 Arthur Bernstein, representing the
17 General Public.

18 MR. BERNSTEIN: Present.

19 THE CHAIRMAN: Dr. Harcourt Fuller,
20 recommended by the speaker of the house.

21 DR. FULLER: Present.

22 THE CHAIRMAN: Thank you.

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

3 DR. CAPOZZOLA: Present.

4 THE CHAIRMAN: Thank you.

5 Jeanne Stevens-Sollman, specially
6 qualified in sculpture or medallic arts.

7 MS. STEVENS-SOLLMAN: Present.

8 THE CHAIRMAN: Thank you.

9 John Saunders, recommended by the House
10 Minority Leader.

11 MR. SAUNDERS: Present.

12 THE CHAIRMAN: Thank you.

13 Michael Moran, recommended by the
14 Senate Majority Leader.

15 MR. MORAN: Present.

16 THE CHAIRMAN: Donald Scarinci,
17 recommended by the Senate Minority Leader.

18 MR. SCARINCI: Present.

19 THE CHAIRMAN: Thank you.

20 Sam Gelberd, the member specially
21 qualified in numismatics.

22 MR. GELBERD: Present.

1 THE CHAIRMAN: Thank you.

2 Kellen Hoard, representing the general
3 public. Mr. Hoard is not yet with us.

4 Annelisa Purdie, representing the
5 general public.

6 MS. PURDIE: Present.

7 THE CHAIRMAN: Thank you.

8 And I am Peter van Alfen, the member
9 specially qualified as a numismatic curator and the
10 chairperson of the CCAC. I believe we have a quorum.

11 The agenda for today's public meeting
12 includes approval of the minutes and letters to the
13 Secretary from the June 18, 2024, public meeting;
14 review and discussion of the candidate designs for the
15 2026 Semiquincentennial dime; review and discussion of
16 the candidate designs for the 2026 Semiquincentennial
17 Quarter commemorating the Declaration of Independence;
18 review and discussion of the candidate designs for the
19 2026 American Eagle proof platinum coin; and review
20 and discussion of the candidate designs for the 2026
21 Semiquincentennial Quarter commemorating the
22 Constitution.

1 Before we begin our proceedings, I ask
2 Mint liaison to the CCAC, Ms. Jennifer Warren, if we
3 are aware of any members of the press who are remotely
4 watching this public meeting.

5 MS. WARREN: Good morning. This is
6 Jennifer Warren. Mike Unser, founder and editor of
7 CoinNews Media, Louis Golino, American Numismatic
8 Association, and Paul Gilkes, Coin World senior
9 editor.

10 And also, Chairman, Kellen should be on
11 shortly. He's just having some technical
12 difficulties, so when he's on, we'll let you know.
13 And I think he just got on.

14 THE CHAIRMAN: All right. Wonderful.

15 I believe Mr. Hoard, now, has joined us
16 as well, and I welcome the members of the press to the
17 meeting.

18 And for the record, I would also like
19 to confirm that the following Mint staff are in
20 attendance today, so please indicate "present" after
21 I've called your name.

22 April Stafford, Chief, Office of Design

1 Management .

2 MS. STAFFORD: Present.

3 THE CHAIRMAN: Thank you.

4 Megan Sullivan, senior design

5 specialist.

6 MS. SULLIVAN: Present.

7 THE CHAIRMAN: Thank you.

8 Roger Vasquez, senior design manager.

9 MR. VASQUEZ: Present.

10 THE CHAIRMAN: Russell Evans, design

11 manager.

12 UNIDENTIFIED SPEAKER: Not present.

13 THE CHAIRMAN: Boneza Hanchock, design

14 manager.

15 MS. HANCHOCK: Present.

16 THE CHAIRMAN: Sukrita Baijal, design

17 manager.

18 MS. BAIJAL: Present.

19 THE CHAIRMAN: Joseph Menna, Chief

20 Engraver.

21 MR. MENNA: Present.

22 THE CHAIRMAN: Michael Costello,

1 manager of design and engraving.

2 MR. COSTELLO: Present.

3 THE CHAIRMAN: Jennifer Warren,
4 Director of Legislative and Intergovernmental Affairs
5 and liaison to the CCAC.

6 MS. WARREN: Present.

7 THE CHAIRMAN: Greg Weinman, senior
8 legal counsel and counsel to the CCAC.

9 MR. WEINMAN: Good morning, Peter.
10 Present.

11 THE CHAIRMAN: Thank you, Greg.
12 Brendan Tate, senior government affairs
13 specialist, Office of Legislative and
14 Intergovernmental Affairs.

15 MR. TATE: Present.

16 THE CHAIRMAN: Thank you.

17 All right. And I'd like to begin with
18 the Mint. Are there any issues that need to be
19 addressed before we start?

20 All right. Hearing none, the first
21 order of business for this committee is the review and
22 approval of the CCAC minutes and letters to the

1 Secretary of the Treasury from our public meeting on
2 June 18, 2024. Are there any comments on the
3 documents? All right. Hearing none, is there a
4 motion to approve the minutes and letters?

5 MR. BERNSTEIN: This is Arthur
6 Bernstein. I move approval of the minutes.

7 THE CHAIRMAN: Thank you, Art.
8 Is there a second?

9 MR. HOARD: I can second that, Peter.
10 This is Kellen Hoard.

11 THE CHAIRMAN: Thank you, Kellen.
12 Very good. All those in favor of the
13 motion, please signify by saying .aye..

14 MULTIPLE SPEAKERS: Aye.

15 THE CHAIRMAN: All right. Are there
16 any objections to the motion? All right. So hearing
17 none, without objection, the minutes and the letters
18 are approved.

19 Before we begin and move on to our
20 first portfolio of the day, I would like to make a few
21 comments. Today is an important and long-awaited day
22 for all of us attending this meeting for CCAC members

1 and Mint staff alike. Today, we began to review the
2 first portfolios for the circulating dime and quarters
3 for the Semiquincentennial celebration in 2026. The
4 celebration provides, thanks to the United States
5 Semiquincentennial Commission Act of 2016 and the
6 Circulating Collectible Coin Redesign Act of 2020, the
7 first time in generations that we are allowed to
8 completely redesign the circulating coinage for 2026,
9 something I know that all of us are really very
10 excited about.

11 Portfolios that we will be reviewing
12 today and tomorrow reflect years of diligent work
13 seeking input from the public, from specialists, and
14 from a CCAC working group, and it is important to note
15 that this meeting is yet another step in the process.
16 We are providing today feedback on designs of the
17 circulating coinage to further hone and perfect those
18 that we will ultimately recommend to the Secretary of
19 the Treasury later this year.

20 And I'm sure it is the hope of all of
21 us involved that the designs we do ultimately
22 recommend will not just be artistically spectacular

1 but will fully represent our exceptional nation, its
2 centuries of democratic initiative, and the
3 wonderfully diverse citizen body that makes this
4 country so great. So let's get at it.

5 The first portfolio for us to consider
6 is the obverse and reverse design candidate designs
7 for the 2026 Semiquincentennial dime. As I noted, the
8 Circulating Collectible Coin Redesign Act, which is
9 Public Law 116-330, authorizes the redesign of both
10 the obverse and reverse of all authorized coinage in
11 2026 to celebrate the nation's 250th birthday. The
12 CCAC has already reviewed the proposed penny and
13 nickel privy mark or date range for 2026, as the
14 designs on those coins will not otherwise be changed.

15 Today, we will start to review the
16 dime, the first two quarter designs, and the half
17 dollar tomorrow. And April Stafford and Boneza
18 Hancock will now present the candidate obverse and
19 reverse designs for the 2026 Semiquincentennial dime.

20 So April, all yours.

21 MS. STAFFORD: Thank you.

22 And before we start moving through the

1 dime portfolios, just a little more background on the
2 Semiquincentennial coin program. The following
3 material and information is provided to you to aid in
4 your review today of candidate designs for the dime,
5 the quarters, the half dollar, and the American Eagle
6 Platinum Proof. As you noted, the feedback we receive
7 on these works in progress, as we're terming them,
8 will inform how the candidate designs for the
9 Semiquincentennial coins are further refined, revised,
10 and developed.

11 Again, background on how we arrived at
12 this moment: The United States Mint began its work in
13 2022 by consulting with the U.S. Semiquincentennial
14 Commission, as required by the authorizing act. Based
15 on consultation with the commission and its
16 operational arm, the America250 Foundation, the Mint
17 developed the Semiquincentennial coin design selection
18 process approved by, as again required by the act,
19 Secretary Yellen, in October of 2022.

20 As we move through executing this
21 design selection process, the Mint identified subject
22 matter experts with whom to work, and they included

1 representatives from the Smithsonian Institution, the
2 Library of Congress, the National Archives and Records
3 Administration, and the National Parks Service. In
4 addition, the Citizens Coinage Advisory Committee also
5 formed a working group to provide input to the
6 Semiquincentennial design development.

7 So after considerable collaboration
8 with our subject matter experts and through public
9 feedback required by the act, the Mint identified
10 themes for the 2026 circulating coins that celebrate
11 America's defining ideals, reflect our shared
12 histories, and inspire civic engagement in the
13 democratic process.

14 So those themes include the following:
15 The dime is emblematic of the spark that ignited the
16 founding of our nation. The obverse will feature a
17 depiction of Liberty, and the reverse will explore the
18 theme Liberty Over Tyranny.

19 The five quarters explore historic
20 inflection points across our 250 years, at which our
21 founding principles were espoused and then revisited
22 and reasserted in a way that collectively moved our

1 nation forward. The reverses for these quarters will
2 explore the themes of the Declaration of Independence
3 and the U.S. Constitution, those are two that you'll
4 be reviewing today, as well as Abolitionism, Suffrage,
5 and Civil Rights. And the obverses of those quarters
6 will feature depictions of Liberty and/or historic
7 Americans to support those individual themes.

8 And then finally looking to the future,
9 the half dollar, we'll consider the civic action
10 that's necessary to maintain our republic for another
11 250 years, where an obverse will depict Liberty and a
12 reverse will explore a James Madison quote that calls
13 for a participatory and knowledge-based democracy.

14 In addition, the coins will be
15 connected by several design elements. First, each
16 coin in the program will feature a double date, so
17 they will bear 1776 through 2026, akin to the
18 Bicentennial circulating coins, and also the obverses
19 of the circulating coins will amplify one of the
20 required inscriptions to reinforce that coin's themes
21 and to challenge us as Americans to reexamine the
22 meaning behind those required inscriptions. As such,

1 the dime on its obverse will prominently feature
2 "Liberty"; the quarters, "E Pluribus Unum"; and the
3 half dollar, "United States of America."

4 Lastly, a new three-year theme for The
5 American Eagle Platinum Proof Coin Program will begin
6 in 2026 to coincide with the Semiquincentennial, and
7 this new series called "Charters of Freedom" will
8 explore our nation's founding documents, specifically
9 the Declaration of Independence in 2026, the U.S.
10 Constitution for 2027, and the Bill of Rights for
11 2028.

12 Again, we present these portfolios to
13 you today as a first look and request your feedback on
14 the quality of the designs and the extent to which the
15 various designs explore the themes and concepts for
16 each coin. Using feedback from these designs, we plan
17 to rework the portfolios for presentation to you again
18 this fall.

19 All right. Moving on to the dime.
20 Again, the dime's theme is Liberty Over Tyranny, and
21 it will explore the period leading up to and including
22 the American Revolution, as I said before, the spark,

1 if you will, that ignited the pursuit of a burgeoning
2 nation's aspirations and ideals, setting the stage for
3 the next 250 years of American history.

4 The obverse designs that you see here
5 will show an image of Liberty, and again, the reverse,
6 the theme Liberty Over Tyranny. Required obverse
7 inscriptions are "Liberty" -- again, as indicated,
8 artists were asked to make Liberty prominent, a
9 prominent feature of their obverses -- as well as "In
10 God We Trust," and 1776 to 2026. The reverse
11 inscriptions that are required are "United States of
12 America, "E Pluribus Unum," and "one dime."

13 And as we decided earlier,
14 Mr. Chairman, I will not be reading any design
15 descriptions or anything like that, just moving
16 through the portfolio so we can get right to
17 discussion.

18 So for obverses, we share with you
19 obverse 1, 2, 3, 4, 5, and 6. The reverses that we'll
20 share with you today are reverse 1, 2, 3, 3A, 4, and
21 5.

22 Back to you, Mr. Chairman.

1 THE CHAIRMAN: April, thank you very
2 much, and thank you, too, for the other important
3 background to the Semiquincentennial coinage program.

4 All right, are there any technical or
5 legal questions from the committee about this program
6 or these designs for the 2026 Semiquincentennial dime
7 before we begin our general discussion? All right. I
8 don't hear or see any, so let's begin our
9 consideration.

10 I'd like to remind members to please
11 try to keep your comments to five minutes or less and
12 to identify yourselves for the record prior to
13 speaking.

14 So let me begin with Dr. Christopher
15 Capozzola.

16 If you would, please, Chris.

17 DR. CAPOZZOLA: All right. Good
18 morning. So, I have -- I have the honor of kicking
19 off this conversation, and --

20 MR. CHAIRMAN: You do, indeed.

21 DR. CAPOZZOLA: I appreciate that.
22 Maybe I'll take advantage of that, Mr. Chairman, by

1 just saying a couple things about -- about
2 independence and about liberty before we get into the
3 specifics of dimes.

4 THE CHAIRMAN: Please do.

5 DR. CAPOZZOLA: And that I think this
6 is a great opportunity for us to -- you know, to mark
7 the moment of the 250th anniversary of independence,
8 which, as I'm sort of thinking about this, is a moment
9 not at which liberty is born, but -- but liberty as a
10 kind of human condition that has been, you know,
11 around from the very beginning, is protected by
12 democratic institutions.

13 And so for me, you know, although the
14 tyranny of -- of the British monarchy was something
15 that the colonists sought to overthrow, and they
16 overthrew it with a liberty that already inhered in
17 them as -- as humans, rather than one -- a liberty
18 that they achieved through the violent overthrow of
19 the monarchy. And I say this as a way of kind of
20 framing my response to some of the designs that
21 -- that come forward.

22 Also, broadly speaking, I approached

1 the -- this -- this portfolio and all the -- the
2 Semiquincentennial portfolios with the sense that
3 these are designs that have to work on circulating
4 coins in the pockets of more than 300 million American
5 people who will bring -- and foreign visitors to our
6 country, and who will bring very varied understandings
7 of American traditions and very different levels of
8 understanding of specific facts in the American past.

9 So symbols that may be very familiar to
10 coin collectors that might work well on -- on other
11 coins or medals, I think, you know, simpler is better
12 is -- was sort of my -- my approach in this, not just
13 aesthetically but -- but in terms of the content.

14 So to that end, on the obverse side, I
15 particularly liked obverse 1 and obverse 2. Obverse,
16 it's very straightforward, it's very simple. I
17 actually feel -- this is -- this may sound
18 oversimplified, but I actually think having the number
19 "250" somewhere on -- on all of the Semiquincentennial
20 coins is important, even if we do have the double
21 date. It doesn't have to be -- in this case, we have
22 both the "250" and the double date on the same

1 obverse. That may be too much. But I -- in general,
2 I liked 250s when I saw them.

3 And I think number -- obverse 2,
4 aesthetically, I think is really fantastic. You know,
5 artistic merit here is really great and shows to me
6 Liberty as an already existing precious possession to
7 be protected from the incursions of -- of the British
8 monarchy. And so in some ways, obverse 2 may be, I
9 think, my -- my overall preference.

10 I thought 3 and 4, which are meant
11 -- which are designed to convey intensity of purpose
12 and determination, might not read that way to -- to
13 people without more information and might just seem
14 sort of unhappy or negative, and so I was less
15 persuaded by those. And -- and just briefly on 5, I
16 love Phrygian caps, but again, I don't know how
17 legible those will be to most Americans. And so, you
18 know, it's -- the Semiquincentennial dime is a great
19 teachable moment, but of all the things to teach, you
20 know, "What is a Phrygian cap?" might not be the
21 lesson I would -- I would pick.

22 Moving quickly to the reverse designs,

1 again, and I thought sort of, again, simpler is
2 better. I thought reverse 1 is fantastic. It both,
3 you know, reminds people of dimes they've seen before,
4 but it's different, it updates it, feels like 2026,
5 and as long as they -- as long as it's paired with an
6 obverse that conveys the 250th very clearly, I think
7 it could work quite successfully.

8 I thought, you know, many others are
9 -- are good and have artistic merit that I'll explain,
10 I -- I did have concerns about 3A and 4, and I will
11 say, it is not easy to evaluate some of these, you
12 know, given what's happened in the country over the
13 weekend and the political violence that we confront
14 today, which is distinct, I think, from the collective
15 sort of political violence that realized our nation in
16 1776.

17 But you know, so I realize I may be
18 biased in looking at 4 this morning in ways that I
19 wouldn't have been even just a couple of days ago.
20 But I would argue against visions -- and -- and I see
21 it in 3A in the crushing of the teapot as well
22 -- visions that -- that highlight violence as the

1 source of our -- of our independence. And -- and 5,
2 just very last thing, I like, but I -- I would love to
3 hear other people's thoughts on how that would read on
4 -- on a dime in a pocket.

5 And I'll stop there. Thank you.

6 THE CHAIRMAN: Chris, thank you very
7 much for those comments, and I do appreciate as our
8 resident historian, the introduction that you provided
9 as well. So thank you again.

10 Arthur Bernstein, if you would, please.

11 MR. BERNSTEIN: Good morning from
12 Cleveland, Ohio. This is Arthur Bernstein, and I'm
13 happy to share my thoughts about these preliminary
14 designs.

15 I -- as Chris said, I -- I -- design 2,
16 obverse 2, I thought was very expressive. I -- I felt
17 there was a feeling of -- there was a feeling of
18 steadfastness in the look of Lady Liberty, and I found
19 that to be my favorite design. Obverse 3, also, I
20 thought had an intensity of purpose, her -- Lady
21 Liberty staring forward, and I found this to be a very
22 compelling option as well.

1 Obverse 6, which may have been
2 overlooked by some because it was not in the original
3 document we received, obverse 6, I thought, had a nice
4 balance, and I appreciated the -- the torch, which I
5 think is a call back to the previous design of our
6 dime.

7 On the reverses, again, reverse 1 has a
8 torch, which -- which I find compelling. Obverses
9 -- excuse me, reverses 3 and 3A I found to be just too
10 busy. And with regard to 3A and reverse 4, I echo
11 Chris's comments with regard to sensitivity towards a
12 display of political violence.

13 Thank you.

14 THE CHAIRMAN: All right. Thank you
15 very much for your comments.

16 Annelisa Purdie, if you would, please.

17 MS. PURDIE: Thank you, Mr. Chairman.

18 Good morning, everyone. This is
19 Annelisa Purdie. I will also try and keep my response
20 as brief as possible.

21 One of the main considerations that I
22 had when looking through this portfolio is the fact

1 that these are circulating coins versus commemorative
2 medals and the impressions of those who will have them
3 in their pockets or will collect them on their own and
4 how they would approach these designs.

5 For the obverse, I am also leaning
6 toward design 6 in the fact that it's very engaging
7 with the viewer. I like the perspective, I like the
8 concept of Lady Liberty engaging with the person who
9 is holding the dime, and the fact that it embodies the
10 sense of Liberty calling back to previous designs
11 while also updating it for something that someone
12 would also find appealing. I also like the expression
13 on Lady Liberty's face. It seems to strike a balance
14 between serious but also engaging and affecting.

15 I also was fond of design number 2, as
16 has been previously stated, in the sense that this
17 spark can easily be -- have different perceptions of
18 Liberty depending on how people think about it, but
19 her expression, too, is very introspective, and it's a
20 reminder of something that we should all -- even as we
21 look at these dimes.

22 For the reverse designs, I am drawn to

1 design number 3, was my preference with the eagle. I
2 do have some concerns about the activities with the
3 stars surrounding the eagle in terms of busyness, but
4 I do like the concept. I like the banner, again,
5 emphasizing the 250 years and the fact that the eagle
6 is still holding these arrows with his talons, again
7 harkening back to previous designs.

8 And for design number 6 on the reverse,
9 I do like the concept. I think that possibly because
10 of the way that the torch is constructed, that could
11 be tweaked a little bit. I think it's very clever,
12 the design and the way that everything is positioned
13 well with the "E pluribus unum." I'm just wondering
14 how also that could fit, because the dime is very
15 small, about visibility and whether that would be
16 something that's easy to see on first glance, but I do
17 think that it's very impressive. I like the border.
18 I also like the flames breaking the yoke of tyranny,
19 and I think it works very well.

20 And that's it for me. Thank you very
21 much.

22 THE CHAIRMAN: Thank you very much,

1 Annelisa.

2 Kellen Hoard, if you would, please.

3 MR. HOARD: Yeah. Thank you.

4 As I looked through the dime portfolio
5 and specifically all of the portfolios, I was really
6 looking for kind of three metrics here. One was
7 because these are circulating coins, I was looking for
8 some level of visual continuity. It didn't have to be
9 the exact same aesthetic. In fact, I think that's
10 part of what we're doing here is moving beyond that.

11 But for the public to be able to
12 recognize easily "This is a United States coin" in
13 line with what they understand as money, because that
14 really is a common language that -- that they're used
15 to, and so I think we're in that transition phase.
16 There's some level of visual continuity.

17 I was also looking for thematic
18 clarity. You know, we see with each of these that
19 there's kind of a very specific intentional approach
20 of what a coin's actually supposed to be saying, and
21 some designs in this portfolio and other portfolios
22 are better expressed, I think, the -- the theme that

1 we're going for, than others. So that's the other
2 lens I was looking through.

3 And finally, artist fit, actually
4 understanding not only that this is art on a coin,
5 which is a specific kind of art, but also what coin
6 it's on. A dime or a quarter or a half dollar is
7 going to be a different thing to me.

8 So when I look at the dime, for the
9 obverses, my standout favorite is design 1, far and
10 away. The clear -- there's a clear visual continuity
11 with the Roosevelt dime, which is a modern coin the
12 public understands. But at the same time, you know,
13 we see some of these historic, like, Coronet Head
14 types, which I think would be popular with collectors.
15 This is a familiar language to them as well. It also
16 has, to me, thematic clarity. It's an explicit but
17 cohesive expression of this anniversary.

18 Like Chris, I like "250 years," whose
19 depiction of Liberty is -- is graceful, it's
20 confident, it's capable. It is thematically, I think,
21 exactly what we're going for here. And it also has
22 artistic fit. The dime is, like, just under 18

1 millimeters with -- you know, we need kind of clear,
2 undemanding design elements, and this is what we have
3 here, but it still evokes this aesthetic pleasure, so
4 I think it kind of combines all three.

5 To me, design 2 lacks that clarity or
6 continuity or fit, and I was also with Chris that
7 design 3 and 4 -- I think, rather than reading resolve
8 or intensity, I found anger and contempt in the faces,
9 and I think the public would, too. I lost thematic
10 clarity there on both 3 and 4.

11 Design 5 certainly has, I think,
12 artistic merit. I'm a little hesitant that maybe
13 young people might not resonate, again, with the cap
14 or just the very hyper-classical design, and I'm
15 -- but I'm most hesitant about its artistic fit with a
16 dime. I think it's a -- it's a -- a piece which might
17 not read well on a coin that small, and also, we just
18 have such a great choice in obverse 1.

