

1 1 UNITED STATES MINT

2 2 + + + + +

3 3 CITIZENS COINAGE ADVISORY COMMITTEE

4 4 + + + + +

5 5 MEETING

6 6 + + + + +

7 7 WEDNESDAY,

8 8 OCTOBER 16, 2024

9 9

10 + + + + +

11 9

12 The Citizens Coinage Advisory

13 10 Committee at 801 9th Street, N.W., Washington,

14 D.C., at 8:30 a.m., Peter van Alfen, Chair,

15 11 presiding.

16 12 CCAC MEMBERS PRESENT:

17 13 PETER VAN ALFEN, the member Specially Qualified

18 as a Numismatic Curator and the Chairperson of

19 14 the CCAC

20 ARTHUR BERNSTEIN, Representing the General

21 15 Public

22 DR. CHRISTOPHER CAPOZZOLA, the member Specially

23 16 Qualified in American History

24 JEANNE STEVENS-SOLLMAN, the member Specially

25 17 Qualified in Sculpture or Medalllic Arts

1 JOHN SAUNDERS, Recommended by the House Minority
 18 Leader
 2 MICHAEL MORAN, Recommended by the Senate
 19 Majority Leader
 3 DONALD SCARINCI, recommended by the Senate
 20 Minority Leader
 4 SAM GELBERD, the member Specially Qualified in
 21 Numismatics
 5 KELLEN HOARD, Representing the General Public*
 22 ANNELISA PURDIE, Representing the General Public
 6 23
 24
 7 0002
 1 UNITED STATES MINT STAFF PRESENT:
 8 2 KRISTIE McNALLY, Deputy Director
 APRIL STAFFORD, Office of Design Management
 9 3 MEGAN SULLIVAN, Senior Design Specialist
 ROGER VASQUEZ, Senior Design Specialist
 10 4 RUSSELL EVANS, Design Manager
 BONEZA HANCHOCK, Design Manager
 11 5 SUKRITA BAIJAL, Design Manager
 JOSEPH MENNA, Chief Engraver
 12 6 MICHAEL COSTELLO, Manager of Design and
 Engraving
 13 7 JENNIFER WARREN, Director of Legislative and
 Intergovernmental Affairs and Liaison to CCAC
 14 8 GREG WEINMAN, Deputy Chief Counsel and Counsel
 to the CCAC
 15 9 BRENDAN TATE, Senior Government Affairs
 Specialist, Office of of Legislative and
 16 10 Intergovernmental Affairs
 11 ALSO PRESENT:
 17 12 LEE ANN POTTER, Director of Professional
 Learning and Outreach Initiatives, Library of
 18 13 Congress*
 14
 19 *Present via Video Teleconference
 15
 20 16
 17
 21 18
 19
 22 20
 21
 23 22
 24 23
 25 24

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

C O N T E N T S

Call to Order and Roll Call. 4

Review and Discussion of Candidate Designs
for the 2026 Semiquincentennial Dime 9

Review and Discussion of Candidate Designs
for the 2026 Semiquincentennial Half
Dollar10

Discussion of the Results from Scoring for
Dime and Half Dollar14

Discussion and Finalizing Recommendations
for the Semiquincentennial Circulating
Coins and 2026-2028 Platinum Proof Coin.72

Continuation of Discussion and Finalizing
Recommendations for the Semiquincentennial
Circulating Coins and 2026-2028 Platinum
Proof Coin

Adjourn

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

2 8:30 a.m.

3 CHAIR VAN ALFEN: Good morning. I
4 call the CCAC back into session for Wednesday,
5 October 16, 2024, and the time is 8:30.

6 This is the second day of a two day
7 public meeting. Today's session is scheduled to
8 run until approximately 3:15 p.m.

9 I would like to welcome the public
10 watching live on YouTube.

11 Finally, I want to remind members to
12 announce your name when you are speaking for the
13 transcript and for the public listening.

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

17 Arthur Bernstein.

18 MEMBER BERNSTEIN: Present.

19 CHAIR VAN ALFEN: Thank you very much.
20 And you are representing the general public.

21 MEMBER BERNSTEIN: I am.

22 CHAIR VAN ALFEN: Yes. Dr. Harcourt
23 Fuller, recommended by the Speaker of the House,
24 is not with us today.

25 Dr. Christopher Capozzola, who is a

1 member who is specially qualified in American
2 history.