19 I would be more inclined, if anything,
20 to place it on the obverse of the Declaration of
21 Independence quarter. I think that this would turn
22 out really well there. Its classical designs align, I

1 think, with the Founding Fathers' admirations
2 themselves of the classics and how Liberty kind of
3 manifested from those ideas on a -- on a value level.
4 So I would appreciate later this year seeing this
5 design in that portfolio for our consideration of the
6 Declaration of Independence quarter just for our
7 future conversation.

8 Design 6 I like if the sun behind her
9 is removed to increase the negative space. I think
10 the sun's unnecessary there. But again, I think that
11 this is -- has too many complex and tiny design
12 elements for that 18 millimeter dime. It's a cool
13 design, I really like it, but I think it would not
14 turn out well on the dime itself. And I think it
15 would be, again stunning as a quarter, and so I'd love
16 to see this one on the Constitution quarter in that
17 portfolio later this year if possible.

18 Liberty, to me, is, you know, clearly
19 here carrying on that torch from our founding document
20 in the 1780s until today. There's thematic clarity
21 there. And I think in the last several years, because
22 quarters have had so many innovative quarter reverses,

1 we -- Americans are familiar enough with dynamic
2 quarter designs. This one might be visually
3 continuous for them on a both artistic and design
4 level. So I'd love to see this one in the U.S.
5 Constitution quarter obverses later this year for our
6 consideration, but not quite yet on the dime.

7 For the reverse, I believe, really, a
8 lot of them don't quite artistically fit with the dime
9 denomination. Some of them just have really complex
10 design elements that I think, again, turned up kind of
11 poorly on that really small piece, and some are a
12 little aesthetically over the top in ways that I think
13 might be misinterpreted by the public.

14 To me, the design closest to our aim is
15 reverse 1. Like Chris, I really like the pairing of
16 obverse 1 and reverse 1. I think it's a design which
17 really symbolizes kind of this durable, steady
18 persistence of Liberty Over Tyranny. It has this
19 visual continuity with the torch on the reverse of the
20 Roosevelt dime but revitalizes kind of that old, tired
21 design by bringing the torch literally closer to the
22 viewer, shining the light, basically, in their face

1 and asking them, you know, "What's your role in
2 preserving liberty at this point?" And it -- and it
3 cleans things up. It has thematic clarity, it fits
4 artistically with both the simplicity and size of the
5 design and with the obverse 1.

6 If I was to give a little bit of
7 feedback, I might even encourage them to go simpler,
8 to go for impact, to have confidence in the quiet,
9 persistent strength of this design, and I'd appreciate
10 seeing an option later this year, like, an additional
11 one, which excludes either the chains or the stars or
12 both, maybe, I think, especially the chains. I think
13 it would not only create a negative space, which would
14 be nice and would remove crowding in there, but even
15 removing both I think would just be an impact
16 statement.

17 I actually -- I went into Microsoft
18 Paint and I erased the stars and the chains just to
19 see what that would look like, and it looks
20 phenomenal. And so I'd appreciate seeing one formally
21 later this year without that option just for, again,
22 consideration, because I think, you know, with a

1 -- with a statement as bold as this one or as -- as
2 clear and concise as this one, that would really be
3 quite powerful.

4 And that's all I have to say. Thank
5 you.

6 THE CHAIRMAN: Thank you very much.
7 Sam Gelberd, if you would, please.

8 MR. GELBERD: Thank you, Peter.

9 This is Sam Gelberd. I do echo a lot
10 of the similar sentiments of members who've already
11 shared their thoughts today. The obverse, I think
12 obverse 2 is my definite favorite with obverse 1 being
13 a very close second, again, primarily because of the
14 simplicity of obverse 1 and its similarity to the
15 current Roosevelt dime. I think it's a design a lot
16 of people would be able to latch onto.

17 Sometimes we're -- when we see change
18 with our change. I think it would still resonate very
19 well with the public as well as if it were coupled
20 with reverse 1. I think that's something we really
21 need to consider here with as we're considering the
22 obverse, we cannot separate which reverse it would go

1 with.

2 With that being said, obverse 2, I
3 think it really does kind of tie in well with reverse
4 4. If we're talking about a spark that ignited the
5 revolution and showing the minuteman, albeit a bit
6 violent as a theme, I can understand that, but it also
7 shows the urgency, you know, a lot of farmers that
8 were, you know, thrust into revolution and standing up
9 for the ideals of the early colonists. I just think
10 it would really resonate well.

11 Some of the designs we've had on our
12 dimes over the years have been a little bit busy with
13 the reverse. The Mercury dime reverse, there's
14 several elements on there. Even with the Roosevelt
15 dime reverse, even though there's a torch, you still
16 have some other elements, but they do still translate
17 somewhat well to circulating coinage, so I think that
18 would be all right.

19 Obverse -- obverses 3 and 4, I do
20 understand, yes, the intensity, but yeah, I don't
21 think they'll read as well. They do come off as
22 somewhat mean, not necessarily the purposeful that I

1 think that we were really going for.

2 Obverse 5, yes, Phrygian caps are
3 great. I -- I don't think it would read as well, a
4 little bit busy, but I do love the -- the hair, the
5 -- hair as well as the sunburst design. Obverse 6, I
6 think it could work as well. I do like the direction
7 of that on a dime. That would be a pretty decent
8 design. I would be okay with it.

9 With some of the other reverses, the
10 -- the eagles, I am a fan of eagles on coins, of
11 course. I like the font of "one dime" on reverse
12 number 3 as well as "one dime" on -- on 3A. Reverse
13 5, interesting, maybe with some changes, but yeah,
14 that would be an interesting one to see as well. But
15 again, I'd have to go with obverses 1 and 2 as the
16 directions I really want to see us head in, and for
17 the reverse, obverse 1, very, very clean, as well as
18 obverse 4.

19 THE CHAIRMAN: Wonderful. Sam, thank
20 you very much.

21 Mike Moran, if you would, please.

22 MR. MORAN: Thank you, Peter.

1 This is Mike Moran. First of all, I
2 want to compliment April, her staff, and the Mint for
3 what I think is a really strong portfolio across the
4 -- the dimes, the two quarters, and the half dollar.
5 They're excellent. But then I also want to make a
6 general comment here before I launch into my review on
7 the dime.

8 Some of the designs in the portfolio
9 are overtly in a style best described as comic book
10 art. I'm opposed to their inclusion in the final
11 design portfolio. In my opinion, they're
12 inappropriate for our circulating coin celebrating our
13 250th anniversary. This is the wrong place to push an
14 artistic concept that is experimental and has yet to
15 prove that its style will stand the test of time.
16 Furthermore, they will shock the large majority of the
17 American public.

18 Some ten years ago, a subcommittee that
19 I chaired included Donald and Jeanne as members,
20 recommended an art medal program. For whatever
21 reason, the Mint shelved this proposal. This program
22 would be ideally suited to explore the concept of this

1 new style before rolling it out on a permanent basis
2 in our circulating and commemorative coinage. I
3 support a reconsideration of the art medal program for
4 this specific purpose.

5 Now, as for the dime, I really
6 approached this from things that I saw that were
7 problems with these designs as opposed to selling on
8 one in particular, feeling like I'd like to have one
9 more bite at that apple after we got the designs
10 refined. The outburst designs, I think, are all good,
11 worthy of inclusion in the final package. I do agree
12 that the design obverse 6 would be better on a
13 quarter. It might work on a dime, but it's -- it's
14 pushing it. It'd be much better on a quarter.

15 I find the phrase "250 Years" is a
16 redundant inscription given the dual date and the
17 -- and particularly troublesome to include on the
18 dime. It should not be there. Reverses 3, 3A, and 4
19 have -- are cluttered, particularly given the coin
20 size. Also, I think reverse 4 tries to do too much
21 with the symbolism.

22 I dislike the use of "tyranny" on

1 reverse 5. To me, it's a needless inscription and
2 better to use such a device as a broken chain in its
3 place. However, I also do think that the model as the
4 torch is constructed is really brilliant. I like
5 that.

6 Those are my comments, Peter.

7 THE CHAIRMAN: Michael, thank you very
8 much for that. Much appreciated.

9 Dr. Harcourt Fuller, if you would,
10 please.

11 DR. FULLER: Thank you. This is
12 Dr. Harcourt Fuller.

13 Thank you, Mr. Chairman. Greetings
14 from Atlanta, Georgia.

15 Let me just first say that it -- it was
16 and it is an honor to -- to be a part of the team that
17 is reviewing these designs that speak to the past,
18 present, and future of our great country, and I always
19 enjoy our discussions about these designs because I
20 think we all have different ideas, different
21 expertise, different opinions about designs, and these
22 discussions, I think, lead to a -- a better outcome,

1 so it's just an honor for me to serve on this
2 committee.

3 I think that as far as the -- the
4 obverse designs are concerned, I really like 1, and I
5 must say, I'm glad that Chris went first because I
6 think he really laid it out quite well in terms of the
7 symbolism, the history, and the significance of these
8 designs. So I definitely agree with most of my
9 colleagues that number 1 is a great design. I think
10 that it's very -- it's very direct, it -- it pops, and
11 I think that a lot of people will -- will like this
12 design.

13 I also want to give some credit to
14 obverse 6. I -- you know, I think that it's -- it's
15 just -- if -- if you're looking at the -- at the coin,
16 as one of my colleagues said, you know, Lady Liberty
17 is staring back at you. I just think that it's a very
18 strong design, and -- and so I'll -- I'll give it, you
19 know, due consideration.

20 Moving on to the reverses, I really
21 like reverse 2, and I also like reverse 5 as well.

22 And those are my comments. Thank you.

1 THE CHAIRMAN: Dr. Fuller, thank you
2 very much.

3 Jeanne Stevens-Sollman, if you would,
4 please.

5 MS. STEVENS-SOLLMAN: Thank you,
6 Mr. Chairman.

7 This is, indeed, a very interesting
8 portfolio, and I agree with my colleagues in most
9 things, and I'm -- I'm very happy that Christopher
10 went first.

11 If I can speak to obverse 1 -- yes. I
12 -- I liked his comment about the 250 years on -- on
13 her headpiece. I also think it's interesting to note
14 her hairstyle. It's very contemporary, this design is
15 very simple, and I think it would work well.

16 However, my favorite is design number 2
17 because -- the spark was what intrigued me. I think
18 that this is -- says something about the creativity of
19 the artists who, you know, incorporate this concept,
20 so I -- I love this one very much.

21 And the -- number 3, where she
22 -- Liberty is so determined, I -- I kind of -- she's

1 determined but almost angry, and maybe -- maybe in
2 1776, she needed to be angry, so I do give some points
3 to her. Number 4 I just don't think is going to
4 translate correctly in a benign Liberty. I mean
5 -- what number am I at? This is 3. Can we get to
6 number 4? Yeah. Yeah, I think she's just a little
7 -- little bit too determined and angry.

8 And when we go down to number -- where
9 are we, 6? Can I go to 6? I like this very much.
10 However, I think the design is a little too
11 complicated, and I do agree with Annelisa where she
12 says that the starburst could maybe be eliminated, and
13 I think that Liberty could actually be -- this design
14 could be on the obverse of a quarter. I mean, this is
15 a good design. So my total preference is, you know,
16 number -- number 2 is my favorite.

17 Going on to the reverse, I like reverse
18 number 1 because it is very simple. I would like to
19 see the elimination of the stars. It makes it too
20 complicated. I don't think we need it. We do like
21 the chain and the fact that it is a breakaway from
22 tyranny, and maybe that would be a good design

1 element. As far as number 5, we could go down to
2 number 5 where I don't know if "tyranny" is going to
3 read correctly. I think we have to sort of think
4 about that. It's a good idea, but I don't think it's
5 good for this particular size of coin.

6 And number -- number 4 is just too
7 busy. I think the concept is great. It would be
8 great on a medal, and I do agree with Michael Moran we
9 should, you know, begin to think about medallic art.
10 So some of these designs could be used for that.

11 I'm sorry about my dog in the
12 background. She hates the phone, by the way.

13 Those are my comments. Thank you very
14 much.

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

17 Donald Scarinci, if you would, please.

18 MR. SCARINCI: Thank you, Peter.

19 And thank you, Chris, for really
20 setting the -- setting the stage for what we're going
21 to be doing today and tomorrow and what we're going to
22 be talking about, you know, for the -- for the next

1 several meetings, which is the foundation of America.
2 And you know, in America, nobody took hostages, nobody
3 raped women and played catch with their severed
4 breasts. Nobody built tunnels and used the civilian
5 population as human shields. Nobody did any of those
6 things.

7 In America, we dump tea into the water.
8 We refuse to pay our taxes. And only after the
9 British refused to talk and the talking stopped and
10 they sent troops instead did people bear arms, and
11 -- and even then, it was soldier-to-soldier fighting.
12 And so it was a fierce war, but it was
13 soldier-to-soldier. And I think that's our tradition
14 in this country.

15 I think that, you know, with respect
16 to, you know, the specific designs, and I think -- you
17 know, that tradition is something that I think this
18 whole program and the coins -- the coin designs
19 represented demonstrates, by the way. I think that
20 removing the dead presidents from our coins is long
21 overdue. It's been over 100 years of dead presidents,
22 and you know, trying to put some -- you know, create a

1 new American renaissance with new versions of Liberty.
2 Liberty characterized in new and 21st century ways
3 that school kids can identify and relate to is -- is
4 really the most important thing, you know, that this
5 portfolio does.

6 And I, you know, I -- I think that, you
7 know, the Phrygian cap, I -- I mean, let's just pull,
8 you know, any -- any -- let's pull anyone and see if
9 they even know -- other than -- other than the people
10 in this -- you know, real collectors know what -- know
11 what the origins of a Phrygian cap were and why -- you
12 know, why it existed in our first coins and why they
13 existed in the French Revolution coins of the same
14 period.

15 You know, I think we need to get rid of
16 the -- you know, I -- you know, I -- I don't mind the
17 -- the new style. I mean, I think we need to embrace
18 the new, but you know, I -- I would kill the -- you
19 know, on all the -- on all the images of women, I
20 think we're in the right church but the wrong pew;
21 right? I think the hair -- the hair pieces, I -- I
22 don't know what we're doing with the hair pieces, but

1 I think they all have to go.

2 I think if -- I think I'd love to see a
3 portfolio that, you know, didn't have these crazy hair
4 things on -- on all the -- on all the women and,
5 instead, you know, focused on women not dressed in
6 what looks like armor or, you know, something from
7 Wonder Woman in O2, you know, but -- you know, just in
8 a -- in a regular way. I mean, we don't need the
9 flowers in O2.

10 I happen to like O1, you know, but
11 again, you know, the -- the headdress looks like
12 something you would see in Savannah, Georgia for some
13 Bachelorette party, or you would see it in New
14 Orleans. I mean, you know, you know, it just -- it
15 just -- I think you've got to just kill this headwear
16 on -- on -- you know, on these depictions of Liberty.

17 Number 6, I -- number 6 just reminds me
18 of the next generation coins, and the public spoke
19 about the -- what they think about our next generation
20 of commemoratives; right? They didn't like it. They
21 didn't buy them. So I -- I think -- and for a dime,
22 you know, this is just way too small for the reverse

1 of a dime, anyway, so we don't really even have to
2 talk about it.

3 So I -- you know, I think -- I think
4 that -- you know, that what we're -- what we're doing
5 today, right, and correct me if I'm wrong, when we
6 score, Peter, I think we're just going to score not
7 for design selections, but to tell you our
8 preferences, you know, or are we just merit scoring
9 today and you're going to come back with new design
10 -- a new design portfolio in the future?

11 So maybe I -- I need a clarification on
12 that a little bit, you know, because I'm a little
13 confused, and the agenda for today, you know, didn't
14 -- didn't have the dime on it. So I guess I have an
15 old agenda or that agenda was replaced with some new
16 agenda because we're talking about the dime. So I
17 -- I could use some guidance on that, Peter.

18 THE CHAIRMAN: All right. Thank you,
19 Donald. Yes, so we will be scoring the portfolios
20 today, but these scores will be used, essentially, to
21 indicate which of the designs we, as the committee,
22 feel essentially make the grade and those that should

1 essentially go forward to a portfolio in the fall.
2 And those that do not do particularly well with the
3 scoring then will essentially be dropped potentially
4 from those future portfolios.

5 MR. SCARINCI: Thank you.

6 THE CHAIRMAN: So you know, again,
7 those designs that you feel should go forwards, you
8 know, score high, and those that you feel should not,
9 then give them low scores.

10 MR. SCARINCI: Thank you.

11 THE CHAIRMAN: All right. Very good.
12 John Saunders, if you would, please.

13 MR. SAUNDERS: Thank you, Peter.

14 This is John Saunders. I wanted to
15 make a couple of comments about Liberty too, that
16 -- since we started out with that and also Liberty
17 being the super theme or the -- the emphasis of the
18 dime.

19 If you remember, in 1776, America was a
20 nation primarily of farmers, very independent, many of
21 them going out and homesteading, creating their own
22 farms. They were looking for freedom not just from

1 the British Government, but freedom from people
2 telling them what to do and freedom to live their
3 lives as they chose, so I -- I think freedom has a
4 broader concept than just the fight against England,
5 but of course, that being very important.

6 Getting into the design features, I
7 like the good things about -- that's been said about
8 obverse 1. It, you know, kind of looks like what a
9 dime looks like today. It -- it's got a lot on it,
10 but it doesn't seem too busy. Something about the
11 expression of Lady Liberty I don't particularly like.
12 I'm not quite sure what it is, but it just -- it
13 doesn't totally appeal to me.

14 Design 2 I think is an attractive
15 design. It's got a lot on it for a dime, though, a
16 lot of detail in the hair, a lot of detail in the
17 dress, but I -- I still like it. Design 3 I liked a
18 little bit less. Two things: I think it's
19 -- determination's one thing, but it looks -- it
20 really looks angered. I see that. I'm not sure it's
21 appropriate for the coin. And it seems like an
22 awfully wide truncation of the bust between the front

1 and the back, the truncation, I mean, almost like it
2 would have to be a huge person to have truncation like
3 that, so I -- I didn't favor one.

4 Design 4 I find very interesting, the
5 design. What I don't like is the expression on Lady
6 Liberty's face. It kind of looks like my mother when
7 I was in real trouble. She was like, "You're going to
8 get it now, kid," so -- but I do like the way it -- it
9 sets up with the -- the legends and Liberty. And the
10 hairstyle's fine. I don't -- I don't mind the caps
11 and the fancy hairstyle, unlike Donald.

12 5: 5 is still -- is -- is fairly nice.
13 I don't really object to the Phrygian cap. I kind of
14 like the incuse Liberty to emphasize it, but it
15 wouldn't be one of my -- my favorites, but I don't
16 dislike it. And 6, I kind of agree with what other
17 people have said. I like the design. I think it
18 would be simpler with more negative space without the
19 -- and without the sun behind it, and also maybe
20 suitable for a larger coin.

21 Going on to reverses. Reverse 1, I
22 agree with what Kellen and Jeanne have said. It's a

1 little too busy, but it's -- the basic elements are
2 great. I -- I would suggest something a little bit
3 different than they said. Rather than eliminating the
4 stars and/or the stars and chains, I would eliminate
5 the stars where they are and put stars, maybe three
6 stars on each side where the chains are. So you have
7 the stars -- we eliminate the chains, and we have
8 three stars on each side there.

9 I like design 2. It is a little bit
10 busy for a dime, but I still like it. Design 3 I
11 like, but I agree with what was said earlier. It's a
12 little bit too busy. You kind of merged 3 with 3A
13 where you don't have the -- just have the simple "one
14 dime" below the eagle, but you don't have the teapot,
15 either. It took me a while to figure out what the
16 teapot was, and I realized Boston Tea Party, maybe tea
17 being symbolic of Englishmen. But I didn't like the
18 teapot on there, but if you have just the eagle of 3
19 above the "one dime" of 3A, I think that makes a lot
20 of sense.

21 4: I also find it too complicated,
22 particularly for a dime. I -- I realize that the

1 symbol of the earthquake is -- they're talking about
2 splitting the nation apart, which it did. However,
3 living in California, the first thing I said, "What's
4 the earthquake doing there?" But I -- I think it's
5 too busy, anyway.

6 On design 5, I agree with what Jeanne
7 said. I -- I like Old English lettering, but it took
8 me a while to look at it and figure out that was
9 tyranny. And you know, the average person looking at
10 it quickly, I don't -- I don't think would do it.

11 I kind of like how -- the E pluribus
12 unum torch thing. I don't know whether we can use
13 that design someplace else. I'm not sure we want to
14 have it breaking tyranny. Again, I don't think it's
15 for -- necessarily for the dime, though, if you got
16 rid of the "tyranny" and just had the -- the torch
17 being held up with the rest of the design there, I
18 think would probably be an acceptable design.

19 I'd also like to mirror what a couple
20 other people said is to complement the -- the Mint and
21 the Mint artists for particularly the dime portfolio
22 and portfolio in general. I -- I think it's a

1 situation where we really can't make too bad a choice
2 here. You know, it's all pretty nice stuff. Some I
3 like better than others, and -- and again, with
4 perhaps a little change in expression with
5 Ms. Liberty, good designs, so thank you all.

6 THE CHAIRMAN: All right. John, thank
7 you very much.

8 For my own comments, like many of my
9 colleagues, I do find this design, obverse 1, to be a
10 really rather strong and compelling design. In fact,
11 I found this rather reminiscent of Charles Barber's
12 design for the nickel that appeared between 1883 and
13 1913. There are certain elements and compositional
14 riffs, it seems, on that design, and I think that this
15 would certainly work.

16 Design obverse number 2 is a beautiful
17 design. It has sort of a pre-Raphaelite quality to
18 it, which I found really quite interesting and just
19 lovely. I do wonder, though, if it is just a little
20 too lovely in a way to appear on the coins. 3 was a,
21 you know, dynamic portrait or dynamic representation
22 of Liberty, and I did like the dynamism of this, but

1 again, it just seems, perhaps, a little too intense, a
2 little too angry. And as John noted, I think that the
3 bust truncation is a little strange in that regard.

4 4 to me seemed to be a bit of a riff on
5 the Peace dollar, the 1921 Peace dollar. It has some
6 of the same compositional elements. The
7 representation of Liberty here seems, perhaps, a
8 little too young and girlish and angry also at the
9 same time. And while I like the image to some degree,
10 I'm not sure if it's suitable in its current form.

11 5: I didn't read this so much as a
12 Phrygian cap, as rather a helmet, a -- in fact, this
13 representation of Liberty here looks much like the
14 helmeted Athena that appears on a lot of classical
15 coinage, and if so, this would be the very first time
16 that we would have a helmeted Liberty as a
17 representation on our coinage.

18 And you know, as Kellen and some others
19 have noted, I think that this could possibly work on a
20 quarter rather than a dime. It is an interesting
21 image, but again, one thing we'd want to consider is
22 just the symbolism of the helmet and just, again, the

1 way that this, in a sense, ties into that
2 representation of Athena on classical coinage and
3 whether or not that would be appropriate.

4 We saw number 6, or at least a version
5 of that earlier in a portfolio some months ago in the
6 American Liberty portfolio, and at that time, even
7 though I do find this to be a rather strong and
8 engaging image, one thing that worries me in this case
9 is the fact that Liberty is holding arrows, which
10 really would be the very first time Liberty is
11 represented holding arrows.

12 Of course, the eagle, as Annelisa did
13 note, that appears on the reverse of much U.S.
14 coinage, does typically hold a cluster of arrows, but
15 in this case, I think the symbolism is a little
16 confused in the sense that, you know, the arrows are
17 not really an attribute of Liberty and also adds a
18 decidedly martial quality to her, and I'm not sure if
19 that is necessarily the direction we want to go.

20 In terms of the reverses, I think that
21 number 1 is perfectly suitable and certainly works.
22 My only reservation about this is that we've had a

1 torch on the reverse of the dime since 1946, and it
2 might be time to have something else, at least for a
3 brief moment. Number 2, I think, is really a
4 fantastic dynamic design. This, for me, actually was
5 the favorite, and I think paired with obverse number 2
6 would make a really rather interesting combination and
7 again would be a very dynamic obverse and reverse
8 combination.

9 3 and 3A I found just too cluttered,
10 and in some ways, it's just too reminiscent to a lot
11 of 19th century eagle reverses, such as those that
12 appear on the seated Liberty quarters and others, and
13 I'm not a fan of the broken teapot, and I'm certainly
14 not a fan of minutemen on coinages. I think that
15 there have been far too many minutemen that have
16 appeared on U.S. coins over the years, and I don't
17 really find it to be a particularly interesting image.
18 And I'm, like John, a little disturbed and concerned
19 about the earthquake appearing, you know, between this
20 figure's legs.

21 And finally, the final reverse design I
22 really found to be quite interesting. I love the way

1 that the "E Pluribus Unum" here is being used as the
2 torch handle. I think that that's very clever. I do
3 like the way that the inscriptions "United States of
4 America" and "one-dime" are presented. The broken
5 tyranny bands I'm not so fond of, partly because I
6 think it would be very difficult to read what that is
7 on the dime, but also, as I believe Mike mentioned, I
8 don't really think it's necessary to have the word
9 "tyranny" on the coinage.

10 So that's what I have to say. Having
11 said that, are there any other questions or comments
12 from the committee at this time?

13 All right. I see somebody has raised
14 their hand, but I can't see who it is.

15 Chris, if you would.

16 DR. CAPOZZOLA: Sure. So just another
17 bite at the apple, and thanks to everyone for their
18 -- their comments along the way. I'm wondering a
19 little bit about process and if this is something, you
20 know, since we will see these again, if there are ways
21 of communicating things we might want to see. So for
22 example, I'll just toss out 3, which people could

1 concur with or not. You know, one -- we could ask for
2 obverse 2 if there's a -- if there's a version with
3 the -- the head reversed so that it sort of aligns
4 more with the historic pattern of -- of the heads on
5 the obverse of dimes in our history.

6 A second would be maybe we would want
7 to see reverse 4 again but with the traditional Daniel
8 Chester French pose of the statue rather than the
9 soldier, you know, taking up arms. And it -- but I
10 think the one I would really push for, I think a lot
11 of people were really interested in 5 but thought
12 maybe the banner doesn't work or it's too small for a
13 dime, and maybe, you know, rather than just sort of
14 -- you know, we could just invite another view of it
15 in some -- some point in the next meeting.

16 THE CHAIRMAN: All right. Thank you,
17 Chris.

18 And -- and again, just to reiterate,
19 what we are doing today with the dime portfolios and
20 the quarter portfolios, especially, is just to provide
21 critique and criticism and possible paths forward for
22 the designs in these portfolios and to also indicate

1 those that, perhaps, shouldn't go forward, and those
2 that should go forward but, perhaps, with some
3 modifications.

4 So John, your hand is raised, I see.

5 MR. SAUNDERS: Yes, I'm kind of along
6 the same ways as Chris. I would suggest that we score
7 it as is and then maybe have a second column saying
8 this is what I think it would score if we did a
9 suggestion to it. Again, I like reverse 1, but I
10 -- I'd like it with the stars eliminated or the stars
11 moved to the side.

12 So that -- that's the number one thing
13 I had to say that it's -- it's -- I think it's a place
14 to make comments as well as just to give -- make a
15 score. And then Greg had asked that everybody send it
16 in by email.

17 Greg, would you bear with me and take a
18 text from me, because I don't have email capacity from
19 my house. I can email it to you --

20 MR. WEINMAN: Sure, no problem.

21 And if I can make a comment on that.

22 THE CHAIRMAN: Yes, please.

1 MR. WEINMAN: It would be significantly
2 easier for me not to add a column and just vote for it
3 and then have a conversation about it, because
4 otherwise it's -- that'll -- we don't -- our system's
5 just not set up for that very well.

6 THE CHAIRMAN: Okay.

7 MR. WEINMAN: I'd prefer -- I'd prefer
8 just to score or not score the design as it is and
9 then have a conversation that follows from it.

10 THE CHAIRMAN: And -- and again, in
11 terms of the process, so we will be scoring today, but
12 Greg will present the scores tomorrow.

13 MR. WEINMAN: Yes.

14 THE CHAIRMAN: So after we are finished
15 with the discussion on the dime, the two quarters, and
16 then the half dollar tomorrow morning, we will then
17 have a discussion where Greg will present the scores
18 and we can continue with the critique.

19 So we will score today, but we will not
20 have the scores presented to us today, but rather
21 tomorrow where we will continue this discussion, so
22 -- and the other concern that I have about presenting

1 scores or presenting comments on the sheet is that I
2 -- I think it's best that we keep these comments on
3 the public record as much as we possibly can, and that
4 is also, I think beneficial for the Mint staff as
5 well, just to hear our comments as we go along.

6 MR. WEINMAN: Agreed.

7 THE CHAIRMAN: Any other comments,
8 then, on this dime portfolio?

9 MR. MORAN: Peter, this is Mike Moran.

10 THE CHAIRMAN: Mike, please.

11 MR. MORAN: For a change, I actually
12 wrote my comments up ahead of time, and -- because I
13 felt like that the -- for the Mint staff, they either
14 have to wait for the transcript or take notes, and you
15 can lose some of the give and take in taking the
16 notes. I'm certainly willing to make my write-up
17 available to April and her staff. Anybody else, if
18 they wrote theirs up, I think it would help.

19 THE CHAIRMAN: All right. We do have a
20 bit of time left. We are quite a bit ahead of
21 schedule, so one suggestion is, perhaps, that we just
22 move through each one of these designs individually,

1 and we can just make some comments on them in the time
2 that we have remaining, and then we can score, then
3 take a break and move on to the next portfolio.

4 So April, would you like to just set it
5 up so we can move through these designs individually?

6 MS. STAFFORD: Absolutely. So in the
7 remaining -- although I do see Kellen's hand is up.

8 THE CHAIRMAN: Yeah. Kellen. Yeah.
9 So Kellen, please.

10 MR. HOARD: Thank you. This is Kellen
11 Hoard. I was -- I really have no problem with that.
12 I was just going to say, though, just for use of time,
13 I didn't think we necessarily needed to move through
14 these individually since we -- we kind of did just go
15 through them, and I'm not sure how much new commentary
16 we could add just by going one by one by one by one.
17 I -- I like the idea of providing some more nuance
18 because, again, I know we had different suggestions
19 about things, but I just didn't know what utility
20 there would be in -- in going through them again.

21 THE CHAIRMAN: All right. Well, thank
22 you for that. Let's just move through them quickly,

1 then. I think, you know, for this first one, there
2 does seem to be general agreement that this is a
3 fairly successful design, it certainly could work.
4 Any other additional commentary on that?

5 Although Donald, I know you were not a
6 fan of the hairband.

7 MR. SCARINCI: No, I -- I think -- I
8 think we need to -- I think the hairband is -- looks
9 kind of ridiculous.

10 THE CHAIRMAN: Thank you.

11 Mike, your hand was up.

12 MR. MORAN: I'm going to reinforce
13 Donald on that, particularly because it's my pet
14 peeve, it's got "250 years" on it, it's too big, it
15 detracts from the overall element and the beauty of
16 the face and the hair. It just needs to go.

17 THE CHAIRMAN: All right. Thank you.

18 On to number 2. Again, this seems to
19 have been a generally popular design for most of the
20 committee members.

21 John, you have your hand raised.

22 MR. SAUNDERS: I was actually

1 commenting on number 1, just commenting on how much it
2 looks like the \$20 gold piece. It would be almost
3 interesting to show a picture of -- of the Coronet
4 Head 20 against the design number 1.

5 THE CHAIRMAN: Thank you.

6 Donald, your hand is raised again.

7 MR. SCARINCI: Yeah, I think -- I think
8 this -- I -- I love the expression. I could even buy
9 into the spark. I think that's kind of interesting.
10 I -- I think again, it's the flowers on the hair.
11 Just get rid of the flowers on the hair, right, and
12 -- and the -- and whatever it is she's wearing, you
13 know, just make it look like something that somebody
14 would wear today, in the 21st century, today. What's
15 wrong with this; right?

16 THE CHAIRMAN: All right. Thank you.
17 Although, I believe that's an oak leaf wreath, not
18 -- not flowers so much, if I'm reading that correct.

19 MR. SCARINCI: Whatever it is.
20 Whatever it is, it looks silly.

21 THE CHAIRMAN: Yeah. No, I get it.

22 All right. Sam, you have a comment?

1 MR. GELBERD: Hi, Peter.

2 This is Sam Gelberd. With the -- I do
3 like the idea for obverse 2 maybe facing the other way
4 as was suggested earlier. I love how large Liberty
5 appears on this, and of course, with the theme of the
6 dime, Liberty Over Tyranny. And maybe a nice
7 compromise instead of the oak wreath, which is more of
8 a symbol of wisdom that's gained over time, because we
9 were just a fledgling, I mean, not even really a
10 nation yet, perhaps a laurel or a wreath or olives
11 -- olive wreath might be a nice compromise instead,
12 reflecting more peaceful intentions. Just one idea.

13 But yes, facing the other way, and you
14 mentioned earlier, we can get to it more without
15 obverse 4, but facing the other way as well so it is
16 more similar to the Peace dollar design as you had
17 mentioned previously.

18 That's all.

19 THE CHAIRMAN: Jeanne, your hand is
20 raised, I believe. You're muted.

21 MS. STEVENS-SOLLMAN: Yes, yes. Thank
22 you. Thank you.

1 If we changed the direction of her
2 view, you know, from right to left, the whole design
3 is going to have to change because the right hand is
4 holding the spark. So I don't know if you're going to
5 have the correct design -- virtual connectivity
6 interruption -- and as far as the headpiece goes,
7 there's nothing wrong with these head pieces. They're
8 -- they're -- they're ribbons, they're --

9 THE REPORTER: I'm sorry. This is the
10 court reporter here. We're having --

11 MS. STEVENS-SOLLMAN: I think it's a
12 -- a -- that's very much needed, and we -- we can't
13 disregard the headpieces. I think the oak leaves are
14 -- are very good. So -- but please reconsider turning
15 her face around. Her whole -- the whole thing would
16 turn around. The whole design would --

17 Thank you.

18 THE CHAIRMAN: Thank you, Jeanne.

19 All right. 3 and 4 there didn't seem
20 to be as much enthusiasm for, so unless there's a
21 desire to dwell on these, we could just move on to
22 number 5 and 6. 5, there did seem to be some interest

1 in this. Again, my concern here is that I believe
2 that this is a helmeted Liberty, which would be rather
3 novel and something for us to consider. But I -- I do
4 think, as many of the others on the committee -- do
5 see this as a rather strong potential candidate
6 design, if not for the design -- or not for the dime,
7 then for, perhaps, one of the quarters.

8 Any other comments on this?

9 All right, then.

10 April, Yes?

11 MS. STAFFORD: May I just go back,
12 because there were a few comments on -- on design 3.

13 THE CHAIRMAN: Okay.

14 MS. STAFFORD: There were a few members
15 who did say that they appreciated that kind of leaning
16 in, although I think we -- there's a theme we're
17 hearing for some of these designs to kind of dial down
18 on the anger or what's perceived as anger and kind of
19 focus in on resolve or determination. And I also
20 heard the -- the feedback about the breadth of the
21 where the bust ends.

22 Again, so -- so if there's anything

1 else, unless we see through the score sheets that
2 members score this as zero, zero, zero or gets very
3 little support, if it were brought back in October,
4 those would be the -- the changes unless there's other
5 items that we're hearing.

6 And then, again, 4: Again, if it were
7 to be brought back, I heard she seems a bit young, a
8 bit too angry, and then just, in general, the idea
9 about what does any kind of hairpiece or head wear, if
10 any -- what's appropriate for Liberty and that it was
11 a -- a little too busy. So again, if the score sheets
12 indicate that there is an interest in seeing a version
13 of this move forward, those would be some of the
14 pieces we would work with artists on.

15 And again, if I'm missing anything, I
16 invite folks to correct that. Thank you.

17 THE CHAIRMAN: All right. Thank you,
18 April. Thank you very much, and apologies for
19 skipping over those so quickly.

20 Arthur, Art, you had a hand raised.

21 MR. BERNSTEIN: Yes, I did. This is
22 Arthur Bernstein, and my comment relates to obverse 5,

1 which you had just gone to.

2 THE CHAIRMAN: Yeah.

3 MR. BERNSTEIN: My comment, which I
4 didn't offer the first time I spoke, I would like to
5 see a little less emphasis on the hair of Lady
6 Liberty, and in this particular design, there's
7 -- it's clever having that one curl go outside the
8 border and -- and circle the word in, but I just think
9 it draws too much attention to hair, which I don't
10 think is an important part of the depiction of Lady
11 Liberty.

12 THE CHAIRMAN: All right. Thank you.
13 Donald, your hand is raised. You're
14 muted.

15 MR. SCARINCI: Yes, thank you. Yeah,
16 listen, as to -- as to obverse 5, I -- I -- you know,
17 again, I -- I don't get the helmet, I don't get the
18 -- you know, I just don't -- I don't get what's going
19 on at the top of her head; right? It's a -- it's a
20 very compelling design once you get -- once you get to
21 the hairline, and then above the hairline, it's weird.
22 It looks like a porcupine or something weird, so I

1 would -- you've got to do something about the -- the
2 -- whatever's on top of her head.

3 THE CHAIRMAN: Again, the way that I
4 read this, the imagery is making a very clear
5 reference to the type of helmet that appears on
6 Athena, particularly on Athenian coinage, where you
7 have these upright laurel leaves. The helmet itself,
8 in this case, is designed with the sun, and then the
9 crest of the helmet has "Liberty" engraved in it as
10 well. So you know, again, this is a very classical
11 reference to Athena's helmet on ancient coinage.

12 Anyone else for this?

13 All right, number 6. All right,
14 then --

15 Kellen?

16 MR. HOARD: Yeah, I was just going to
17 say for number 6, I would love to see a design option,
18 I think some members mentioned this, without the sun
19 in the background just to kind of see what that would
20 look like with having that space there, and also
21 potentially in a quarter portfolio. I know multiple
22 people mentioned including myself, that it might look

1 nice on a larger coin given how complex the design
2 elements are.

3 THE CHAIRMAN: All right.

4 Sam, your hand is raised.

5 MR. GELBERD: Thank you, Peter. This
6 is Sam Gelberd. I do concur with what Kellen just
7 said. Designs 5 and 6, a bit busier, and I do think
8 they would lend themselves better renditions on the
9 quarters, design 5 on the Declaration of Independence
10 quarter, and design 6 for the Constitution,
11 respectively.

12 Thank you.

13 THE CHAIRMAN: All right. Thank you.

14 I cannot see whose hand is --

15 Jeanne, your hand is raised.

16 MS. STEVENS-SOLLMAN: Yes, thank you.

17 This is Jeanne Stevens-Sollman. One comment on number
18 6, if this should come back to us. I think we
19 need --

20 THE CHAIRMAN: Jeanne, I'm sorry.

21 You're breaking up a little bit at the moment.

22 MS. STEVENS-SOLLMAN: Is that going to

1 be better?

2 THE CHAIRMAN: Yes, that's better.

3 Thank you.

4 MS. STEVENS-SOLLMAN: Okay. I think
5 the artist needs to pay attention to the forearms of
6 Lady Liberty, which look like they're kind of broken
7 somewhere. This is -- the anatomy needs to be looked
8 at again.

9 That's all. Thank you.

10 THE CHAIRMAN: All right. Jeanne,
11 thank you. That's a very useful comment.

12 Any else? Any other comments on number
13 6?

14 Again, my own reservation about number
15 6 largely has to do with the symbolism, particularly
16 of the arrows that she's holding in one of her hands.
17 And again, this would be something rather novel in
18 terms of the representation of Liberty, and I'm not
19 sure, again, if that martial attribute is something
20 that we necessarily want to underscore.

21 John, your hand is raised.

22 MR. SAUNDERS: Yes, Peter. I wanted to

1 kind of echo your comments on the Athenian head. I
2 mean, obviously from the Athens tetradrachm, it's kind
3 of the ultimate classic, along with the Alexander the
4 Great stater has a -- it doesn't have a crest on it,
5 but it has a helmet. I'm not sure it's appropriate
6 for this series because, while that design has been
7 adopted as, you know Britannia and you see that on the
8 Britannia gold coins, the helmet it had, I mean, this
9 -- this wasn't war against Britain, the War of
10 Independence, so maybe we should not have one of their
11 symbols that they've appropriated there.

12 I mean, it's -- it's used by other
13 people too. I mean, it's -- it's the -- Dutch Maiden
14 is very much Pallas Athena, and so forth. But I -- I
15 do think on -- on -- after hearing your comment, I
16 -- I must say that we probably shouldn't have -- have
17 a -- the helmet that resembles the Britannia helmet on
18 the series.

19 THE CHAIRMAN: John, thank you very
20 much for making that clear and I very much appreciate
21 that comment.

22 Is there anything else on the obverses?

1 We have a little bit more time for the reverse design,
2 so --

3 Sam, did you have another comment on
4 the obverse?

5 MR. GELBERD: Yeah, just one last note
6 on design 5. Because it is that classic, like we
7 said, you know, Athena and even the -- you know, the
8 Head of Herakles, Alexander, I think a lot of
9 collectors might latch on because it is evocative of
10 Barber's design that was used on the dime, quarter,
11 and half dollar, but it also has a little bit of some
12 of the elements of George Morgan's dollar, even though
13 it's facing the other way. I think it's an
14 interesting hybrid of both designs. I think
15 collectors might be able to latch on to that, but
16 again, as -- on a larger coin like the quarter.

17 THE CHAIRMAN: All right. Thank you.

18 Let's briefly consider the reverses,
19 then, in the few minutes that we have remaining.

20 There seems to be a lot of enthusiasm for reverse
21 design 1, and there have been some suggestions that
22 the chain and the stars be removed. This has been

1 repeated a number of times. Are there any other
2 comments on this design?

3 All right. Number 2 there did not seem
4 to be much enthusiasm for, nor for 3 or 3A. 4
5 received some support.

6 April, you have your hand raised.

7 MS. STAFFORD: I -- I apologize. I
8 just wanted to ask: I did hear a few members say that
9 they really liked reverse 2. I don't know that it was
10 a groundswell. And I know that the scoring will
11 -- will show us one way or another, but I -- but I
12 just wanted to kind of -- this is why I think it's
13 helpful to go through the portfolio one more time
14 because, you know, we -- we take different things out.

15 So as I was taking notes, I did hear
16 several voices in support of reverse 2, although
17 there's a question about, I know, in general, the idea
18 of repeating 250 years, if that's redundant or what
19 have you. So I just wanted to submit that.

20 THE CHAIRMAN: Yeah. Thank you. Yeah,
21 we can go back to 2. I personally quite like 2.

22 Arthur, your hand was raised, I

1 believe.

2 MR. BERNSTEIN: Well, I -- this is
3 Arthur Bernstein, and I appreciate April making that
4 point because I was enthusiastic about design 2, and I
5 have it down as a three-pointer on my score sheet.

6 THE CHAIRMAN: All right. Very good.
7 And Mike, your hand is raised.

8 MR. MORAN: Thank you, Peter. This is
9 Mike Moran. For the last, well, more than 100 years,
10 the -- the reverse on the dime has been dominated by
11 one central vertical design element. You drop out the
12 silly "250 years" ribbon, and you've got an impressive
13 eagle that works on a dime.

14 You might want to raise -- enlarge the
15 denomination a bit but, the "E Pluribus Unum" is where
16 you can read it. It is the dominant motto at this
17 point in time in terms of the -- the times, and it's
18 not a bad design at all this way. And as I said, it
19 gets us away from the central vertical element.

20 THE CHAIRMAN: Wonderful.

21 Anything else?

22 All right, what about 3 and 3a, then?

1 Somebody's hand is raised, although I
2 can't see whose hand it is.

3 Annelisa.

4 MS. PURDIE: Thank you, Mr. Chairman.
5 This is Annelisa Purdie. I just want to -- agreement
6 -- for the teapot, how it doesn't work, not just in
7 terms of historical inaccuracy -- but also the theme
8 of stomping on tyranny in the form of a teapot just
9 doesn't really fit. Even though it harkens back to
10 the Boston Tea Party, I think that -- would likely
11 wonder what the eagle has against this teapot in the
12 first place. It's just -- I -- I get the concept, but
13 it's just not working here.

14 Thank you.

15 THE CHAIRMAN: The poor teapot. Yes,
16 thank you very much.

17 Any other comments on 3 or 3A? All
18 right. What about 4? We did hear quite a few
19 comments on 4.

20 Sam, again.

21 MR. GELBERD: Yes, Peter. Yeah, I
22 think I may have been one of the only people that did

1 think 4 might work as the reverse on this, and my main
2 inclination for saying that was because of the theme
3 Liberty Over Tyranny. You've got a minuteman, and
4 yes, we've had many minutemen on our coins before.
5 Looks like the -- commemorative half dollar.

6 But because, you know, you've got a
7 farmer facing the east, or facing England, I just
8 think the symbolism works well, but yeah, the -- the
9 earthquake, yeah, I cannot respect why that may play
10 as well. But I did just want to say I do think it
11 could work, albeit a little bit busy, so I can
12 understand some reluctance. But again, I think it
13 really does represent the theme exceptionally well.

14 That's all.

15 THE CHAIRMAN: All right. Thank you,
16 Sam. Thank you.

17 And yeah, we've also had a lot of
18 Liberties and Eagles on our coins as well, too, so
19 fair enough.

20 Any other comments on 4? Then 5? And
21 again, there seemed to be a lot of support for the
22 torch handle, the way that this is represented here,

1 but other elements had more problems.

2 John, I see your hand is raised.

3 MR. SAUNDERS: I'm kind of echoing what
4 you just said after I put my hand up. I'd like to see
5 the Mint bring it back to us with the "tyranny" gone,
6 the -- the --

7 THE CHAIRMAN: All right. Thank you.

8 Okay. Do we have any final comments,
9 then, before we score this portfolio? And again, I
10 ask that you email, if you can, your score sheets to
11 Greg, and we will then review the scores tomorrow.
12 And as you are emailing your scores to Greg, we will
13 also take a 15-minute break, so we will reconvene at
14 11:45. So see you in a few moments.

15 (Off the record.)