3 MEMBER CAPOZZOLA: Present.

4 CHAIR VAN ALFEN: Thank you very
5 much, Chris.

6 Jeanne Stevens-Sollman, the member
7 specially qualified in sculpture or medallic
8 arts.

9 MEMBER STEVENS-SOLLMAN: Present.

10 CHAIR VAN ALFEN: Thank you. John
11 Saunders, recommended by the House minority
12 leader. He is not yet with us.

13 Michael Moran, recommended by the
14 Senate majority leader, who will be with us in a
15 while.

16 Donald Scarinci, recommended by the
17 Senate minority leader.

18 MEMBER SCARINCI: Chuck Schumer. With
19 my Peter van Alfen radio announcement voice,
20 present.

21 CHAIR VAN ALFEN: There we go. Thank
22 you very much. Sam Gelberd, the member specially
23 qualified in numismatics.

24 MEMBER GELBERD: Present.

25 CHAIR VAN ALFEN: Thank you. Kellen

1 Hoard, representing the general public.

2 MEMBER HOARD: Present.

3 CHAIR VAN ALFEN: And Kellen is
4 joining us remotely.

5 Annelisa Purdie, representing the
6 general public.

7 MEMBER PURDIE: Present.

8 CHAIR VAN ALFEN: Wonderful. And I am
9 Peter van Alfen, the member specially qualified
10 as a numismatic curator and currently the
11 chairperson of the CCAC. And I believe we have a
12 quorum.

13 So today's agenda for the public
14 meeting includes the review and discussion of
15 candidate designs for the 2026 dime, for the 2026
16 half dollar, and discussion and identification of
17 recommendations for the 2026 semiquincentennial
18 coins. And we already dealt with the platinum
19 series yesterday and made a recommendation then.
20 So we won't be doing that today.

21 Before we begin our proceedings, I
22 will ask the Mint liaison to the CCAC, Ms.
23 Jennifer Warren, if we are aware of any members
24 of the press who are remotely watching this
25 public meeting.

1 MS. WARREN: This is Jennifer Warren.
2 Mike Unser, founder and editor of CoinNews Media
3 Group and Paul Gilkes, Coin World senior editor.

4 CHAIR VAN ALFEN: Gentlemen, welcome
5 both. For the record, I would also like to
6 confirm that the following Mint staff are in the
7 attendance today. So please indicate present
8 after I have called your name.

9 April Stafford, chief, Office of
10 Design Management.

11 MS. STAFFORD: Present.

12 CHAIR VAN ALFEN: Megan Sullivan,
13 senior design specialist.

14 MS. SULLIVAN: Present.

15 CHAIR VAN ALFEN: Roger Vasquez,
16 senior design specialist.

17 MR. VASQUEZ: Present.

18 CHAIR VAN ALFEN: Russell Evans,
19 design manager.

20 MR. EVANS: Present.

21 CHAIR VAN ALFEN: Boneza Hanchock,
22 design manager.

23 MS. HANCHOCK: Present.

24 CHAIR VAN ALFEN: Sukrita Baijal,
25 design manager.

1 MS. BAIJAL: Present.

2 CHAIR VAN ALFEN: Joseph Menna, chief
3 engraver.

4 MR. MENNA: Present.

5 CHAIR VAN ALFEN: Michael Costello,
6 manager of design and engraving.

7 MR. COSTELLO: Present.

8 CHAIR VAN ALFEN: Jennifer Warren,
9 director of legislative and intergovernmental
10 affairs and liaison to the CCAC.

11 MS. WARREN: Present.

12 CHAIR VAN ALFEN: Greg Weinman, deputy
13 chief counsel and counsel to the CCAC.

14 MR. WEINMAN: Present.

15 CHAIR VAN ALFEN: And Brendan Tate,
16 senior government affairs specialist, Office of
17 Legislative and Intergovernmental Affairs. He is
18 not with us at the moment.

19 And finally, I want to note for the
20 record that we will be joined later in the
21 meeting by stakeholders and subject matter
22 experts for the various programs we are reviewing
23 today.

24 For the 2026 dime and 2026 half
25 dollar, the following may join us: Richard Hunt,

1 director of the Center for Legislative Archives
2 at the National Archives and Records
3 Administration; and Lee Ann Potter, director of
4 professional learning and outreach initiatives,
5 Library of Congress.