16 THE CHAIRMAN: All right. So we are
17 now back from break, and we will move on to our next
18 order of business, which is the consideration of the
19 2026 Semiquincentennial quarter commemorating the
20 Declaration of Independence and the 2026 platinum
21 American Eagle proof coin. I will note that because
22 the theme of these two coins are identical, and that

1 is the Declaration of Independence, that we will be
2 considering them together but discussing each
3 sequentially.

4 So April will momentarily introduce
5 both portfolios, but then we will discuss the quarter
6 design portfolio, and then after lunch, we will
7 discuss the platinum candidate design portfolio and
8 then have a broader discussion. I believe we'll have
9 enough time for that.

10 So April, if you would like to walk us
11 through the portfolios, please.

12 MS. STAFFORD: Absolutely. And as
13 before, I'll share the program background, and again,
14 I'll share the background for the quarter as well as
15 the American Eagle Platinum Proof when we go into the
16 candidate designs.

17 Okay. So starting with the circulating
18 quarter. In 2026, as a reminder, the Mint will
19 release five quarter dollars with all new obverse and
20 reverse designs. In commemoration of the
21 Semiquincentennial, these quarters will explore
22 historic inflection points across our 250 years during

1 which our founding principles were revisited,
2 reaffirmed, and reasserted to collectively move us
3 forward as a nation.

4 Taken together, the quarters will tell
5 the story of liberty in America, illustrate the
6 expansion of our hard-earned liberties, and exemplify
7 what is required of its people when we face great
8 obstacles. The five quarter themes are: Declaration
9 of Independence, the U.S. Constitution, Abolitionism,
10 Suffrage, and Civil Rights. The obverses of each
11 quarter will depict Liberty and/or historic figures,
12 while the reverses will explore the inflection points
13 more in depth.

14 So as background for the Declaration of
15 Independence quarter, specifically, it was on July 2,
16 1776, that the Second Continental Congress voted to
17 declare independence from Great Britain. Two days
18 later, the Congress approved the language of the
19 Declaration of Independence to solemnly publish and
20 declare to the world what -- what forced this
21 momentous step and the birth of a new nation unlike it
22 before.

1 On May 8, 1825, Thomas Jefferson wrote
2 to Henry Lee explaining about the Declaration of
3 Independence, that it was, quote, "intended to be an
4 expression of the American mind." At the time of the
5 revolution, the American mind had been influenced by
6 the Enlightenment and was focused on essentially four
7 principles: Natural rights, popular sovereignty, rule
8 of law and the social contract.

9 Quote, "We hold these truths to be
10 self-evident," Thomas Jefferson and his fellow
11 drafters proclaimed, and launched ideas that shook the
12 foundation of the 18th century established order.
13 Quote, "All men are created equal, endowed by their
14 creator with certain unalienable rights, that among
15 these are life, liberty, and the pursuit of happiness,
16 that to secure these rights, governments are
17 instituted among men, deriving their just powers from
18 the consent of the governed," end quote.

19 So within the quarter theme of
20 inflection points, the Declaration of Independence can
21 be considered America's first and, perhaps, boldest
22 expression of the values and aspirations that came to

1 define our national identity. If the spark of the
2 Revolution at Lexington and Concord was the shot heard
3 'round the world,' then the Declaration of
4 Independence can be considered the shout heard 'round
5 the world.'

6 Obverse designs again will feature
7 Liberty, and the reverses will commemorate the
8 Declaration of Independence as an expression of
9 American ideals and a reasoned, irrefutable argument
10 for independence.

11 As the chairman noted, because these
12 quarter candidate designs share the same theme with
13 the platinum proof portfolios, these designs could be
14 applied to the American Eagle Platinum Proof program
15 and vice versa, so if you see designs that you'd like
16 formatted for the other portfolio, please just
17 identify them.

18 Required obverse inscriptions for this
19 quarter are "E Pluribus Unum," "In God We Trust," and
20 the dual date 1776 through 2026. As a reminder,
21 artists were asked to feature "E Pluribus Unum" as a
22 unifying convention across the five quarters on the

1 obverses, as well as to underscore how the idea of
2 "out of many, one" has provided a foundational concept
3 across our 250 years. Required reverse inscriptions
4 are "Liberty," "United States of America," and the
5 denomination.

6 Optionally, artists were asked to
7 include the inscription "Declaration of Independence"
8 to identify the coin as commemorating this particular
9 document. So we'll start with the obverses, please,
10 of the Declaration of Independence quarters.

11 We had them up on the screen, so if the
12 person who's sharing their screen could go back to the
13 obverses. Thank you. All right. We'll move through
14 obverse 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. And moving
15 on to the reverses for the Declaration of Independence
16 quarter, we have reverse 1, 1A, 2, 2A, 3, 4, 5, 6, 7,
17 8, 9, 10, 11, 12, 12A, and finally, 13.

18 Moving on to the American Eagle
19 platinum proof coin program for 2026. The current
20 series, First Amendment to the United States
21 Constitution, launched in 2021 and will conclude in
22 2025. As a reminder, since 2018, a common reverse has

1 united these coins and features an eagle in flight
2 carrying an olive branch along with the inscriptions
3 "United States of America," "\$100," "1 OZ," and ".9995
4 Platinum." The obverse includes inscriptions
5 "Liberty," "E Pluribus Unum," and the year of minting,
6 and "In God We Trust."

7 In 2026, to coincide with our
8 Semiquincentennial, we will launch the Charters of
9 Freedom platinum proof coin series. The Charters of
10 Freedom series, inspired by the National Archive
11 Museum's Rotunda for the Charters of Freedom, where
12 these treasures are housed, will consist of three
13 platinum proof coins produced over three years, each
14 dedicated to one of three essential documents to the
15 founding of the United States, the Declaration of
16 Independence, the U.S. Constitution, and the Bill of
17 Rights.

18 This series will honor the core
19 principles of the nation as mapped out in these
20 charters and inspire a deeper understanding and
21 appreciation for the documents that have guided the
22 United States. Kicking off the series in 2026, the

1 Declaration of Independence candidate designs
2 illustrate how this document embodies the seismic
3 shift when American colonists first asserted
4 themselves as citizens, not subjects beholden to the
5 British Crown. Its founding principles, grounded in
6 the rights of the people and the consent of the
7 governed, will reverberate across the foundational
8 documents yet to come, together shaping our new
9 American democracy.

10 As I indicated for the quarters,
11 because this portfolio shares the same theme with one
12 of the quarters, the designs may be shared across, and
13 so if you see things you would like formatted, please
14 identify them. As the Mint will soon be in
15 development for the second and third years in this
16 three-year series, we ask that you identify the 2026
17 platinum designs that you believe are strong
18 candidates for the program, that you would like to see
19 again, and you would like us to base the second and
20 third years from. We will then ask artists to develop
21 candidate designs for the second and third
22 installments for you to review at a future date.

1 So moving on to these obverse candidate
2 designs, we have obverse 1, 1A, 2, 3, and 3A, 4, 5,
3 5A, 6, and 7.

4 And, Mr. Chairman, that concludes the
5 candidate designs.

6 THE CHAIRMAN: All right. April, thank
7 you very much for that.

8 Are there any technical or legal
9 questions on either one of these programs or designs
10 from the committee at this point?

11 I do see a hand raised. I cannot see
12 whose hand that is.

13 DR. CAPOZZOLA: It's Chris Capozzola.

14 THE CHAIRMAN: I'm sorry?

15 DR. CAPOZZOLA: This is -- it's Chris
16 Capozzola here. This is a very basic question. I
17 should know it. How big is this coin when it is
18 minted; what's the dimensions?

19 THE CHAIRMAN: I assume you mean the
20 platinum coin; is that correct?

21 DR. CAPOZZOLA: Yeah, the platinum.
22 Yeah, yeah.

1 MS. STAFFORD: I will get those for
2 you.

3 DR. CAPOZZOLA: Okay. Thank you.

4 THE CHAIRMAN: All right. Thank you.

5 Any other technical or legal questions?

6 Okay. As I mentioned earlier, I would
7 like to discuss each of these portfolios individually
8 before we then consider any sharing or possible
9 switching between the two portfolios, simply because
10 the quarter portfolio is rather large, and I would
11 like to be able to focus on each of these
12 individually, focusing initially on artistic merit,
13 and then we can have a further discussion, and I
14 believe we will have time for that.

15 So let me begin our discussion. And
16 again, if you could try with this very large portfolio
17 to keep your discussion to five minutes or less, it
18 would be most appreciated.

19 We'll begin with Mike Moran.

20 If you would, please.

21 MR. MORAN: Peter, do you want me just
22 to talk about the quarter on the Declaration of

1 Independence?

2 THE CHAIRMAN: Yes, just the quarter
3 portfolio to begin with.

4 MR. MORAN: Okay. This is Mike Moran.
5 The Phrygian cap makes its appearance here, and this
6 cap was worn by freed former slaves of the Roman
7 Empire. Thomas Jefferson objected to its use on
8 American coins. I believe it more appropriate for
9 designs for the Abolition and Civil Rights themed
10 quarters.

11 Both these quarters, the motto "In God
12 We Trust" should be minimized, as it did not appear on
13 our coinage in 1864 when talking about the Declaration
14 of Independence until 1864. And I would even put it
15 on the reverse, even though you've got it on the
16 obverse.

17 Turning to the quarter, specifically, I
18 agree with the Mint's questioning of the treatment of
19 Liberty's eyes in 3 and 3A, and I'm struck by the
20 beauty and emotion imparted to the treatment of
21 Liberty's hair in 3. 6: Design 6 falls victim to
22 clutter. "In God We Trust" moved to the reverse would

1 help, allowing the reduction in the size of the "E
2 Pluribus Unum," would fix -- also fix this issue.

3 9's excellent. 10 falls victim to the
4 clutter problem again. The Declaration of
5 Independence should appear as an inscription on the
6 reverse. Reverse 3 with the chain is of strong
7 numismatic heritage. The SMA suggested the softening,
8 and I disagree with that. Reverse 8 is too cluttered.
9 I do not like the scratch-out in reverse 11, and the
10 heraldic eagle in number 13 needs feet. I do like the
11 concept, but I'm afraid we put the feet in there, it's
12 going to get everything -- the symmetry out of whack
13 on that one.

14 Those are my comments.

15 THE CHAIRMAN: All right. Mike, thank
16 you very much.

17 Donald Scarinci, if you would, please.

18 MR. SCARINCI: I'm sorry, I just had to
19 unmute.

20 I'll be brief. I like -- I like
21 obverse 2. I don't -- you know, I -- you know, I
22 think we don't need the Phrygian cap, but I like it.

1 I like obverse 9 without the stars and without the
2 hat, you know, and maybe, you know, with a different
3 -- with some different clothing, but I think that's
4 more of the right idea. You know, I think we're
5 close. I mean, again, it's all the stuff in -- in all
6 of their hair. I -- I also don't think obverse 7 or
7 obverse 8 work for an obverse design, maybe at some
8 point for a reverse design, but not for an obverse
9 design. So that's the obverses.

10 I -- I think the -- in terms of
11 reverses, you know, since I -- you know, I'm very
12 -- you know, I'm -- I'm certainly -- I think -- I
13 think here's where I wouldn't really have much of a
14 problem with, you know, Independence Hall, the image
15 of Independence Hall.

16 My preference would be 1A as between
17 the two of them. I think -- I think, you know, since
18 I collected Fugio cents by die variety, and actually,
19 at one point before I sold the collection to Syd
20 Martin, and it just auctioned off, by the way, I had
21 53 of the varieties of Fugio cents. And so,
22 obviously, I'm partial on a personal basis to number

1 3, you know, the -- the chain linking of -- of the 13
2 original colonies being an original conception by
3 Benjamin Franklin himself, so -- in a resolution
4 passed by the Continental Congress authorizing the
5 Fugio cent.

6 So and I -- and I think 6, as simple
7 -- as plain and simple as it is, is -- is something
8 very identifiable in this theme. And you know, and I
9 like -- you know, it is a quarter, so it's a small
10 -- the -- but the -- you know, so the negative space
11 really lets the -- lets the bell stand out.

12 That's -- those are my thoughts.

13 THE CHAIRMAN: All right. Donald,
14 thank you very much.

15 John Saunders, if you would, please. I
16 believe you're muted.

17 MR. SAUNDERS: I pushed it and it went
18 back on. I don't -- I'm not very good at these
19 machines. Anyway, Peter, thank you very much.

20 I like obverse 1 far away better than
21 any other obverses. I just thought it was -- it was
22 dynamic, there's nothing wrong with it, it's

1 attractive. I just thought it was really nice.
2 Obverse 2 is okay. It's kind of -- kind of simple
3 looking. I don't think it has the dynamicism of
4 obverse 1, but it's okay. I liked 3A. Again, I
5 thought it was okay, but I wasn't excited about it
6 like 1. Kind of the same comment on 5.

7 6 struck me as too busy, probably 7,
8 also. 8, I was reminded of -- of Mike's comment to
9 start with. Looks like Wonder Woman going into battle
10 here. Plus, I think it's really too busy for a -- a
11 coin. Kind of interesting design for maybe something
12 down the road, but not for a quarter obverse. 9 was
13 okay. Again, I wasn't excited about it. 10 struck me
14 as -- as really too busy again. So I'm -- I'm a
15 number 1 guy here on this -- this obverse.

16 The reverses: 1 and 1A, I don't have a
17 problem with the Independence Hall. It's kind of
18 nice. I -- I like the idea of having "Life, liberty,
19 and pursuit of happiness," which is 1A, better than
20 "We hold these truths," but I also like where 1 has
21 the quarter dollar and the other one says "Declaration
22 of Independence." I'd kind of take 1A with the two

1 reversed.

2 2: It's awfully busy, but it's okay.
3 It's kind of -- 2A is even worse in terms of business,
4 I think. Number 3: You know, being a U.S. coin
5 collector, you've got to love Fugio cents. The theme
6 of this is E Pluribus Unum, and 13 interlocking rings
7 certainly brings out "E Pluribus Unum," all of us
8 together, though it might be more suitable for a
9 -- whether you want it on the obverse, but it be
10 really nice if you could put "E Pluribus Unum" with
11 the rings, but I guess it's against the instruction,
12 so forget that.

13 I think 4 is too busy. 5, you know, I
14 -- I guess is okay, but it didn't really strike me. 6
15 has got me. It's dynamic, it's action, it's got a lot
16 of negative space, it's got pretty much everything I'd
17 like to see. I mean, it's just -- when I -- when I
18 looked at these designs, I gravitated to that
19 completely. I think pairing it with obverse 1 would
20 be wonderful. I mean, it's dynamics on both sides.

21 Going on to 8, it -- it's too busy,
22 particularly for a quarter. 9 emphasizes Liberty,

1 which was what was supposed to be emphasized on the
2 dime. It might be suitable for the dime, but I don't
3 like it here for the quarter. 10 is okay. I don't
4 like -- I understand the theme of -- of "We're
5 citizens, not subjects anymore," but I -- I didn't
6 like things crossed out, and it didn't appeal to me.

7 12 and -- and 12A, I'm not quite sure
8 what the Doric column is that symbolic of stuff. I
9 mean, obviously we -- we used the Greek columns in a
10 lot of our government buildings, but I -- I didn't see
11 that as a -- a super theme. And 13 struck me as okay,
12 but it -- it's a little busy, and as someone has
13 pointed out, it doesn't have the bottom of the eagle.

14 So I -- I'm a strong believer in 1 for
15 the obverse and 6 for the reverse.

16 THE CHAIRMAN: All right. John, thank
17 you very much for that.

18 Dr. Harcourt Fuller, if you would,
19 please.

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

21 The theme of independence is -- is a
22 very important theme in world history, you know,

1 particularly from the 18th century, right up to the
2 20th century, and that's why I think this coin is so
3 significant. You know, countries generally celebrate,
4 you know, specific time periods, you know, Silver
5 Jubilees, Golden Jubilees, Diamond Jubilees. In this
6 country, we're celebrating, you know, 250 years of
7 independence, and that's why this series is one of my
8 favorite series.

9 And the coin on the screen right now is
10 one of my favorites. It's just a beautiful coin.
11 It's -- it's dynamic, you know, there's action in it,
12 and it's -- it's just an amazing coin. And so, you
13 know, I'll be giving that, you know, full -- full
14 points.

15 I'd like to go to 3 and 4. And that's
16 why this portfolio was a bit tough, because I'm not
17 -- I don't necessarily -- I'm not really sure what to
18 think about these -- these particular coins, 3 and 4.
19 We've had some discussions about hair, but I just
20 think it's -- these are very iconic, dynamic,
21 different coins; right? And so I would love to hear
22 what some of my other colleagues feel about them. So

1 the only thing I can say is that they're very bold,
2 they're very different, and I'm curious to know what
3 the public would think about them.

4 Can we go to 8, please?

5 I -- I guess I -- I also thought about
6 the sort of Wonder Woman effect, but not in a negative
7 way. You know, we -- we are producing coins for the
8 current generation, and so I'm not -- I -- I don't
9 necessarily have an opinion on this one. I think it's
10 interesting, I think it could work, but -- but in this
11 case, I'd -- I'd really love to -- to hear what other
12 colleagues have to say about it. But it is definitely
13 a -- a different kind of coin and a unique coin.

14 And then with respect to the reverse,
15 I'd have to say 6. You know, 1 and 1A are great, but
16 there's just -- 6, you know, it's -- it's
17 identifiable, it's -- you know, it's a Liberty Bell,
18 it pops, and it's just a -- a unique, simple coin that
19 makes -- makes a -- a great statement.

20 Thank you.

21 THE CHAIRMAN: All right. Thank you,
22 Dr. Fuller.

1 Sam Gelberd, if you would, please.

2 MR. GELBERD: Thank you, Mr. Chairman.

3 This is Sam Gelberd.

4 Of course, because this is the semi
5 -- I really want to see designs that really are
6 reverent of the respect due of our nation's 250th
7 anniversary. With that being said, the direction I do
8 like for the Declaration of Independence quarter are
9 with design 1, 3, 4, 5, and 6. With that being said,
10 3 is my favorite. I like the -- the hair, very
11 dynamic. I love the font, especially the way
12 "E Pluribus Unum" is represented with the date, and
13 just the entire layout. I think it would -- great to
14 a -- a circulating quarter design.

15 Numbers 2 and 9 are okay, I just think
16 they missed the mark a little bit. I do enjoy the
17 modern theme ideas with design 7, 8, and 10, but for
18 this particular program, I don't think 7 and 8 really
19 fully convey that theme. 10 is very dynamic.
20 Personally, I think it would be better as the platinum
21 proof if we were going to repurpose it or use that.

22 Obverse 1, I really do like that a lot.

1 I think it would tie in nicely with the overall
2 "Semi-Q" program if we went with obverse 2 from the
3 dime, the portfolio we previously discussed. The
4 symbolism with Ms. Liberty holding the scroll and the
5 torch facing toward England, I just really do like
6 that a lot.

7 Design 4, 5, and 6: I'd be remiss if I
8 didn't mention how similar they are to the Morgan
9 dollar design, and again, one of the most popularly
10 collected United States designs. If we really want
11 people to latch on to -- to this particular quarter, I
12 think one of those designs should really be looked at
13 seriously.

14 I do agree with some of the others,
15 what some of my colleagues have stated, design 6 does
16 get a little bit too busy, so maybe some rework might
17 be able to work that a little bit. But yeah, numbers
18 4 and 5, I think, are instant classics as well, but
19 design 3 for the obverse, really do think that would
20 be the best overall.

21 As to the reverses, I have to go back
22 to the -- some of the earliest designs of the early

1 U.S. Mint when we have a free-floating shield really
2 representing how we were on our own as our own nation
3 with some of the rules of heraldry. With that being
4 said, reverse 4, of course, very reminiscent of the
5 Fugio cents and Continental currency. I do prefer
6 that to -- with the other chain reverse of reverse 3.
7 I do think 4 is a little bit better. All things
8 considered, though, looks a little bit busier, but
9 again, this is for a circulating quarter design, so we
10 may be able to get away with it.

11 Reverses 2 and 2A really do convey the
12 theme. I think I'd have to go 2A as my absolute
13 favorite just because of the overall layout. I just
14 think it -- it just, you know, recalls the classic
15 designs of a -- some of the earliest U.S. Mint coins
16 that we've had. I think collectors would really latch
17 on to that.

18 Reverses 9 and 10: I do like those
19 with a defiant young eagle also facing toward England,
20 but I believe it was John that stated it may be better
21 suited to the reverse of the dime, and I have to agree
22 in that sense. It was really tough, but again,

1 reverse 2A is my favorite, especially if it was
2 coupled with obverse 3.

3 The other reverses that we mentioned,
4 the Liberty Bell, I could live with that, but the
5 other ones just really don't do a whole lot for me.
6 Again, reverse 3, 13, they're okay, but not the exact
7 direction that I was looking for.

8 And those are my comments. Thank you.

9 THE CHAIRMAN: Wonderful, Sam. Thank
10 you very much.

11 Dr. Christopher Capozzola, if you
12 would, please.

13 DR. CAPOZZOLA: All right.

14 This is Christopher Capozzola. I have
15 -- Once again, I'll -- I'll take a little bit of
16 liberty, no pun intended, for a brief history lesson,
17 on a couple different directions. So the first is
18 about -- is about our Declaration of Independence, and
19 the second is about sort of how we have commemorated
20 it over time.

21 And I think that, just to give a sense
22 of -- of how people understand this, one of my

1 favorite books to recommend is by my late MIT
2 colleague, Pauline Maier, a book called "American
3 Scripture" which is about sort of the -- the
4 Declaration of Independence and really sort of
5 arguing, which is the historians' new consensus, that
6 it emerges from many different places, that Americans
7 all around North America declared independence in
8 different ways.

9 And the text that we, you know, ended
10 up adopting in -- in Philadelphia is, in fact, you
11 know, a -- a group effort and not the single product
12 of the mind of -- of Thomas Jefferson. So kind of
13 centering Americans declaring independence is always
14 great for me in this.

15 And then in terms of how we commemorate
16 this, I feel like, you know, my approach with coins
17 all along is: Is there a way of -- of documenting
18 America's past, but also documenting where America is
19 in 2026. And I'm really, you know, hopeful that this
20 -- this -- that whatever we choose for any of these
21 "Semi-Q" coins feel like things that 50 years from now
22 will look like reflections of -- of our moment.

1 And so, you know, that will guide me in
2 this as well, with the added bit that we -- these, I
3 think, are also going to be -- and this quarter in
4 particular, will be in dialogue with the 1976
5 Bicentennial quarter. And so it's important that we,
6 you know, sort of -- that's what many people will
7 compare it to. They'll engage with it, and we want
8 to, you know, kind of create some -- some dialogue
9 there.

10 In terms of the obverses, I'm going to
11 -- I -- you know, with all due respect to the Mint and
12 the artists, my response is "None of the above." I
13 think that the obverse for this quarter is a big deal,
14 in part because we're taking George Washington off of
15 it, and if we do that, we need to very clearly
16 communicate to the American public why George
17 Washington is not there and why the thing that
18 replaces him is. And I think -- you know, I
19 -- although the individual designs are very strong, I
20 think that we're not succeeding in that task at this
21 moment.