6 If you are joining us today, thank
7 you, and we look forward to hearing your
8 preferences and thoughts on these portfolios.

9 I would like to begin with the Mint.
10 Are there any other issues that need to be
11 addressed before we start? All right. Then
12 let's get started.

13 Our first portfolio to be reviewed
14 today is to consider the obverse and reverse
15 design candidates for the 2026 dime, which April
16 Stafford and Boneza Hancock will now present.
17 So all yours.

18 MS. STAFFORD: Thank you. Good
19 morning. A little history of the dime's design.

20 The current dime, frequently referred
21 to as the Roosevelt dime, was first issued in
22 1946 soon after the death of President Franklin
23 D. Roosevelt. All previous iterations of the
24 dime, since its first issuance in 1796, featured
25 images of Liberty with a Liberty cap or having

1 flowing hair adorned with a ribbon. In 2026,
2 after an absence of 80 years, the dime will again
3 feature a traditional depiction of Liberty on its
4 obverse.

5 The 2026 dime's theme is Liberty Over
6 Tyranny and explores our revolutionary era that
7 set the stage for the next 250 years of American
8 history. In combination with the half dollar,
9 the dime will bookend the five semiquincentennial
10 quarter dollars by making further connections to
11 the aspirations and ideals expressed in America's
12 founding.

13 Obverse designs depict liberty
14 personified, echoing early American coinage where
15 Liberty replaced the monarch on currency, a
16 symbolic choice to reflect our new nation.

17 To amplify the coin's theme, the
18 inscription, LIBERTY, features prominently on the
19 obverse. Additional inscriptions include, IN GOD
20 WE TRUST, and a date range shared by all
21 semiquincentennial circulating coins, 1776
22 through 2026.

23 Reverse designs are emblematic of the
24 spirit that embodied America's bold quest for
25 liberty. Inscriptions include, UNITED STATES OF

1 AMERICA, E PLURIBUS UNUM, and ONE DIME.

2 So we will start with the obverse
3 designs.

4 Obverses 1 and 1A depict Liberty in a
5 style inspired by early American coinage. In
6 Design 1 seen here, Liberty wears a coronet
7 bearing the inscription, 250 YEARS, to mark the
8 nation's semiquincentennial. 1A seen here
9 features Liberty with laurel in her hair,
10 representing victory over tyranny.

11 Obverses 2 and 2A feature Liberty
12 leaning forward with an intensity and purpose in
13 her battle against tyranny. The adornment in her
14 hair is a nod to the decorative ribbons on
15 revolutionary era tricorne hats, while the elm
16 leaves and seed pods reference the Liberty Tree
17 in colonial Boston.

18 Obverses 3, 3A and 3B feature a
19 determined Liberty as the winds of revolution
20 waft through her hair. With steadfast resolve,
21 she faces the tyranny of the British monarchy.

22 In Obverse 3, seen here, her liberty
23 cap bears stars and stripes, at once a symbol of
24 our burgeoning nation and a reference to early
25 American coinage.

1 In 3A, seen here, a crown of laurels
2 symbolizes victory while 3B combines the liberty
3 cap and the laurel.

4 Obverses 4 and 4A portray Liberty
5 engaging the viewer, hands extended forward as if
6 requesting consideration of the inscription,
7 LIBERTY.

8 In 4A, seen here, the addition of the
9 billowing fabric of Liberty's dress is a nod to
10 the dynamism of the revolution and America's
11 momentous shift from monarchy to democratic
12 republic.

13 Obverse's 5 and 5A feature a profile
14 of Liberty, whose flowing hair is a callback to
15 early American coinage. Stars and laurel arc
16 around her head.

17 Obverse's 6 and 6A depict Liberty
18 facing a rising sun, representing our new nation.

19 And moving on to the reverse designs.
20 Reverses 1 and 1A depict Liberty's torch of
21 enlightenment lighting the way to freedom from
22 tyrannical rule. The inner flame represents the
23 spark that ignited the colonists' quest for
24 liberty.

25 In Design 1 we have 13 stars featured

1 that represent the original colonies. So there's
2 1 and 1A without the stars.