22 That said, let me talk about some of

1 the ones that -- that I did like. I -- you know, I
2 think obverse 1 is -- is very good. It's -- it's very
3 clear, it's very straightforward, I love the energy,
4 and you know, if -- if it can -- and it's certainly a
5 possibility. I think -- number 2, as I've said
6 before, I don't think Phrygian caps are going to work
7 with the American public. For obverse 3, there was a
8 request for feedback on Liberty's expression. I think
9 this is too -- this would read as "sleepy," I think to
10 -- to many people with the eyes in the way that they
11 are. I think all of them, 3, 4 and 5 and 6, although
12 they are aesthetically beautiful, don't necessarily
13 convey what happened at Philadelphia in 1776, and so I
14 have a little bit of concern about that.

15 I will say on the -- on the obverse
16 -- I -- I'm going to go out on a limb, and I know I
17 will have opponents here. I would love to see some
18 version of 7 again, and I -- I don't know that this
19 one hits it, either, but this is the one that, you
20 know, could only be made in 2026.

21 It reflects our moment. It's a
22 different -- it's a Liberty who does not look like

1 other Lady Liberties of the past. It reflects changes
2 in our society since 1976, both aesthetic and -- both
3 in our aesthetic and visual culture, as well as our
4 politics. So, you know, I don't know if it's -- needs
5 to be simplified, if her facial expression would need
6 to be changed, but I'm -- you know, I would -- I would
7 like to see some -- some version of this again.

8 8, I do think, as others have said, is
9 maybe not -- not the one to -- to rework. It may be a
10 little bit too superhero-ish for the obverse of our
11 "Semi-Q" quarter. 9, also, I think can be fixed, but
12 it doesn't work as it is; right? We have the colonial
13 cap and the classical outfit. I think they kind of
14 just -- they cancel each other out a little bit or
15 confuse people or sort of mixing and matching too many
16 things, and I'm also not sure that we need the stars.

17 I think there's also an opportunity to
18 -- to take 09, obverse 9, and make this version of
19 Liberty either more multiracial or more racially
20 indeterminate, or, you know, some -- some figure that
21 sort of all Americans could imagine themselves into
22 this figure, which could make her a -- a Liberty for

1 2026. That wouldn't -- happen in 1976. And 10,
2 again, I think is great but -- but busy.

3 All right, let me keep moving because I
4 know I'm going long.

5 On the reverses, I thought -- again, I
6 -- I like 1 and 1A. I think between the two of them,
7 I have a slight preference for 1. I don't think you
8 need the -- the three dots, you know, I -- I think we
9 can just simplify that for -- for the American public.
10 I will -- my concern here is: I think this would be a
11 very good reverse for a 1976 coin, and I don't
12 actually know that it -- it speaks specifically to
13 -- to our moment. But you know, I do -- I do like
14 them.

15 I think -- I'm going to be a downer on
16 3 and 4. I think this -- you know, I think that works
17 for coin collectors and maybe it works for the
18 platinum proof set, but the American public is -- it's
19 a little too inside baseball for the American public
20 for something of -- of this significance.

21 Number 6 certainly works. I think
22 people will -- will get it, and they will need to be

1 reminded that we don't know whether the Liberty Bell
2 rang on July 4, 1776, although it certainly was in
3 Philadelphia at the time, so we do need to kind of,
4 you know, check in with our subject matter experts on
5 -- on how they feel about that.

6 Reverse 7 I want to draw our attention
7 to. As I said in my discussion about the dime, I
8 think just somewhere having a really big -- numbers,
9 two, five, zero, is what the American public is going
10 to need to understand what has happened to their coins
11 in 2026. I'm not being condescending, I'm just being
12 clear about, you know, sort of the -- the various ways
13 that people engage with our money. This particular
14 design, I think, is a little too busy, but I -- you
15 know, I think centering a 250 on this or another
16 quarter could be a -- a really good contribution to
17 what we're doing.

18 And I have other comments, but I think
19 others have captured them from here. Thank you very
20 much.

21 THE CHAIRMAN: All right. Thank you
22 very much, Chris.

1 Jeanne Stevens-Sollman, if you would,
2 please.

3 MS. STEVENS-SOLLMAN: Thank you,
4 Mr. Chairman.

5 This is Jeanne Stevens-Sollman. I
6 would like to go to obverse 1. Yes. And I agree with
7 my colleagues. I think this is a -- quite a beautiful
8 design. However, looking over the entire portfolio,
9 I'm more inclined to choose obverse 3 because it is
10 more simple. And yes, she looks a little sleepy. If
11 her eyes were a little more open, that would be very
12 interesting.

13 But I think this is a very crisp design
14 and it would work very well with reverse 6, which is
15 the Liberty Bell that we're talking about. And I just
16 think that we could have a complete coin talking about
17 independence, liberty. I'm not going to talk about
18 any of the other designs because I think everyone else
19 has spoken to them very well, and I do agree with my
20 colleagues.

21 So thank you, Mr. Chairman.

22 THE CHAIRMAN: All right. Thank you,

1 Jeanne.

2 Annelisa Purdie, if you would, please.

3 MS. PURDIE: Thank you, Mr. Chairman.

4 This is Annelisa Purdie. I'm also going to keep
5 things brief, as brief as possible.

6 For the obverse designs, I found that 3
7 through 6 generally did seem like variations on the
8 same theme. 4 is reminiscent of Betty Davis in some
9 way, which I'm not mad at, but I'm not sure how -- for
10 this particular coin how it would function. My
11 preference for the obverse were number 1, number 9,
12 and slightly number 10.

13 I agree that 10 is very busy, but I
14 also think that with some modifications, this could
15 possibly work. I think that there's a lot of
16 different elements going on. Perhaps the stars and
17 the sunbursts and the clouds and the asymmetrical rays
18 aren't necessary, but with some possible tweaking and
19 maybe some perspective changes, I think that this
20 could function.

21 I was drawn to number 9, obverse 9,
22 because of the fact that we see someone in action and

1 how it relates to the Declaration of Independence.
2 Again, I agree with Christopher's assertion about
3 possibly making the model more -- ambiguous, so to
4 reflect all of America and some modifications with the
5 dress design, but overall, I like this idea of Liberty
6 in action, how it relates to the Declaration of
7 Independence and being inspired by the Declaration of
8 Independence and how it works. I also do think that
9 the stars, maybe they can be rebalanced around the
10 coin overall, but I don't think that they're
11 necessary, the 13 stars, for the overall look of the
12 coin.

13 For the reverse designs, I did like 1
14 and 1A. I'm not usually a fan of overtly textural
15 designs on coins, but I think that this works well if
16 -- particularly since it's emphasizing the elements of
17 the Declaration of Independence, which are necessary
18 reminders for all of us and for the public.

19 I also did like design number 9 as
20 -- for the reverse as well. I think that the shield
21 works. Perhaps omitting the "Liberty" or making the
22 text a bit smaller, but I think it's very dynamic and

1 very appealing in the sense, and I don't feel that the
2 representation of the eagle is too crushed or
3 compacted within the border.

4 For design number 7, reverse number 7,
5 I think it does have some -- I do like the idea of the
6 contrasting hands working around, but when I first saw
7 this design, it took me a while to realize exactly
8 what I was looking at at first. I wasn't sure whether
9 they were eagle feathers or whether there was a scrap
10 of paper, and then I realized, "Oh, this is a hand
11 writing with a quill pen." So perhaps that
12 juxtaposition could also be worked in another reverse
13 design, but there's something about it that also does
14 have some appeal.

15 And I also did like reverse number 3
16 just for the sense of the symmetry, and I like the
17 three stars in the middle and the way that they harken
18 back to the concepts of life, liberty, and the pursuit
19 of happiness, which is something that can be
20 reinforced and something that you can use as a
21 conversation point with the coin as well.

22 Thank you.

1 THE CHAIRMAN: All right. Thank you
2 very much, Annelisa.

3 Kellen Hoard, if you would, please.

4 MR. HOARD: Thank you. This is Kellen
5 Hoard.

6 It's getting to the point now where
7 every meeting, whenever Chris speaks, there's always a
8 portfolio that he and I have the exact same opinions
9 on but -- and -- but he says it much more beautifully
10 than I ever could.

11 Where I landed on this one was I really
12 was not drawn to any of the obverse designs here for a
13 similar reason in that, I think, having spoken with
14 peers and with the public about the change in 2022
15 where they just turned George Washington's head
16 around, that was already of such a sufficient degree
17 that I had people come to me and be confused and
18 scared and -- and uncertain why we would -- we would
19 dare to do such a thing. So in order to justify
20 removing him from the obverse, I think there needs to
21 be really a clear connection to this theme, and I'm
22 not sure any of them currently get there for me.

1 I -- I mentioned in the dime -- the
2 dime portfolio there were a couple obverse designs
3 which I think would appear much better as a quarter,
4 and I would love to have some of those pulled over in
5 our future meeting to look at for this. I actually
6 think many of them connect better to the Declaration
7 of Independence theme, like dime design 5. Or even
8 pull over some from the platinum proof set. There's
9 some there that I could be more behind.

10 In fact, one of the ones I thought
11 would be kind of interesting, which is from neither of
12 those, is from the Constitution quarter portfolio, the
13 Statue of Liberty obverse over on that side, which
14 we'll see later, so we don't have to pull that up now.
15 That one, I think, ties way better to Declaration of
16 Independence than it does to the Constitution and is
17 an iconic symbol of liberty that I think is accessible
18 to people, and which they -- we could justify as
19 having reason to replace for this anniversary. So
20 those were the ones I was drawn to in different
21 portfolios, which I'd like to bring into here, if
22 possible.

1 For the reverse, which I'm more excited
2 about with this particular portfolio, I like the
3 reverse 3, though I think Chris is right, it might be
4 a little inside baseball, but I thought the -- the
5 tieback to the Fugio cent was -- was great, and it
6 fits artistically, there's thematic clarity, visual
7 continuity.

8 I also think reverse 7 hasn't gotten
9 enough love. It is really aesthetically pleasing
10 visual symmetry. It is a -- a stand-out in
11 celebrating and emphasizing the Semiquincentennial to
12 me. Even though I think it could use maybe some
13 simplification, I think it is really emphasizing the
14 fact that this is 250 years, explicitly.

15 I think it's going to be another piece
16 in sharing with the public, "Hey, here's why we are
17 revamping something that you have been familiar with
18 for 100 years," not just for the sake of reinvention
19 itself, but actually to celebrate how far we've come,
20 and I think making that explicit with the 250 will be
21 key.

22 So the reverses I think there's some

1 exciting options; the obverses, I'd like to pull from
2 some different portfolios to make more explicit what
3 we're doing and to capture the Declaration of
4 Independence, specifically, better. I want to say one
5 last thing here, which is some of the middle designs
6 here, 3, 4, 5, 6, I -- I wasn't a particular fan of
7 those. I didn't read it as tired, I read it as
8 seductive, and that may just be how it appears on the
9 -- the coin designs here.

10 Sorry, not those, for the -- I'm sorry.
11 Yeah, 3, 4, 5, and 6 for the obverse here. So anyway,
12 I read those a little bit differently. It may appear
13 differently on a coin, but again, in terms of
14 justifying the replacement of George Washington, I
15 think that's a -- a difficult thing to -- to sell with
16 the public, so I would be in favor of bringing some
17 other ones in.

18 And that's it for me.

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

21 Art, if you would, please.

22 MR. BERNSTEIN: This is Arthur

1 Bernstein, and I would like to add my enthusiasm to
2 obverse 1. I -- I think it's a beautiful design, and
3 I wanted to call attention to the fact that Liberty is
4 holding the document. I thought that ties the
5 Declaration of Independence to the coin, and I like
6 the way she is -- that -- that bold stride that is
7 exemplified. I thought it was an action coin, and I
8 really like obverse 1.

9 When it comes to designs 3 and 4, I
10 guess I put my -- I -- I may have been the one who
11 raised the discussion about hair when we were talking
12 about the dime. And I put myself in the anti-hairdo
13 category, and -- and I'm not supportive of these
14 designs, which seem to emphasize a woman's hair. I
15 -- I think it just draws attention away from the
16 concept of liberty.

17 Design number -- obverse 7: I
18 appreciated the way the -- the edging with the stars
19 around the edge. I thought it sets off the coin
20 nicely. The -- the dress that Liberty is wearing, the
21 flag dress, I find it a little busy, and I -- if we're
22 talking about modifications, I wonder how this coin

1 might appear if her dress were more simple and didn't
2 have the -- the stars and stripes.

3 Lastly, on the obverses, design 9, I
4 -- I would support this design strongly as well. I
5 found it to be very eloquent. The -- the quill, the
6 holding of the quill, I think Annelisa pointed to this
7 as well, action. It shows -- it relates to the
8 Declaration of Independence. There was a question
9 from the Mint with regard to the clothing design, and
10 I don't find it distracting. I think it's elegant.
11 That would be my comments on the obverses.

12 With regard to the reverses, when we
13 look at 1 and 1A, I think there's an opportunity here
14 when we -- throughout the quarter portfolio, as well
15 as maybe the half dollar, to use historical buildings
16 as a consistent carry-through between the different
17 designs, and we've seen -- we will be seeing other
18 buildings in -- in some of the offerings.

19 Continuing with the reverses, I guess I
20 have a technical question with reverse 6, and I'm
21 going to leave this question to those who are more
22 scientific than I. I like this design, but I wondered

1 about the clapper and gravity. As I looked at the
2 bell, it seems to me that the clapper is defying
3 gravity and is in the wrong direction with the way in
4 which the -- the bell is tilted. And I -- I didn't
5 know if that was a technical concern of any, but I
6 think the design is attractive.

7 With regard to reverse 8, as a graduate
8 of the University of Virginia, I -- I wanted to
9 acknowledge the portrayal of the Founding Fathers. I
10 am a graduate of Mr. Jefferson's University, but I'm
11 not -- I find this design to be very busy, and I'm
12 just not sure it would -- it would work.

13 That concludes my comments,
14 Mr. Chairman. Thank you.

15 THE CHAIRMAN: All right. Art, thank
16 you very much.

17 As for my comments, I'll preface this
18 by saying that I have to admit I wasn't particularly
19 thrilled by this portfolio. In terms of the obverses,
20 I do think that number 1 certainly could work. I do
21 find this to be an attractive design. Number 2 I
22 don't think really will work at all. To me, at first

1 impression, it seemed that Liberty here was a little
2 strung out and that the Phrygian cap here looks a
3 little too much like a watch cap and that she's just
4 been standing on deck for far too long.

5 Number 3, 4, 5, and 6: To me, they all
6 seem to be very reminiscent of a 19th century Parisian
7 poster artist by the name of Alphonse Mucha, who is a
8 Czech artist and did a great deal of work that looks
9 very much like this. And rather than appearing
10 sleepy, to my eye, the Liberties on many of these
11 obverses appear sultry and perhaps a little too sultry
12 for what we are trying to convey in terms of the
13 -- the dignity of Liberty.

14 7 and 8: Again with 8, I'm not, at
15 this point, particularly fond of the Wonder Woman
16 effect. I do think 7 has potential. I do see the
17 strength of this design and think that with a little
18 bit more rearranging of the elements, it has potential
19 and possibility.

20 Number 9: I'm not fond of this at all,
21 in part because of the mixing of the dress and the
22 bonnet, as Chris noted, but also having spent far too

1 much time on Zoom over the last several years and
2 looking up people's noses, I'm just not thrilled by
3 this particular prospective. Number 10 for me is just
4 far too cluttered.

5 In terms of the reverses, as Chris
6 noted, there is a potential here for dialogue with the
7 Bicentennial coinage of 1996. And Independence Hall
8 did appear on the reverse of the half dollar, and
9 there, it was labeled Independence Hall. And my
10 concern with 1 and 1A, although there is strength in
11 the design, I think it's going to be lost on a lot of
12 the public what the structure is without an
13 inscription indicating that this is, in fact,
14 Independence Hall. It's not as iconic, I think, to
15 most of the general public as, say, the capital
16 building is.

17 Two, 2A, 3, and 4: Again, to use
18 Chris's comment, they're -- numismatic inside
19 baseball. Three, of course is an attractive design.
20 Two and 2A are -- the eagle here just is a little too
21 reminiscent of those 19th century eagle chickens that
22 seem to appear on things like the seated Liberty. And

1 just, you know, while the numismatists, I think, will
2 appreciate it, the general public, I think, again,
3 will be a little bit lost at that.

4 6 I do find to be a strong design, and
5 I would say that of the reverse design candidates,
6 this would be my favorite. But again, we have "been
7 there, done that" with the Franklin half dollar. The
8 Liberty Bell was prominent on that, and again, this,
9 perhaps, might be a little too reminiscent of that,
10 although again, I do think that this is a rather
11 strong design.

12 9 and 10, the shields: This is
13 attractive, but of course, we've had the shield on the
14 penny recently, and I'm not sure if we'd necessarily
15 want to revisit the shield on the quarter for this
16 upcoming program. The Ionic column capitals on 12 and
17 12A, I think they're going to be totally lost on the
18 public, and I'm not sure if they'll even recognize,
19 you know, what these are and what the symbolic
20 significance of them would be.

21 And as for the rest, I find them just a
22 little too cluttered, too complicated, or frankly,

1 just too dull.

2 Those are my comments.

3 We are now at 12:40 p.m. I'm sure
4 after this very long morning that we've had in
5 discussion that we are all ready for a little break
6 and some lunch, so we will take a lunch break, and we
7 will reconvene in an hour at 1:45 p.m., when we will
8 discuss the obverse candidate designs for the platinum
9 coin and then any potential sharing of designs between
10 these portfolios.

11 So enjoy your lunch, enjoy your break,
12 and I will see all of you in an hour, roughly.

13 (Off the record.)

14 THE CHAIRMAN: All right. We are back
15 from lunch, and I want to take a quick roll call of
16 the CCAC members to ensure we still have a quorum, so
17 please say "aye" when I call your name.

18 Mike Moran.

19 MR. MORAN: Present.

20 THE CHAIRMAN: Thank you.

21 Donald Scarinci.

22 MR. SCARINCI: Aye.

1 THE CHAIRMAN: Thank you.
2 John Saunders.
3 MR. SAUNDERS: Present.
4 THE CHAIRMAN: Thank you.
5 Dr. Harcourt Fuller.
6 DR. FULLER: Present.
7 THE CHAIRMAN: Thank you.
8 Sam Gelberd.
9 MR. GELBERD: Present.
10 THE CHAIRMAN: Thank you.
11 Dr. Christopher Capozzola.
12 DR. CAPOZZOLA: Aye, aye, Captain.
13 THE CHAIRMAN: Thank you.
14 Jeanne Stevens-Sollman.
15 MS. STEVENS-SOLLMAN: Present.
16 THE CHAIRMAN: Thank you.
17 Annelisa Purdie.
18 MS. PURDIE: Present.
19 THE CHAIRMAN: Thank you.
20 Kellen Hoard.
21 MR. HOARD: Present.
22 THE CHAIRMAN: Thank you.

1 MR. BERNSTEIN: Present and aye.

2 THE CHAIRMAN: Thank you.

3 And I am here as well, Dr. Peter van
4 Alfen. Thank you.

5 So we have a quorum, and we will now
6 continue with the discussion of the 2026
7 Semiquincentennial quarter and the 2026 platinum
8 American Eagle proof coin, both commemorating the
9 Declaration of Independence.

10 So before our lunch break, we were
11 considering the designs for the 2026
12 Semiquincentennial quarter designs, and now let us
13 consider the designs for the 2026 platinum American
14 Eagle proof coin in light of our previous discussion
15 on the quarter designs.

16 So as you are discussing the platinum
17 designs, if there are any of the quarter designs that
18 you feel might be appropriate for the platinum coin,
19 this would be a good time to indicate that as well as
20 you're making your comments on the design portfolio
21 for the platinum coin. And again, if at all possible,
22 please try to keep your comments to five minutes or

1 less.

2 And we will start with Arthur
3 Bernstein, if you would, please.

4 MR. BERNSTEIN: This is Arthur
5 Bernstein, and with regard to the platinum coins,
6 design 1 and 1A, I -- it took me a while to figure out
7 what that meandering quill was doing, and I -- I just
8 -- I didn't find it compelling. The quill twisted
9 around almost in the shape of a tornado.

10 I did like designs 3 and 3A, although I
11 found the calligraphy to be a little overly
12 decorative, maybe a little overly ornate, and hard to
13 read. I thought the story about Thomas Jefferson and
14 wanting us to be citizens, not subjects, was
15 important, but I found that the calligraphy was
16 distracting.

17 Design 4 I found very intriguing. It's
18 quite unusual. It's extremely modern, but it caught
19 my eye, and I was particularly entranced by the -- the
20 rubble at the bottom of the carving, the -- the pieces
21 of loose rock that came out when Liberty was carving
22 the word "Liberty" into the stone, and I found that

1 design to be appealing.

2 That concludes my comments,
3 Mr. Chairman.

4 THE CHAIRMAN: All right. Thank you
5 very much, Art.

6 Kellen Hoard, if you would, please.

7 MR. HOARD: Sure. Thank you.

8 So a couple of the designs stood out to
9 me here. Design 2 I -- I thought was really kind of
10 interesting. I would almost prefer one without the
11 stars. I feel they end up cluttering the space more
12 than they need to, and actually having the stars
13 removed I think would be kind of an interesting space
14 with -- you know, negative space over in this upper
15 right quadrant.

16 But it's still kind of, I just thought,
17 a really compelling, interesting design which
18 well-captures this Declaration of Independence theme
19 almost better than any of the other ones while still
20 being engaging.

21 I could also get behind 5A. I just
22 thought that was another one that was really kind of

1 compelling. It was different than some of the other
2 ones we've seen with regard to Declaration of
3 Independence previously in the platinum series, and I
4 also just really enjoyed it, though I did think it was
5 a little bit busy.

6 And if you really pushed me and you
7 said, "Kellen, down in your heart of hearts, what do
8 you actually -- you know, where could we get you to
9 go?" you could get me to 3A as well, which is one that
10 I initially kind of shied away from. But I think the
11 platinum series is a really great opportunity to
12 actually push for with this artistic vision a little
13 bit and do things we haven't done before.

14 Especially because the Declaration of
15 Independence has been featured in different forms and
16 formats on the platinum series before, this is an
17 opportunity to do something entirely new and actually
18 set this series apart from the older one, and so I
19 feel this would do it quite well, even though it is
20 definitely a little out there for my taste. But if
21 -- if the committee liked it, I could -- I could find
22 myself coming around to it.

1 And that's all I have to say.

2 Thanks, Mr. Chairman.

3 THE CHAIRMAN: All right. Kellen,
4 thank you very much.

5 Annelisa Purdie, if you would, please.

6 MS. PURDIE: Thank you, Mr. Chairman.

7 This is Annelisa Purdie. Of all the
8 collections of portfolios, I have to say that these
9 for the platinum proof coin were some of my least
10 favorite. I was expecting some slightly more dynamic
11 designs for the Declaration -- virtual connectivity
12 interruption -- some of these could be worked on
13 possibly, but there were none that really stood out to
14 me that made me say, "Yes, yes." But there were a few
15 that have some potential.

16 I also do like the design of 3A. I
17 think that this is one of the few examples where the
18 "From Subjects to Citizens" line actually does work,
19 possibly changing the font from this very -- although
20 it's very dynamic, I like the shadows -- this sort of
21 gothic style to something that may fit a little easier
22 on the coin.

1 But I like the way that the quill is
2 connected with the message and the way that it's
3 connected with the paper. It doesn't feel very
4 crowded. So I could definitely see this one going on
5 and see it as a standout as well.

6 And 5A was another one that I see the
7 potential with. The only caveat I have with this one
8 is, again, the position of the stars. I understand
9 the purpose for their inclusion, but the way that they
10 fit around the hand does come off as a bit too
11 cluttered. Also, the "2026" isn't quite as visible as
12 it could be, perhaps repositioning it somewhere so
13 that it's prominent or changing the composition. But
14 the details on this one are beautiful, and I think
15 that it really emphasizes the physical writing of this
16 document and how important it is to our country.

17 And that's all I have. Thank you.

18 THE CHAIRMAN: All right. Thank you
19 very much, Annelisa.

20 Jeanne Stevens-Sollman, if you would,
21 please.

22 MS. STEVENS-SOLLMAN: Thank you,

1 Mr. Chairman.

2 This is Jeanne Stevens-Sollman. I am
3 going -- virtual connectivity interruption -- to go
4 back to -- 1, design 1, obverse. Thank you.

5 MS. WARREN: Jeanne, you might want to
6 turn off your camera. It's breaking up just a little
7 bit.

8 MS. STEVENS-SOLLMAN: Okay. Is that
9 -- is that better I hope?

10 MS. WARREN: Yes.

11 THE CHAIRMAN: Yes. Thank you.

12
13 MS. STEVENS-SOLLMAN: All right. I
14 -- thank you.

15 I liked the concept of 1 and 1A, and I
16 think that, although it's a little complicated
17 -- virtual connectivity interruption -- with my
18 colleague that it looks like a tornado kind of thing,
19 but it seems to me this could maybe work if it were a
20 little -- you know, if we didn't have these lines
21 going out from the -- the point of the inkwell. You
22 know, if -- if those lines were omitted, maybe this

1 would maybe work, but I -- I liked the very fact that
2 it had "Declaration of Independence" on 1A. I think
3 -- I think this could possibly be a candidate.

4 I also liked -- and I agree with
5 Annelisa with candidate 3, is it? Yes, 3. 3 and 3A I
6 think are very good. However, we have -- the font on
7 "citizens" could be maybe toned down a bit and would
8 choose a different style.

9 And lastly, I think that the
10 possibility would be for 5, yes, 5, which is a
11 thoughtful piece that does speak directly to the
12 declaration. And I -- I think this is simple. It
13 could be a -- maybe a little bit more simple, but "all
14 men are created equal" I think was -- it's nice to
15 have on --

16 So those are my choices. Mr. Chairman.
17 Thank you very much.

18 THE CHAIRMAN: All right. Jeanne,
19 thank you very much.

20 Dr. Chris Capozzola, if you would,
21 please.

22 DR. CAPOZZOLA: Sure thing. This is

1 Chris Capozzola. Good afternoon.

2 For me, what you get to do with a
3 platinum proof that you don't with a circulating
4 quarter is you can have a great deal more detail and
5 you might also be able to sort of work with the
6 history of coinage at a -- at a greater level. So
7 that's sort of shaped me here.

8 I think -- I'll speak to 2. I think
9 number 2 is the -- is the safe bet. You know, it's
10 sort of -- it works. It's a little bit innovative,
11 but it would be, you know, quite familiar. I agree
12 with Kellen that we could eliminate the stars. I also
13 think that the ocean motif mentioned in the
14 description will probably not resonate with people
15 unless they're really looking very carefully or know
16 what to look for. But it's certainly, you know, a
17 very solid option.

18 I think the breakout option is -- is
19 3A. That -- again, this, you know, sort of looks like
20 it was -- it is -- you know, looks like a 2026 coin.
21 I think it depicts the document itself, and -- which
22 is why it's better than 3. I share the -- the concern

1 about the font on "citizens," and I think it could
2 easily be the font used in -- in the Declaration of
3 Independence, you know, sort of what's called the
4 "engrossed copy," and which is the one that everybody
5 -- the font that people know when they think about the
6 Declaration of Independence. So I thought those were
7 very strong.

8 I think, you know, again, 5 is a very
9 safe choice or -- and I -- I think I do like the idea
10 of "All men are created equal." It's a phrase that
11 -- that really resonates. But I think I would pick 2
12 and 3A over 5A if I had a choice.

13 Thank you very much.

14 THE CHAIRMAN: All right. Thank you
15 very much, Chris.

16 Sam Gelberd, if you would, please.

17 MR. GELBERD: Thank you, Mr. Chairman.

18 This is Sam Gelberd. I would prefer to
19 see some better designs for the platinum proof, to be
20 honest. But with that being said, I do like the
21 layout of 1 and 1A. 1A is -- just think the overall
22 layout is just very well balanced. And it may look

1 like a tornado to some, but it was a very turbulent
2 time, so with that being said, I do like 1A --

3 Design 2: It's also pretty nice. It's
4 a lot of design elements, but I don't think it's
5 terribly or overtly busy for a platinum proof. I
6 think it would translate pretty well for this
7 particular program. Designs 3 and 3A: They might
8 work with some redesigns. Again, I do agree with some
9 of my other colleagues. The font does read a little
10 bit difficult, but it is interesting the way it -- it
11 flows, especially the quill going right into the word
12 "Citizen," so I could live with that if the rest of
13 the committee did decide that way.

14 With number 4, it's a very interesting
15 modern take, and I'm not entirely opposed to it, I
16 just don't know if it is the best selection for this
17 particular program. My favorite thing is the font in
18 -- of the word "Liberty," and yes, with the little
19 chunks of rubble down at the bottom, excellent
20 symbolism as we're carving out in our nation's
21 freedom.

22 Design 5 and 5A: They're okay. I

1 could live with them. Just anatomically, it reads a
2 little weird to me. Just -- I couldn't get past the
3 thumb. I'm not sure why. I tried, I'm just not the
4 biggest fan of it. 6 is okay. It's interesting, the
5 -- the building stages of our democracy. I get the
6 symbolism there, not a problem, but I think it misses
7 the mark a bit, along with design 7. Also, just not
8 exactly what I think -- for us for a platinum coin.

9 And that's all I have to say about
10 that.

11 THE CHAIRMAN: Great. Thank you, Sam.
12 Dr. Harcourt Fuller, if you would,
13 please.

14 DR. FULLER: Thank you, Mr. Chairman.
15 Can we go to 1, please?

16 I actually like 1 and 1A. The way how
17 I read it is that, you know, the -- the sun is -- is
18 breaking through or shining through the dark clouds,
19 right, the dark clouds of -- of, you know,
20 colonialism, you know, of -- of the British monarchy,
21 and this new nation is shining through; right? And so
22 you have a little bit of darkness, but you -- but you

1 have an emerging or an emergent light.

2 And I -- I see the feather of the pen
3 sort of encapsulating that -- that brighter future
4 that is to come. And that's kind of how I read it. I
5 -- I -- some of the other elements, like the lines at
6 the -- sort of at the bottom of -- of the -- pen, I'm
7 not a big fan of that, but I -- but I -- I get the
8 symbolism, and I think that this coin has a lot of
9 potential.

10 Let's go to 5, please.

11 I think this is a safe coin. I -- I do
12 like the fact that it focuses on both the pen and the
13 hand that's wielding the pen. It's not very busy. I
14 -- I know there was a comment about the stars. They
15 don't really bother me that much, but I -- I think it
16 -- this just centers your eyes on the drafting of
17 -- of this -- this document.

18 I do have to say, though, and I know
19 that this is a historical phrase, "All men are created
20 equal," I think that if we're talking about our
21 current generation, our current time, 2026 and beyond,
22 you know, this is the part of history where -- one of

1 the great things about -- about history, right, and
2 about our societies that we question some of the ideas
3 and the ideology from this -- this time of
4 independence and beyond; right?

5 What does it mean in 2026 when we say
6 "All men are created equal," emphasis on "men," at a
7 time when we've gone through, you know, over a century
8 of -- you know, of suffrage and when, of course, we're
9 having conversations about all different kinds of
10 equality: Gender equality, et cetera. And so I'm
11 just kind of throwing it out there as far as what
12 -- how relevant is that when we've kind of moved on
13 from centering our Liberty on -- on males?

14 Let's see 7, please.

15 When I look at this, I think it's too
16 busy. In fact, one possible reading of it with the
17 crown is that it is actually promoting the monarchy;
18 you know, but just because it's there; right? Because
19 it requires you to sort of analyze and dissect, you
20 know, even though it seems like it's -- it's moving
21 away from the British monarchy, but it just -- the
22 -- the crown there, to me, is -- it's almost like it

1 -- it's promoting it. I know that's not the intent or
2 the intention of the artist, but -- but that's kind of
3 -- I think that's one possible interpretation of it,
4 which is not what we're trying to go for.

5 Those are my comments. Thank you.

6 THE CHAIRMAN: All right. Thank you,
7 Dr. Fuller.

8 John Saunders, if you would, please.

9 MR. SAUNDERS: Thank you, Peter.

10 John Saunders here. On looking at the
11 designs, my favorite was 4 with a couple "buts" on it.
12 I don't like the face of Liberty at all, the way it
13 -- it kind of comes down in their eyes, and I mean, to
14 my mind, you'd have to redesign the face of it. I
15 also don't like the font of "2026," particularly the
16 six. It looks like -- more like a -- a weird G to me.
17 But with -- with those two exceptions, that was
18 -- that was my favorite. 1, 1A I think would make a
19 beautiful full-color poster. I don't see it as a
20 coin. 2 would be okay. Again, I prefer it without
21 the stars.

22 As a general comment to the Mint, which

1 was looking for feedback, I think maybe a lot of
2 designs try to get too much stuff in. Maybe a little
3 bit less stuff is -- is good.

4 I think 3A would be fine with the same
5 comment that we've heard before about the font. I
6 don't particularly like a cursive on a coin. I'd
7 -- I'd go to some sort of box letters for the whole
8 thing. I think 5 or 5A would be perfectly acceptable
9 as well. Again, I would prefer without the stars,
10 but, you know, they're not horrible.

11 I thought 6 was kind of boring, quite
12 honestly. And 7, well, I guess I get the symbolism.
13 I didn't like it at all. What I really like best --

14 And I don't know whether, Peter, we're
15 supposed to be talking about it now or you want to
16 talk about it afterwards.

17 I would like to go back to some of the
18 quarter obverse designs better than any of these. I
19 like 3 of the quarter design for the platinum coin. I
20 think the -- the swirling hair would really show up on
21 a bigger coin that you have here. I also think
22 quarter design 7 would be good. I don't like what

1 -- I'm not quite sure what it is. It's a -- it's a
2 drapery or something coming off of behind her head
3 that goes between "In God We Trust" and the lady's
4 standing Liberty figure. I'd get rid of the drapery,
5 but I think that's nice.

6 And again, I supported design 1
7 wholeheartedly for the quarter, but if for -- and I
8 think it had general support, which to the extent if
9 for some reason we don't use -- use it on the quarter,
10 I think it's such a dynamic design that we can use it
11 on the platinum instead.

12 So those are my -- my main comments,
13 but I -- I would like to see 4 redesigned with a
14 different face on Liberty and a different font on
15 "2026."

16 THE CHAIRMAN: All right. John, thank
17 you very much.

18 Donald Scarinci, if you would, please.

19 MR. SCARINCI: This is actually my
20 favorite series of United States coins. You know, I
21 think -- so starting with the hands, 5 and 5A, you
22 know, I think -- I think I prefer 5 to 5A because it's

1 less busy, and even in 5, I would eliminate the stars.
2 I mean, there seems to be an obsession with, you know,
3 hair, things on people's heads, and stars, right, in
4 this whole portfolio.

5 So you know, maybe I'm just missing
6 -- I'm just not understanding it, right, which is
7 probably the case. So this is very different art and
8 -- than what we're used to seeing. You know, I -- you
9 know, I agree with -- I think it was Harcourt who
10 said, you know, we're -- this -- this is actually a
11 "one of." It's -- it's in between series, I think, so
12 -- so this is a good opportunity to do something a
13 little different and special.

14 3, as between 3 and 3A, my preference,
15 again is 3A. You know, I think -- I think I prefer
16 the -- you know, the -- the parchment with the quill
17 as opposed to the bell and the quill, which are two
18 unrelated items. The -- the -- and I'm not sure about
19 -- you know, I think -- I -- I -- you know, I think
20 we're -- I think it makes a very interesting
21 statement, I'm just not sure if the statement is
22 "subject to citizens" or some other way of saying

1 that. So, but again, I don't -- I don't want to, you
2 know, design the coin.

3 As between 1 and 1A, again, I prefer 1A
4 because it's cleaner. It's -- you know, it's -- it's
5 cleaner. And you know, we did kind of -- you know, we
6 didn't just write and think our way, you know, into
7 -- into independence. You know, we -- we -- you know,
8 we kind of fought our way through it. But you know,
9 -- and -- and as the Declaration was being written,
10 people were dying, and people were fighting, and the
11 colonies were communicating.

12 So you know, again, I can't say I'm
13 -- I'm wild about any of these designs, and I -- but I
14 -- you know, but -- but that could be more for my
15 -- because of my lack of understanding and the fact
16 that it's so very different, you know, than anything
17 in the platinum coin series so far. And I think we've
18 done some very novel things with that series, very
19 symbolic things, you know.

20 This -- so -- so this is certainly a
21 place to try out art, certainly, you know, certainly,
22 for those of you who have said that you're concerned

1 about the circulating coins going to the public, you
2 know, and moving change, you know, that rapidly, you
3 know, this is -- this is a series, you know, that
4 doesn't circulate, it's collected, and -- and you
5 know, so these types of series of coins are where we
6 should be experimenting and exploring and thinking
7 outside of the box and doing different and unique
8 things. So this portfolio does achieve that for sure.

9 THE CHAIRMAN: All right. Donald,
10 thank you very much.

11 Mike Moran, if you would, please.
12 You're muted.

13 MR. MORAN: Still? No, I should be
14 good now.

15 THE CHAIRMAN: There you go.

16 MR. MORAN: Okay. This is Mike Moran.
17 After listening to everybody, I've -- I've got a lot
18 to choose from here. I've got the tornado coin, I've
19 got the second one, which is starry nights, and then
20 the third one, I have to admit, I've got my own name
21 for it, because when I looked at it the first time, I
22 thought, "Good Lord, that looks like a token you'd get

1 tossed off of a float in the Mardi Gras parade." And
2 it's the bell and the -- the plume and the way the
3 quill is stylized there that really does that for me.

4 5 is a safe one, and I really suspect
5 that what we'll end up doing is going back to the
6 quarter designs and picking a -- a runner-up there for
7 -- for this one, because this is -- there's just
8 -- there's nothing more than just safe designs here
9 for me.

10 That's it.

11 THE CHAIRMAN: All right. Mike, thank
12 you very much.

13 As for my own comments, I have to say I
14 agree with Annelisa that this is probably my least
15 favorite portfolio that we've looked at to date, just
16 too many quills and too much parchment for my taste.
17 And I mean, I understand the necessity of it, I
18 understand the reference, but nothing here really just
19 struck a chord with me.

20 And there is a certain beauty and
21 elegance I certainly understand to 1 and 1A, but
22 again, as many of my colleagues have noted, there are

1 quirks in this design that are a little difficult for
2 me to get over. 3 or 3A for me could possibly work,
3 again with some modification of the gothic -- or the
4 font there. And the rest of them, frankly, just
5 really didn't -- just didn't resonate with me at all.

6 We do have now roughly half an hour
7 before the time for our break, and what I would like
8 to do is now have a discussion about this series, the
9 platinum coin series, in light of the quarter series
10 as well, and to discuss possibility of bringing
11 designs from one portfolio to another.

12 And also, I would like to remind
13 everybody, as April mentioned at the beginning of the
14 discussion, that for the platinum coin, this is the
15 first coin in a series of three that will be looking
16 at the founding documents. So as you make your
17 comments, in this case, do keep in mind the fact that
18 this is the first coin of three in a series, and be
19 thinking about how, potentially, each of those three
20 coins in the series looking at documents, again a lot
21 of parchment and quills, you know, might all be
22 related to one another.

1 So I'm happy to just open up the
2 discussion here, if anybody wants to raise their hands
3 and just make comments, then, about this.

4 Donald, I see your hand is raised.

5 MR. SCARINCI: Yeah, I think, you know,
6 Peter, you hit on something that, you know, I think
7 -- you know -- you know, we have in the past
8 considered the entire series as a whole to see what
9 it's going to look like. And you know -- and in fact,
10 you know, the -- the -- when we did that last, you
11 know it -- it resulted in -- you know, in -- you know,
12 in -- in a really nice miniseries.

13 These are -- these platinum coins, you
14 know, as -- as we all know, right are collected this
15 way. They're collected not necessarily as an entire
16 series from the beginning, but they're also collected
17 as miniseries; right? And -- and they can be
18 collected as miniseries, making them more affordable
19 as a collection and still very interesting.

20 So I wonder if it's possible for us to
21 really see this portfolio, you know, see the -- see
22 all three coins in the series and get an artist vision

1 -- get -- get an artist's vision for what the series
2 of three coins would look like, and I -- I don't know
3 if that's possible within the timeframe, you know, but
4 I would love to hear from -- I guess from April.

5 THE CHAIRMAN: Yeah, and there she is.

6 MS. STAFFORD: Thank you.

7 THE CHAIRMAN: April, if you wouldn't
8 mind answering that question.

9 MS. STAFFORD: Thank you. Absolutely.
10 That -- that is -- and I apologize if I didn't make
11 that very clear in some of the -- the leadup to the
12 background of this program. But yes, our plan is to
13 hopefully have a subset of designs identified by the
14 committee today that you feel are strong or with
15 changes might be strong options, have potential to be
16 strong options, for the platinum proof year one. And
17 then we would work with those artists to also develop
18 options for year two and year three, so you would see
19 how they would work together.

20 And so, even if we have -- you see a
21 certain something in a particular design, but -- you
22 know, we can absolutely go back and revise it, but

1 then we would work with that artist, engage with that
2 artist or a couple of the other artists that you
3 identified, to build out the series, and therefore
4 we'd be bringing back a smaller portfolio, maybe three
5 or four artists, but you would see their concept
6 across the three coin designs of how they would
7 differentiate, you know, from year one, Declaration of
8 Independence, to year two, Constitution, to year
9 three, Bill of Rights, so you could see what -- what
10 that might look like, if that -- if that makes sense.

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

13 Any other comments?

14 John Saunders, your hand is raised.

15 MR. SAUNDERS: Yes, I wanted to comment
16 on number 5, something Annelisa said. I -- I think
17 the date needs to be bolder here, if it's in the same
18 place or maybe it's repositioned or something like
19 that, but it -- it almost fades out and it's a really
20 important feature.

21 The other thing I think we might want
22 to think about, and this is for the -- excuse me, for

1 the Declaration of Independence, which happened in
2 1776. I mean, the Constitution and the Bill of Rights
3 was later. So this one, it's actually the 250th
4 anniversary, not just of the -- American independence,
5 but of the Declaration of Independence, so this one,
6 we might want to put 1776, hyphen, 1926, like we did
7 on the circulating coins.

8 And I kind of said my thoughts. I'd
9 sure love to see some of the quarter designs here even
10 more than the designs for the platinum, I think.
11 Again, I think quarter design 1 is so lovely we have
12 to use it somewhere, hopefully at the quarter, but if
13 not, here, and --

14 THE CHAIRMAN: John, sorry to interrupt
15 you. You mean obverse design 1 in the quarter series?

16 MR. SAUNDERS: Yes -- yes.

17 THE CHAIRMAN: Okay. Yeah.

18 MR. SAUNDERS: For the -- for the
19 quarter. And 3 and 7, I think, would be good.
20 Possibly even something with 8. I mean, if we -- as
21 Don said, if we're going to be experimental, the
22 platinum is the coin to be experimental on rather than

1 the quarter.

2 And so I -- I would like for us to
3 seriously consider some of the quarter designs, which
4 I think were more innovative than the designs we have
5 for the platinum. But if we do with the platinum, I
6 think, you know, 5 with the date a little bit more
7 prominent and maybe the stars gone would certainly be
8 acceptable.

9 THE CHAIRMAN: Okay. Thank you, John.
10 And just to be clear, you were suggesting that from
11 the quarter portfolio that obverse 1, 5, was it, and 8
12 might be considered for the platinum series; is that
13 correct?

14 MR. SAUNDERS: Right, if we don't use 1
15 on -- on the quarter. Hopefully, we do use it on the
16 quarter. And it would be 1, 3, 7, and then, on second
17 thought, I thought, "Possibly even 8."

18 THE CHAIRMAN: Okay. All right. Thank
19 you.

20 April, your hand is raised.

21 MS. STAFFORD: I just wanted to clarify
22 with you, Mr. Saunders, those were all from the

1 quarter obverses?

2 MR. SAUNDERS: Yes.

3 MS. STAFFORD: Did you -- were there
4 any reverses in the quarter portfolio that you
5 -- might be appropriate for the platinum? I just
6 wanted to confirm.

7 MR. SAUNDERS: Yeah. I didn't get as
8 excited about the reverses as I did the obverses,
9 quite honestly. You know, reverse 8, which is -- we
10 kind of kicked out for being too busy, could work on a
11 larger coin, but I -- I like the obverse designs
12 better.

13 MS. STAFFORD: Thank you.

14 THE CHAIRMAN: All right. Thank you.

15 Chris Capozzola, your hand is raised.

16 DR. CAPOZZOLA: Hi. This is Chris. I
17 think this is for -- for April and others, that I
18 think -- having spoken against reverse 3 on the
19 quarters for the circulating quarter as quote,
20 unquote, inside baseball, I do think, you know, 3 or
21 4, but particularly 3, could be compelling for the
22 platinum proof coin.

1 MS. STAFFORD: Thank you.

2 THE CHAIRMAN: All right. Thank you.

3 Thank you very much.

4 Anyone else?

5 Sam Gelberd, your hand is raised.

6 MR. GELBERD: Yes, Peter. Yeah, I just
7 wanted to add, since we're talking about the
8 Declaration quarter designs as potential platinum
9 designs, I still just want to reiterate that obverse
10 10, I think -- very powerful, very dynamic. I think
11 that might translate well to a platinum proof. That's
12 all.

13 THE CHAIRMAN: All right. Thank you.

14 Any other comments?

15 All right. I don't see or hear any
16 other comments.

17 I would like to ask April, since we do
18 have a few moments, if she would like clarification on
19 any of the comments that were made previously about
20 either the quarter portfolio or the platinum
21 portfolio.

22 MS. STAFFORD: Just in -- I believe

1 that there are a few designs in the current platinum
2 portfolio, or two or three at least, that I'm hearing
3 the committee would be open to seeing what the artists
4 would do for years two and three; is that -- is that
5 accurate? I know that there was some, you know,
6 conversation around 3 and 3A, design 5. I don't know
7 if 1 and 1A would be in that -- in that category. But
8 certainly, I -- we can also consult the score sheets
9 to get a feel for that as well.

10 THE CHAIRMAN: Yeah. That was my
11 understanding as well, that 3 and 3A and 5 and 5A
12 received a fair amount of comments and enthusiasm, 1
13 and 1A a little bit less so, and then the remaining
14 designs in the portfolio -- and 2, also, I believe
15 also had some commentary.

16 Kellen, your hand was raised.

17 MR. HOARD: Sorry, I was also going to
18 raise -- raise 2 there, Peter. I -- I had heard a
19 couple different comments about that one, and I -- I
20 liked it as well. I'd be anxious to see what the
21 artist had in mind for the other parts of the series.

22 THE CHAIRMAN: All right. Thank you.

1 Annelisa, your hand is raised.

2 MS. PURDIE: Thank you, Mr. Chairman.

3 This is Annelisa Purdie. I would be willing to see
4 more from number 4, the design of Ms. Liberty with her
5 chisel. There's something -- I don't -- it wasn't one
6 of my favorites, but I don't dislike it. Seeing the
7 other ones in the series and what the artist is going
8 for with the progression, I would be interested in
9 hearing more from.

10 THE CHAIRMAN: All right. Thanks very
11 much.

12 All right. Are there any other
13 questions or comments about either one of these two
14 portfolios at this time?

15 All right. Well, at this point, then,
16 what I would suggest is that we score the portfolios,
17 both the obverse and reverse candidate designs for the
18 2026 Semiquincentennial quarter, commemorating the
19 Declaration of Independence, and the portfolio for the
20 candidate designs of the 2026 platinum American Eagle
21 proof coin, which also is celebrating the Declaration
22 of Independence. And if you could, then, please

1 email, if you are able to do so, the score sheets to
2 Greg Weinman, CCAC counsel, he will tally those scores
3 and present them to us tomorrow morning.

4 Arthur, I think I saw your hand raised
5 briefly for a moment. Did you have a question?

6 MR. BERNSTEIN: Yes, I -- yes, this is
7 Arthur Bernstein. It was a technical question
8 relating to what you just mentioned.

9 Greg, do you want these as separate
10 emails? Does it matter? What -- what is the way in
11 which we should transmit these?

12 MR. WEINMAN: No, a single email is
13 fine. I just -- because I -- I will -- I'll break out
14 the forms. I just need to have a -- I have a printer
15 next to me, and I'm going to need to -- it helps me
16 create a printer record.

17 And Peter are we -- are -- I know we're
18 reporting all the -- all the Semiquincentennial scores
19 tomorrow. Does that include the platinum as well,
20 then?

21 THE CHAIRMAN: Yeah, we'll present
22 those as well.

1 MR. WEINMAN: Okay. We'll deal with
2 -- we'll deal with all that tomorrow. Got it. Okay.
3 So yes.

4 THE CHAIRMAN: Yeah. Yeah, we will.

5 MR. WEINMAN: Wonderful.

6 Yeah, so just send me -- send me
7 emails.

8 THE CHAIRMAN: Okay. And at the
9 moment, we are at 2:26 p.m. We're a bit ahead of
10 schedule. I would suggest that we take a break until
11 2:40 p.m., and we will reconvene and continue on with
12 our order of business. So I will see you in roughly
13 14 minutes. All right. Thank you.

14 (Off the record.)

15 THE CHAIRMAN: All right. So we are
16 back from our break, and we now move on to the last
17 order of business for today. We will be considering
18 the second of five quarters for 2026. April Stafford
19 will present the candidate designs for the obverse and
20 reverse of the 2026 Semiquincentennial quarter
21 commemorating the Constitution.

22 April, all yours.

1 MS. STAFFORD: Thank you.

2 The Constitution of the United States
3 is the charter drafted and approved by the
4 Constitutional Convention in 1787 to replace the
5 Articles of Confederation. The Constitution was
6 ratified by the states in 1788 and took effect in
7 March 1789, after the first federal election selected
8 the representatives to serve in the U.S. House of
9 Representatives, the Senators to serve in the U.S.
10 Senate, and George Washington as the first president
11 selected by the Electoral College.

12 The U.S. Constitution is the world's
13 oldest written national government charter still in
14 operation. The Constitution's preamble declares that
15 the American people are the source of sovereignty for
16 the nation, distinguishing it from the 18th century
17 nations that base sovereignty on the divine right of
18 kings.

19 "We, the people," the founders
20 declared, "established this Constitution to form a
21 more perfect union." To protect liberty and
22 fundamental rights, the Constitution also separated

1 government powers among the executive, judicial, and
2 legislative branch -- branches to provide checks and
3 balances to prevent one branch from assuming unlimited
4 authority.

5 The articles of the Constitution also
6 described a federal system where -- which -- where
7 defined powers are ascribed to the federal government,
8 but other powers remain with the states, or the
9 people, providing another level of separation and
10 balance in the distribution of governmental authority
11 and power over the nation.

12 Obverse designs for this quarter
13 feature Liberty. The reverse will commemorate the
14 U.S. Constitution and its ratification as a critical
15 inflection point in our nation's history, a point at
16 which the founders made practical the values and
17 aspirations expressed in the Declaration of
18 Independence.

19 This framework, the United States
20 Constitution, that depends on the consent of the
21 governed, has three distinct branches of government
22 with the revolutionary idea of checks and balances and

1 power and authority distributed broadly, and it marked
2 a momentous shift for Americans and the world. The
3 Constitution established a mechanism through which
4 Americans could revisit, reassert, and reaffirm our
5 principles of liberty and freedom that our country was
6 founded upon.

7 So obverses, we'll start with obverse
8 1, 2, 3, 4, 5, 6, 7, 8, and 9. For reverses we have
9 reverse 1, 1A, 2, 3, 4, 4A, 5, 5A, 6, 7, 8, 8A, 9, 10,
10 and 11. And that concludes the candidate designs.

11 THE CHAIRMAN: Thank you very much,
12 April.

13 Are there any technical or legal
14 questions from the committee about this program or the
15 designs for the 2026 Semiquincentennial quarter
16 commemorating the Constitution before we begin our
17 general discussion?

18 All right. I don't hear or see any, so
19 let's begin our consideration. And again, as always,
20 I'd like to remind the members to please keep your
21 comments to five minutes or less and identify yourself
22 prior to speaking.

1 And let us begin with Annelisa Purdie,
2 if you would, please.

3 MS. PURDIE: Thank you, Mr. Chairman.

4 This is Annelisa Purdie. I'd like to
5 start with the reverse designs. These are the ones
6 that I looked at first. My preference for the reverse
7 is actually design number 6. This one, in general, I
8 really just like the concept of "We the People" in
9 thinking about the past but also the present and the
10 future, and I think that this theme overall represents
11 this idea of the nation, of the people, by the people,
12 for the people, and the fact that we all have a stake
13 in our country as set out in the Constitution.

14 The only concern that I have with this
15 design is the shadow work in the way that the hands
16 are meeting the "We the People" element, but I was
17 really drawn to this idea. It looks like stone, and I
18 like that sort of idea of people holding this up
19 outside of stone.

20 I also like design number 5A for the
21 reverse. Again, I'm starting to think ideas about
22 this one, the "in order to form a more perfect" on the

1 back of the quarter, specifically, versus some other
2 coins, even though there's still some -- still some
3 concerns about the overuse of text, I think I'm still
4 -- design. I really like this one.

5 For the obverse designs, again, nothing
6 really that stood out to me where I said, "This is
7 something that I really want to put there," but I do
8 think that they all have some level of merit. The one
9 that I like the most is obverse design 2, mainly
10 because of the construction showing the actual laying
11 of the foundation in terms of bricks versus chiseling.
12 I feel like we've been seeing a lot of chiseling
13 activity with different coin designs lately. I like
14 the idea of tying it with stone masonry and actually
15 working to build up this republic.

16 For designs 7, 8, and 9, in particular,
17 I think that these all -- I would like to see these
18 revisited in some way. There are certain elements
19 about each of these three that could be worked on, but
20 as they are now, with number 9, in particular, the
21 spacing of the letters is just throwing me off a bit.

22 Also, with number 7, I like the

1 concept. I am not crazy about the idea of putting the
2 1776 to 2026 in her hair itself. You know, I
3 appreciate -- I'm really excited to see a different
4 representation -- on the design with this coin, but
5 not the way that the year is -- the position, you
6 know, I think takes away from the dynamism of the
7 design itself.

8 Same thing with number 8. I can see
9 the potential in this. Not sure about the Liberty in
10 the diadem so much, perhaps if it could be placed on
11 another part of the coin. But overall, I like the
12 positioning of the bust and the expression here as
13 well.

14 And those are my comments. Thank you.

15 THE CHAIRMAN: Wonderful. Thank you,
16 Annelisa.

17 John Saunders, if you would, please.

18 MR. SAUNDERS: Thank you, Peter.

19 Going through these, I liked obverse 1
20 best. It gives an impression about how hard it was to
21 come up with the Constitution. We -- the -- the
22 states fought over this for a -- a long time, and it

1 damn near didn't happen. To -- to get everybody
2 together, it was kind of like chiseling stone to do
3 it, and I think it's a good depiction of Liberty. I
4 think the design works for a quarter-size coin. I
5 don't think it's too busy. I like it.

6 2 I didn't like as much, but it isn't
7 bad. I didn't like it as much. 3 is kind of
8 experimental, a little interesting. I couldn't decide
9 whether I -- I liked it a little bit or hated it, so I
10 went on. 4, I didn't particularly like the design
11 there. I don't like the full -- full body depiction
12 of -- of Liberty. She's awfully well-endowed.

13 Going on to 5 -- 5 and 6, I did not
14 like the expression on Liberty, on either one of them.
15 She's -- maybe she's supposed to be looking serious,
16 but it -- it looked like she was almost disappointed,
17 and -- and so forth. 7 is interesting. I -- I don't
18 think I'd like to support it, but I -- I find it kind
19 of an interesting different.

20 8 is not a bad design, but it looks
21 like -- an awful lot like one of the commemorative of
22 first ladies. It seems like I've seen that design

1 before. I don't know whether it was Dolley Madison,
2 or one of them was -- was very close to that. The 09
3 is -- I think it's -- it's a little bit of a -- of a
4 powerful design, too. I -- it's different, certainly
5 artistic merit. I -- I kind of -- kind of like 09,
6 but I'm -- I'm still in favor of -- of 1.

7 In terms of reverses, I wasn't
8 tremendously excited about anything on the reverse,
9 quite honestly. I like 5 or -- or 5A if we don't use
10 that design on one of the other coins we've looked at
11 where we have the Independence Hall, and I also like
12 6. I mean, I -- I think that -- that is an
13 interesting design.

14 1 is okay. 1 and 1A are okay. Struck
15 me as a little bit boring. I -- I wasn't sure what
16 the hell was going on with 2. Excuse my language
17 there, but it's -- 3, again, is -- is okay, but a
18 little bit on the boring side, I thought. 4 and 4A
19 are kind of interesting. Kind of interested to see
20 what everybody else thinks of those guys.

21 7, I felt kind of boring, and all the
22 versions of 8 are -- didn't jump out at me at all,

1 including 8A and 9 and 10. And 11 is, again, the
2 chiseling theme, but I thought the action picture in 1
3 was just much better than 11, if we're going to go
4 with that -- that theme, I guess 1, 1 on the obverse.

5 So I've kind of rambled around here,
6 but my -- my preference again is 1 on the -- on the
7 obverse with the possible exception of doing 9, and on
8 the reverse, 5 or 6 were the ones that impressed me.
9 Make -- 4, 5, and 6. Let me -- let me include 4 on
10 there.

11 THE CHAIRMAN: All right. John, thank
12 you very much.

13 Jeanne Stevens-Sollman -- please.

14 MS. STEVENS-SOLLMAN: Okay. Thank you
15 very much, Mr. Chairman.

16 I think I was most disappointed with
17 this portfolio. I was hoping to see something more
18 exciting, but this is what we have, and I will talk
19 about design number 1 and 2, which are my first -- at
20 first, I did not like these. However, 1 seems to be a
21 little bit more promising than 2, and if we -- if we
22 paired this with -- I think it's 4, 4A in the reverse

1 where, you know, we have a building, that might work.

2 That's not the right one.

3 THE CHAIRMAN: Yeah, 5, I believe, is
4 what you mean.

5 MS. STEVENS-SOLLMAN: Five. Yes, five.
6 Five -- five -- those two would work, although I think
7 it would be a rather boring coin. However, you know,
8 4A, the one that we just saw, was pretty exciting for
9 a reverse, you know. You have the pen actually
10 pulling that fiber across the Constitution. I -- I
11 liked this one a lot. I was -- like I said, I was not
12 very excited about -- about this portfolio.

13 I think that's all I have to say.
14 Thank you.

15 THE CHAIRMAN: Thank you, Jeanne.
16 Sam Gelberd, if you would, please.

17 MR. GELBERD: Thank you, Peter.

18 And this is Sam Gelberd. Of course, we
19 have to consider the obverse and reverse die marriage
20 very carefully. "We the People" should absolutely be
21 a design element and just want to make sure it's not
22 on both sides, of course.

1 So with that being said, I do like the
2 direction for obverses 2 and 4. Obverse 4, the dress,
3 I instantly thought of Adolf Weinman's Walking Liberty
4 design, very similar look. I -- I just think even
5 though it's a full-bodied Liberty, I do think it's
6 pretty impactful. I think it could work. It -- I
7 could also accept obverse 1, the chiseling. I do
8 obverse 2 does read a bit better as far as building
9 our nation the cornerstone. You know, having the date
10 right there, I think that's a -- pretty powerful
11 imagery.

12 Obverse 3, with the Statue of Liberty,
13 of course, it was not, you know, contemporary to the
14 time, but it would be a nice nod to our -- the French,
15 who did assist us greatly in the -- in the Revolution,
16 so I'd be okay with that, but I think it may be better
17 served with a different program later on, perhaps.

18 Obverse number 9, also pretty powerful. Not sure if I
19 like it for a quarter just yet, maybe not the
20 Constitution quarter.

21 If we go back to design 7, obverse 7.

22 Very interesting, yeah. It does read a

1 bit strange with the date, but I do like the direction
2 that that one is heading in.

3 Obverse 8, if we could go to that.

4 While I do like on the headband or the
5 diadem, the word "Liberty," instantly makes me think
6 of a Longacres Indian Head cent or a Barber's Liberty
7 Head nickel with "Liberty" in the headband there. So
8 pretty interesting for that, just not as powerful as
9 obverses 2 and 4.

10 And with that being said, the reverses,
11 8A, I do like a lot if it was paired with obverse
12 number 4, or perhaps reverse 2 if it were paired with
13 obverse number 4. Of course, if we did that, we may
14 need to -- obverse 4 to say "U.S. Constitution"
15 instead of "We the People," just so we're avoiding
16 having "We the People" on there too much.

17 Reverse 2 is interesting. I didn't
18 realize, of course, that that is the back of the chair
19 that Washington was sitting in as president of the
20 Constitutional Convention in 1787. So it may be
21 difficult for a lot of people to latch onto, even
22 established numismatists, but it's a teachable moment,

1 and as a former classroom teacher, I'm all about
2 teachable moments whenever we can, especially using
3 our coinage.

4 Again, obverse 8, going back to 8A
5 -- I'm sorry, 8, rather, it does feel like -- gold
6 coin, as John alluded to. Reverse 5 and reverse 5A,
7 only because of the 1976 Bicentennial half dollar, I
8 think those designs would be better suited to the
9 "Semi-Q" half dollar, just because it may help
10 translate a little bit better because people may not
11 understand the close up image if it doesn't say
12 Independence Hall, so I almost want to reserve those
13 for judgment when we look at the half dollar "Semi-Q"
14 designs.

15 But with that being said, some of the
16 designs that are safe for the reverse are 4, 4A, 8,
17 8A, 9, and 10. Reverse -- with the hands holding
18 -- "We the People" is a pretty cool concept. I think
19 it could work. But again, yeah, obverse 2, obverse 4,
20 and reverse 8A or reverse 2 I'd have to say are my
21 favorite picks.

22 Thank you.

1 THE CHAIRMAN: All right. Sam, thank
2 you very much.

3 Mike Moran, if you would, please.

4 MR. MORAN: There we go.

5 Thank you, Peter.

6 This is Mike Moran. I think the figure
7 in number 1 needs to be enlarged. Otherwise, I think
8 it's a great design. In number 2, the plinth should
9 have the motto "E Pluribus Unum" on it rather than "In
10 God We Trust." I think that's more appropriate for
11 the foundation. The Statue of Liberty I think is
12 inappropriate for this quarter because it's out of
13 historical context. The imagery in 5 of the five
14 columns I believe is going to be lost on a quarter,
15 and the same for number 6.

16 7, I believe, is better suited for
17 either Abolition or Civil Rights. And on number 9,
18 what is that on the top of her head? Maybe I could
19 guess that it's a helmet, but the guy on the street is
20 just going to be lost with that. Something needs to
21 be done with that. Otherwise, it's okay. I also feel
22 like that the -- the inscriptions on this one, I -- I

1 would want to change the lettering on "In God We
2 Trust" so that it's not as large as -- anywhere near
3 as large as "E Pluribus Unum."

4 On the reverse, the chair's a unique,
5 beautiful concept, but it's going to get lost. You
6 know, John hit the nail on the head. He didn't know
7 what it was. I had to look at it for a minute because
8 it looked like latticework to me until I saw and
9 figured out that that was the rising sun, or the
10 setting sun, depending upon Franklin's point of view
11 on that.

12 Anyway, I prefer the inscription "We
13 the People" over "in order to form a more perfect
14 union." I think the phrase "in order to form a more
15 perfect union" really belongs on the half dollar if
16 we're going to use any phraseology at all. And I also
17 feel like the style on number 11 in the reverse is out
18 of sync with what we've seen for the possible obverse
19 pairs for the Constitution quarter.

20 That's it, Peter.

21 THE CHAIRMAN: Mike, thank you very
22 much.

1 Donald Scarinci, if you would, please.

2 MR. SCARINCI: So you know, I'm dying
3 to tell the story about, you know, "We the People" and
4 -- versus the states, "We the States," but I'm not
5 going to tell that story. I'll save it for Chris.
6 The -- the -- I think I've been looking at this -- at
7 these coins as pairings as opposed to looking at
8 obverse/reverse. And there's two pairings that appeal
9 to me a great deal, you know, and -- and one of them
10 is with obverse 7.

11 Now, having -- before I talk about the
12 pairing, like, you've got to lose the date in the
13 hair; right? I mean, you know, I don't know what the
14 thing is with this portfolio about the hair, you know,
15 but, like, let's just -- let's just -- I think -- I
16 think the quarters, there's something, I think, that
17 -- that spoke to me during, you know, reviewing this
18 portfolio, and that is, you know, we get to use these
19 -- the obverses of Liberty on the -- on the quarters
20 to show the diversity of America; right?

21 And they -- they don't all have to be
22 white women, and -- and they don't even have to be

1 women at all; right? I mean, they could be -- you
2 know, they -- you know, what -- what about a different
3 Liberty -- a different Liberty on each of the
4 quarters, you know, that might reflect the diversity
5 of what America -- you know, the ideal of America,
6 right, the ideal that America looks for.

7 And you know -- and -- and you know,
8 but the hair or the -- the lettering in the hair is
9 just -- is just -- like, it's a non-starter. But if
10 you pair this one with -- if you pair this one with
11 reverse 6, you know, with the -- you know, with the
12 "We the People," that kind of looks cool. You know, I
13 -- I think that would make a nice coin, you know, for
14 -- for this -- for Constitution. And then we can do
15 something similar to it with -- you know, with the
16 other quarters, you know -- you know, it's in the
17 pairing; right?

18 The other -- the other pairing that's
19 interesting in this quarter would be with obverse 1,
20 and if you go with obverse 1, you -- you want to look
21 at reverse 1A. And you know -- and you know, here you
22 have the crafting, you know, the -- you know, the

1 creating, and on the -- on the reverse, you have the
2 building, you know, and -- and that -- that appeals to
3 me.

4 And using -- using -- you know, using
5 this -- you know, this idea of, you know, the
6 Constitution as your building block document; right?
7 It is the building block document, and as Thomas
8 Jefferson, you know, said at the time, you know, it
9 needs to be changed periodically as -- as society
10 changes, as the world advances.

11 And amending the Constitution, you
12 know, hasn't happened as often as I think the founders
13 would have anticipated because the document -- the
14 founders anticipated amendments to the document and
15 made many amendments while they were still alive in
16 their lifetime.

17 So you know, we -- we tend to -- we
18 tend to -- we'd rather just complain and tweet on
19 social media instead of, you know, doing a petition,
20 you know, to -- you know, to change the Constitution
21 to reflect what the population -- you know, how the
22 population has changed, how people have changed, how

1 society's changed.

2 But anyway, those are the two -- those
3 are the two pairings that I like the most. I just
4 -- I just -- you know, and -- and I -- I certainly
5 think, you know, both 1 and 2, you know, are -- are
6 nice designs. I think there's a lot of potential. I
7 think there's so much potential in this whole
8 portfolio, but you know, the -- you know, why can't
9 people just look like people; right? They're people.
10 And -- and Liberty is us; isn't it, really? In the
11 end, it's us, it's people.

12 So I don't know that we need all this
13 stuff going on in the hair and the -- the, you know
14 -- you know, the antennas coming out of people's head,
15 the, you know, flowers, the rays, and all this stuff.
16 But anyway, I've said that. So another time, we talk
17 about "We the People" versus "We the States," very
18 interesting story leading to the Civil War.

19 THE CHAIRMAN: Donald, thank you very
20 much. Entertaining for midafternoon. Appreciate it.

21 Dr. Harcourt Fuller, if you would,
22 please.

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

2 This is Harcourt Fuller. I think that
3 there -- there are many things in this portfolio that
4 appeal to me, and there are many things -- there are
5 other things that I have questions about that I'm
6 -- I'm not sure about.

7 I definitely like 1 in the obverse. I
8 think it's a stunning image. When I see it, what it
9 says to me is -- is this idea of America being
10 self-made, its liberty, you know, the carving herself
11 out of, you know, the -- the stone; right? So it's
12 -- it's just -- it's -- yeah, I just think that it's
13 -- it's stunning. It's not something that you -- you
14 often see. I -- I like all the dimensions, the -- you
15 know, the shape. I -- I just think it's -- you know,
16 I see a lot of motion in it, a lot of doing, a lot of
17 action. So I think that's one of my favorites.

18 I also like 2. The -- the idea of
19 -- of Liberty, you know, you know, building
20 -- building, building America, building this house,
21 you know, with the cornerstone, with -- with the
22 -- you know, the dates, I think that's very appealing.

1 I think it's a very strong coin and not a depiction
2 that we -- we normally see.

3 I also like 4. It's a very stern look.
4 It's saying, you know, "We" -- you know, "We the
5 People"; right? It's -- it's almost in your face
6 saying, you know, we are the source of power in this
7 country, and it's no nonsense, you know, she's not
8 smiling. It's a very serious thing.

9 Can we go to 5, please?

10 So there are a -- a couple of these
11 images in this portfolio that I think don't quite
12 portray what -- what I -- I think we're trying to
13 portray. I think someone said she looks disappointed.
14 I would also add that she looks sad here. You know,
15 she -- her -- you know, her head is -- is hung, she's
16 -- she looks kind of like things are not working out,
17 and I don't think that that's the -- the message that
18 we're trying to send.

19 Let's see 6, please.

20 It's the same sentiment here.

21 And 7.

22 Now, I -- you know, I think that -- I

1 just want to echo what I think I heard Donald saying.
2 I think, of course, oftentimes, you know, the
3 portrayal of -- of Lady Liberty is of a -- you know, a
4 -- a white female, and you know, I -- I think I had
5 said before that a couple of years ago, I remember
6 getting a -- a gold Black Lady Liberty commemorative
7 coin and how my daughters were so excited because they
8 could see themselves in that coin.

9 Now, I'm not necessarily saying that it
10 needs to be an African American woman. It could be
11 any other woman of color, so to speak. But I just
12 think that it is a stunning image. I think that if it
13 doesn't work for this series, I would love to see this
14 as a -- as a coin elsewhere, I think Mike mentioned as
15 part of, you know, the -- the Civil Rights or the
16 Abolition set.

17 But I also think that it could work for
18 this, because if we're trying to -- I mean, we've
19 already seen a particular type of image for over
20 -- you know, for a very long time, over two centuries.
21 I think that we can change it up. We're going into a
22 new era. We need new kinds of representation. It is

1 about inclusion and not -- you know, so I -- so I -- I
2 really like this. And again, I'd love to see it as
3 -- as one of the coins in this series or -- or some
4 other series.

5 With respect to the reverses, I think
6 number 1, I like -- I like that. You know, I think
7 the -- you're seeing all the tools that are used to
8 make this country, this structure, this house. I like
9 the font on it as well. 1A I also like. I like the
10 addition of "We the People" there.

11 Let's go to 4, please.

12 Yeah. So 4 and I believe 5 or 4A
13 -- let's see if it's -- yes. I -- I like the contrast
14 between the light and dark, you know, the hand holding
15 the pen. I think that works very well. I think it'll
16 make a great coin.

17 Let's go to 6, please.

18 I really, really love this one. I
19 think Annelisa said the same thing. It's -- I mean, I
20 think it's -- it's self-evident, it's obvious, you
21 know, the people, we the people, we are the source of
22 -- of life and power in this country. The "We the

1 People" writing, it almost looks like a plant that is
2 emerging out of the soil that's being nourished by the
3 people. I -- I think my only comment would be that
4 -- that I would probably like to see different shades
5 in the hands to represent the diversity of -- of the
6 people in the country.

7 Those are my comments. Thank you.

8 THE CHAIRMAN: Wonderful. Thank you,
9 Dr. Fuller.

10 Dr. Chris Capozzola, if you would,
11 please.

12 DR. CAPOZZOLA: All right.

13 This is Chris Capozzola, and it's
14 -- it's a pleasure to go toward the end of the -- of
15 the sequence this time because it allows me to learn
16 from other people along the way. I'll just observe:
17 It's really hard to put the Constitution into visual
18 -- you know, to communicate it visually, and I think
19 that's what we're struggling with. It's an abstract
20 but incredibly important document, and so I think
21 that's -- that's part of the challenge.

22 I will say -- and I'm -- I'm also

1 struck by -- you know, I think everything I think sort
2 of depends on what we do with some of the other
3 Semiquincentennial coins; right? And if we think
4 about them as a collection in a sequence, I think
5 there may be some solutions.

6 Once again, I will just emphasize,
7 like, it's really important that we're changing the
8 obverse of the quarter and that George Washington is
9 departing the coin. And especially in our current
10 political environment, some people will take that as
11 an attack on the founding. I think we have to make
12 sure that it's conveyed as an affirmation of the
13 founding and -- and that we do it in a way that
14 conveys, you know, the value of the founding four, you
15 know, for 2026. And I think that one of the ways of
16 doing that is by having across the sequence a range of
17 different obverses that will work for -- for all
18 Americans.

19 So on the obverses, I -- I like obverse
20 1. I feel like we've seen this before. I -- I liked
21 it a lot before. I like it now. Here and elsewhere,
22 I just want to raise, I would -- there's a little

1 complication for how we handle dates on the
2 Constitution quarter because it -- it's marking the
3 Semiquincentennial, so it's 1776, 2026. It's not the
4 250th of the Constitution itself, which dates to 1789.

5 I personally don't like a dash, and if
6 it -- if the dates can be separated, you know, either
7 one above the other or with a dot or a star, looking
8 at this, it just looks like a birth and death date of
9 the -- of our republic, which I really am hoping is
10 not the case. And so, you know, I would just request
11 that.

12 I'll also flag in 1 that the torch is
13 specifically the torch from the Statue of Liberty. I
14 don't think that's a problem. I actually think it
15 makes it legible to most people, whereas, you know, I
16 -- I concur with others that -- that O3, while
17 fantastic, is -- is not appropriate for -- for this
18 particular -- this particular portfolio for the
19 historic accuracy reasons.

20 On the -- in terms of other obverses,
21 you know, I think others have -- have said things
22 pretty clearly on some of the others. On O7, I do

1 think this could work as one of -- one of a range of
2 obverses that -- that kind of reimagine, you know,
3 sort of the founders, and -- and this could certainly
4 work. And just concurring the dates have to come out
5 of the hair, and I think -- I'm not sure that the
6 flames and the stars are going to be really legible or
7 -- or will communicate. They might be visible in
8 people's hands and pockets, but they might not
9 communicate clearly what's being communicated. But I
10 liked this as being a coin that could only have been
11 made in 2026, so I appreciated that.

12 And 9, I -- initially, I really didn't
13 like, but you all have won me over a little bit. I
14 think -- I think with maybe a different headpiece and
15 -- and just taking out the stars and just making them
16 -- you know, making "E Pluribus Unum" legible would
17 -- would go a long way here on the obverse. But
18 again, I think number 1 is my preference.

19 On the reverses, again, I -- I think
20 I'm informed by what other people have said along the
21 way. I think my top choice here is 06. I thought it
22 was really interesting and promising. It depends, of

1 course, what you pair it with. I would concur with
2 what Harcourt just said, maybe, you know, a range of
3 different hands, which doesn't necessarily have to be
4 in the shading of skin tone but could also be
5 communicated through age, size, you know, adult child,
6 et cetera, just to kind of show all Americans building
7 -- building and holding that -- that up.

8 I loved O2 with the chair. That's a
9 great story. It's just not going to work. It's too
10 -- you know, it's just too much for -- for most
11 Americans to -- to process in a circulating coin. And
12 then the other one, I -- obviously, 5 and 5A are
13 -- are solid and strong. I liked the -- the version
14 of this on the Declaration quarter. I wouldn't want
15 to do both. You know, then it would get boring. And
16 of -- between 5 and 5A, I think I -- I prefer 5.
17 Again, as with Sam, I feel like "We the People" is
18 just a really important feature to include along the
19 way.

20 The safest, easiest one is -- is 8 or
21 8A. People will recognize it. It has a little bit of
22 a Schoolhouse Rock feel to it, I'm afraid. It's a bit

1 -- it's maybe too safe for -- for what we need to do,
2 but -- but I did appreciate it for sure.

3 Thank you.

4 THE CHAIRMAN: Thank you, Chris, and
5 thanks for the Schoolhouse Rock reference there, too,
6 which on the younger generation might be a little bit
7 lost. Thank you.

8 Kellen Hoard, if you would, please.

9 MR. HOARD: Thank you.

10 Let me see here. So as I mentioned
11 earlier in the dime portfolio, I thought dime design
12 6, which we don't have to pull up here, would really
13 be great for this piece, and we can -- I'd love to see
14 it later this fall, dime design 6 as one of the
15 obverses to consider. I think it really just captures
16 the theme, fits this piece well.

17 I also find myself drawn in this
18 portfolio to obverse 3, which is a little out there.
19 I -- I think -- I think the public would really just
20 be interested to have this in their hands, and it's
21 one that we could justify with this replacement of
22 George Washington into this idea that -- of Liberty

1 that a lot of Americans hold.

2 It's different than what people are
3 used to for an obverse, but it's a way for us to be
4 innovative with our circulating coinage. You know, as
5 opposed to all the other kind of options we have,
6 which is an allegorical depiction of Liberty from the
7 same distance away, just in different states of
8 motion, this one is a little bit different than that,
9 and I appreciate that.

10 I think many of my student peers
11 associate this -- the Statue of Liberty with their
12 idea of what liberty is, and I think it would in the
13 public at large, though I also don't think it
14 necessarily ties to the Constitution quite as well as
15 it does the Declaration of Independence, so I would
16 even be fine with it on that quarter, which had no
17 obverses I liked on that last quarter.

18 I'd also like to see, if we did pursue
19 this design, the lettering redone rather than having
20 them on the banners. When I was on my high school
21 newspaper and -- and I'd be -- as editor of my
22 newspaper, and the students would be trying to figure

1 out how to fit text creatively in the page, they'd
2 always just put a banner exactly like that one and
3 just kind of plop it down on the page and put text
4 over it, and I think there's more creative ways we
5 could rework that.

6 I guessed when I was writing my notes
7 up that a lot of my colleagues like design 1 for the
8 obverse, and I would urge us to move actually away
9 from that design. I think it's an artistically very
10 nice design, but when we last saw this option for the
11 American Liberty coin and medal series, I noted at
12 that time, and I still believe, that the design
13 basically sends the wrong message thematically. It's
14 -- to me, it shows Liberty as responsible for her own
15 preservation, like, she is the one preserving herself,
16 she is the one breaking herself free. And I think it
17 -- it's not true.

18 It's our jobs -- as citizens, it's our
19 jobs to actually actively, you know, help protect and
20 defend and promote her. I think, especially in light
21 of the times we're living in, it's more important that
22 we don't mislead the public by saying "We can leave it

1 to Liberty to do it all herself." I -- I think that's
2 the wrong message to send.

3 For the reverse -- actually, for both
4 sides, I'm really not a fan of the brick motif. It's
5 interesting, but I don't think it translates well
6 numismatically. I do, however, like reverse designs
7 2, 3, 4, and 5. Design 2, you know, just really
8 catches your eye, it feels stately, in line with the
9 Constitution dynamic, but I don't -- I agree with my
10 colleagues. I don't think the -- the public will
11 understand what it is.

12 3 would be kind of the safe, classic
13 choice. I don't think that necessarily makes it bad,
14 but I think we can do a little bit better. 4 is a bit
15 riskier but definitely ties in with that theme of the
16 Constitution, creative symbolism.

17 I would ask if subject matter experts
18 would have an opinion -- I -- I don't really
19 -- whether the stars in this flag should be -- it
20 should be a 50-star flag or a 13-star flag. This
21 seems to be 50. I didn't know whether there was a
22 -- a preference there. I can see the merit to both.

1 And then 5 wasn't my favorite at first,
2 but I've -- I've grown on it a little bit here, or
3 it's grown on me, rather, and I'd be interested to
4 hear more discussion about it. I actually differ a
5 little bit in that I -- if we did do Independence Hall
6 on this quarter, I'd actually recommend doing it on
7 both. I -- I might not have much agreement on that,
8 but I think it'd be a way to actually tie our two
9 different -- our -- our first two quarter designs
10 together a little bit, and I don't think that's
11 necessarily a bad thing.

12 A couple last comments: Regarding
13 obverse 7, I would also urge us to move maybe a little
14 bit away from obverse 7 here in that, to me, how I
15 interpreted it, at -- at first glance and in further
16 thought, was that she looked almost like a sorceress.
17 Rather than actually, like, holding fire or nurturing
18 it, it's actually like -- you know, like dark magic,
19 in, like -- in -- with a negative connotation. I
20 worry it could be misinterpreted as such, not that it
21 necessarily is.

22 And then for the reverses here, I

1 wanted to -- reverse 6, which I know some people liked
2 as well. And this one's okay. What I do worry about
3 a little bit and how I, again, read this one is that
4 it almost looked to me like "We the People" was
5 crumbling in their hands. The bottom of the letters
6 are -- are actually broken off, and to me, I worry
7 about the symbolic meaning thereof.

8 It almost feels as though in the state
9 of America today, there's so many hands grasping for
10 what "We the People" actually means, fighting over it,
11 contesting it; that in that process they are, in fact,
12 breaking the very meaning of it, that democracy and
13 liberty is in many ways crumbling as people grasp
14 after their narrow idea of what "We the People"
15 exactly is. And so I -- I didn't love the letters in
16 that kind of crumbling style, because, to me, that
17 felt far too close to home.

18 And that's all I have to say about
19 that. Thanks so much.

20 THE CHAIRMAN: Wonderful. Kellen,
21 thank you very much.

22 I believe somebody's hand was just

1 raised.

2 Harcourt.

3 DR. FULLER: Yes. This is Harcourt
4 Fuller. Thank you. Can we -- I just want to pick up
5 on a couple of things Kellen was saying.

6 Can we go back to obverse 7, please?

7 Something that I actually forgot to
8 point out myself, the -- the -- you know, the -- the
9 stars and the flames that she's holding in her hands,
10 they -- it -- it almost looks like a -- a pistol, like
11 -- like a gun, and I'm not -- it's not a value
12 judgment either way, but I just wanted to throw it out
13 there to see if that's, you know, what -- what people
14 think about that. So I just wanted to throw that out.

15 And the -- and if we could go to
16 reverse 6, please.

17 I would say if those -- if those hands
18 were -- were clenched, then I would agree with -- with
19 Kellen. I don't really see it as people sort of
20 fighting over, you know, power or fighting over, you
21 know, the country. If you look at how, you know, the
22 -- the fact that their hands are -- they're open,

1 they're not clenched, they -- they look more like they
2 are supporting something as opposed to sort of tearing
3 down or ripping something. So that's -- I just wanted
4 to make that observation.

5 Thank you.

6 THE CHAIRMAN: Okay. Thank you.

7 And Art, let's have your comments.

8 MR. BERNSTEIN: This is Arthur
9 Bernstein. I put myself in the camp of a big
10 proponent of obverse 1 for all the reasons stated by
11 many of my colleagues. With regard to obverse 3, this
12 is not a design I support, but if we're going to use
13 the design, I question the -- the sideburns -- the
14 -- side curls on the Statue of Liberty. I don't think
15 those are on the statue. I looked at the Statue of
16 Liberty as portrayed on the Presidential Golden
17 Dollars, and it doesn't have those side curls, so I
18 would just -- I just wondered about what that little
19 detail was -- was for, and I wonder if it should be
20 included.

21 With regard to obverse 4, I also like
22 this design for the reasons stated by my colleagues,

1 and I would add: I appreciate the fact that a
2 document is showing, that she's holding something
3 that's meant to replicate, to represent the
4 Constitution itself.

5 Obverse 5, I appreciate the depiction
6 of the three branches of government, but we were
7 talking about the Statue of Liberty not being
8 contemporary with the Constitution. None of the
9 buildings representing those three branches of
10 government would be contemporary with the
11 Constitution, either, so I -- I think that would be a
12 mistake.

13 Obverse 8: The lettering of
14 "E Pluribus Unum" certainly embraces the direction
15 given to the artists that that phrase be prominently
16 featured. It's -- I appreciated the large lettering
17 of "E Pluribus Unum."

18 With regard to the reverses, the 1 and
19 1A, what is meant to represent the cornerstone, to me,
20 looks like a big-box store, and I just -- that's what
21 -- what struck me about that design.

22 Reverse 2: I was surprised to hear

1 from some of my colleagues that they were not familiar
2 with -- with that story. I have to tell you, as a
3 teenager visiting Independence Hall, I remember the
4 park ranger telling us that story in great detail, and
5 when I was back in Philadelphia a couple years ago for
6 a CCAC meeting, the rangers are still telling that
7 story, the same story about Benjamin Franklin's
8 observation. And I -- I would attach myself to Sam's
9 remark about "This is a teachable moment." While not
10 everyone knows the story, I think it's a great story,
11 and it creates a terrific design with that latticework
12 of the chair. So I would -- I would support reverse
13 2.

14 I share support for reverses 5 and 5A.
15 Again, as I mentioned in -- in our last discussion of
16 the other quarter, I think there's an opportunity
17 here, and I think Kellen was saying the same thing, to
18 create a connection between the different quarters by
19 using a famous architectural feature.

20 That concludes my comments,
21 Mr. Chairman.

22 THE CHAIRMAN: All right. Art, thank

1 you very much.

2 As for my own comments, obverse 1 I
3 really do find to be a rather compelling design. My
4 concern, however, is whether or not this is actually
5 appropriate for an obverse of a coin. The seated
6 Liberty coinage of the 1830s asides, most seated
7 figures like this typically appear on the reverse of
8 coins, such as, you know, the seated Britannia with
9 British coins and various seated figures on
10 Hellenistic coins and so forth. And so, now, again,
11 it just seems a little heavy and cumbersome to my eye
12 for an obverse design, even though, again, it is
13 really rather compelling.

14 Obverse 3, the Statue of Liberty, I
15 agree with my colleagues that this is lovely, but I
16 don't think it's appropriate for this series. Seven:
17 Kellen saw a sorceress; Harcourt saw her raising a
18 pistol; I saw a Bond girl with a pistol, you know,
19 raised as well. I love this design. I think it's
20 really interesting, but I think it would have to be
21 reworked and certainly take the date out of the hair
22 and perhaps do something with the stars and the flame

1 and the rest, but I think that this is one that could
2 potentially go forward.

3 Obverse number 8: I agree with John.
4 I saw initially something along the lines of one of
5 the presidential wives, but the more I looked at it,
6 it actually just struck me more as "Karen," you know,
7 that meme of the privileged complaining woman. And
8 there's something about her expression that I just
9 cannot get beyond "Karen." And I think that while
10 this is, you know, potentially one that could go
11 forward, I think the expression would have to be
12 reworked to some degree.

13 Number 9, I found the expression on
14 Liberty's face here just a little too intense, and "In
15 God We Trust" in that context, almost seemed like a
16 threat, and it seemed like she's about to do something
17 rude with that flaming torch. And I would suggest
18 that -- while this design is quite, again,
19 interesting, I'm not sure with that expression and
20 what seems to me to be overly large hands should be
21 something that should go forward.

22 In terms of reverses, I'm really not a

1 fan of the bricks and the wall. Number 2 I think is a
2 lovely design, but again, I think it would be lost on
3 most of the public. Reverses 4 and 4A, are by far my
4 favorites. I agree with Jeanne that this is really
5 just a fantastic design, and I think it would work
6 very well on these. And those, I think are -- and 5
7 and 5A, again, made comments about this Independence
8 Hall in the previous portfolio, and as somebody who
9 was alive at the time of the 1976 Bicentennial, to me,
10 this Independence Hall image just strikes me as a
11 little bit too 1976. I just, for some reason, cannot
12 get away from that half dollar reference that appeared
13 on the Bicentennial coinage.

14 So that's what I've got to say. We
15 certainly can entertain some more comments in the time
16 that we have left.

17 So are there any additional comments or
18 questions from the members of the committee at this
19 time?

20 John Saunders, your hand is raised.

21 MR. SAUNDERS: John Saunders. Good.

22 I'm off of mute now.

1 I want to make a comment on 4 and 4A,
2 which I like the design. I'm just questioning: It
3 almost looks like someone's cutting through something.
4 You know, you -- I guess this is supposed to be a
5 stream of letters or words that are coming -- have
6 come out of the pen, but I just thought that was
7 something that should be made clear. And Art got me
8 with the comment about the bricks being a -- a big-box
9 thing, so I -- I like that a little bit less now that
10 -- after, you know, once you hear something like that,
11 every time you look at it, you think it. But you
12 know, I still like 1, and I -- also, I -- I like the
13 Independence Hall, so some good choices.

14 THE CHAIRMAN: Yeah, we do. Other
15 comments?

16 MR. SAUNDERS: That's all I've got to
17 say.

18 THE CHAIRMAN: Thank you, John. Thank
19 you.

20 Any other comments?

21 I see two people raise their hands, but
22 I'm not sure, yet, who those two people are.

1 Annelisa, if you would, please.

2 MS. PURDIE: Thank you, Mr. Chairman.

3 This is Annelisa Purdie. Just very
4 quickly, we do remember Schoolhouse Rock. I've
5 actually been singing the lyrics to the preamble entry
6 by Lynn Ahrens as I've been looking through these
7 coins since this morning, so --

8 THE CHAIRMAN: You and me, both.

9 All right. Yeah, it really was a
10 wonderful thing, Schoolhouse Rock, for those of us who
11 were kids, you know, decades ago and those who have
12 had exposure to it since. It was a wonderful Saturday
13 morning program that allowed you to learn various
14 things to music, which stays in your head for decades,
15 I'll tell you that.

16 Any other comments? Any of this?

17 April, are there any questions that you
18 have or any clarification that you would like from the
19 committee about anything that has been discussed or
20 said so far?

21 MS. STAFFORD: I do not believe so, but
22 the design development team and I will kind of get

1 together and just go through our notes and certainly
2 let you know before tomorrow's meeting if there's
3 anything we need clarification on. Again, I think
4 this has been extremely helpful, and I think, as well,
5 the score sheets will go some way into indicating the
6 designs that the committee would -- would definitely
7 want us to go back and rework and -- and see again, so
8 we appreciate it very much. Thank you.

9 THE CHAIRMAN: Certainly.

10 All right. So if we have no further
11 discussion on this portfolio, again, I would just ask
12 all of you to score the obverse and reverse candidate
13 designs for the 2026 Semiquincentennial quarter
14 commemorating the Constitution. And again, please do
15 email those to Greg Weinman, the CCAC counsel, who
16 will tally the scores and will present them to us
17 tomorrow morning.

18 One thing I do want to mention about
19 tomorrow morning, we will be reviewing the candidate
20 designs for the Semiquincentennial half dollar as our
21 first order of business, and then we will have a
22 discussion following that where we will be presented

1 with the scores for all the various Semiquincentennial
2 candidate designs as well as the platinum proof. And
3 we will then have a discussion to follow up and be
4 thinking about different aspects of this program.

5 One thing that April did raise with me
6 was whether we should be considering how to present
7 the Liberties that we've been seeing in the various
8 portfolios and whether or not this is something that,
9 perhaps, could be presented as an entire portfolio,
10 just the Liberties, and then we could work through
11 those, trying to find ways to attach a Liberty to a
12 particular coin within the program.

13 So please do be thinking about that,
14 and also be thinking, too, about ways that we can
15 -- as various members of the committee have brought up
16 in various moments today, about sequencing the various
17 ways to pull all of these together into some sort of
18 collective hole.

19 So little things to be considering
20 prior to tomorrow's meeting, but in the meantime, if
21 all of our discussion has concluded today, I would
22 like to thank the CCAC members, the Mint staff, and

1 the public for their attendance. We will recess until
2 tomorrow, Tuesday, July 16, 2024, at 10 a.m., when
3 again, we will continue the review of this
4 Semiquincentennial program with the half dollar and
5 then the Best of the Mint silver series. So now I
6 will entertain a motion to recess. Do I have a
7 motion?

8 MR. SAUNDERS: I so motion.

9 THE CHAIRMAN: Thank you, John.

10 MR. BERNSTEIN: Arthur Bernstein
11 seconds the motion.

12 THE CHAIRMAN: Brilliant. Thank you,
13 Art.

14 And all of those in favor of the motion
15 to recess until tomorrow, please say "aye."

16 MULTIPLE SPEAKERS: Aye.

17 THE CHAIRMAN: All right. The ayes
18 have it. All right. Thank you.

19 MR. WEINMAN: Thank you all, and send
20 me your -- send me your sheets. Thank you so much.

21 THE CHAIRMAN: Yup. So this meeting
22 stands in recess until 10 a.m. tomorrow, and it is now

1 3:38 p.m.

2 (Whereupon, the meeting concluded at

3 3:38 p.m.)

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CERTIFICATE

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



MATTHEW K LIVINGSTON

Notary Public in and for the

State of Michigan

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JENNIFER ZAVATTARO

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