3 Reverses 2 and 2A depict an American
4 eagle in flight, its wings beating powerfully as
5 it grasps a banner. The eagle's head and wings
6 stretch forward, symbolic of our determination
7 for sovereignty.

8 In Reverse 2, seen here, the eagle
9 holds a banner commemorating the
10 semiquincentennial with the inscription, 250
11 YEARS. In 2A, the banner reads, ONE DIME.

12 Reverses 3 and 3A portray an eagle in
13 flight carrying arrows in its talons,
14 representing of the American Revolution and the
15 colonists' fight for independence. Reverse 3A
16 features the inscription, LIBERTY OVER TYRANNY.

17 Reverse 4 and 4A depict the hand of
18 Liberty raising her torch formed from the
19 inscription, E PLURIBUS UNUM, symbolizing the
20 creation of a single new nation from the 13
21 colonies.

22 Reverse 4, seen here, the torch burns
23 through the bonds of tyranny while in 4A we have
24 featured 13 stars representing the original
25 colonies. And that concludes the candidate

1 designs.

2 CHAIR VAN ALFEN: Wonderful. Thank
3 you very much. Are there any technical or legal
4 questions from the committee about this program
5 or the designs for the 2026 dime before we begin
6 our discussion?

7 All right. Then let's begin our
8 consideration. And I would like to remind
9 members to please try to keep your comments to
10 five minutes or less and to identify yourself
11 prior to speaking.

12 Let's begin with Kellen Hoard, if you
13 would please.

14 MEMBER HOARD: Thank you very much.
15 This is Kellen Hoard. For the dime, Obverse 1
16 for me is the absolute standout as it was last
17 time. It is really a remarkable design.

18 And harkening back to kind of the
19 three part test I asked before of visual
20 continuity, thematic clarity and of artistic fit,
21 this one meets all three of those.

22 We see this clear visual continuity
23 with the Roosevelt dime, which is a modern coin
24 the public understands, but also lays historic,
25 you know, coronet head types that are popular

1 with collectors.

2 It looks like a dime that people are
3 familiar with, but it updates these concepts. It
4 updates these designs through a more modern take
5 that's really exciting and therefore quite usable
6 and, I think, likable among the public.

7 And it has this thematic clarity, you
8 know, this explicit but cohesive expression of
9 anniversary whose depiction of Liberty is at once
10 graceful and competent and capable.

11 Actually, we had some discussion last
12 time about the headpiece. I think that's really
13 quite tastefully done and explicitly done in kind
14 of the right way where it's not over the top but
15 it does indicate why this coin exists, and it's a
16 one year type.

17 And it has an artistic fit that
18 understands this 18 millimeter diameter of a dime
19 with clear and undemanding design elements which
20 still evoke aesthetic pleasure. So this one was
21 far and away the one that made the most sense for
22 me.

23 All the other obverses fail one of
24 those three rules. They are either too visually
25 unusual or too thematically obscure, too complex

1 design-wise for the dime, one I think the public
2 wouldn't necessarily like or understand or use
3 it.

4 For the reverses, Reverse 1 and 1A,
5 were really, I think, also the strongest here.
6 Again, with this visual continuity with the
7 Roosevelt dime, which I think is good, but again,
8 updated, which I think is what we have been
9 looking for, this updated sense of, you know,
10 we're 250 years of doing this. This eternal
11 flame keeps on going, but what does it look like
12 in the modern day?

13 It has this thematic clarity. You
14 know, it is highlighting liberty over tyranny. A
15 continued path forward to preserve that freedom.
16 But it also allows the public to assign their own
17 thematic interpretations there, which I think is
18 actually important for the art that we are
19 pursuing. And then it is the only reverse design
20 that is simple and concise enough to be on the
21 dime in my view against all the other reverses.

22 So to me, 1 and 1, it made a lot of
23 sense, and I am excited to see this piece. Thank
24 you.

25 CHAIR VAN ALFEN: All right, Kellen.

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

3 MEMBER STEVENS-SOLLMAN: Thank you,
4 Mr. Chairman. This is Jeanne Stevens-Sollman.

5 And thank you, Kellen. You were very
6 explanatory in your comments.

7 I will speak to 1A on the Liberty
8 dime. I chose this one because she represents
9 every woman. It is not any one particular ethnic
10 group. So I think this would be an appropriate
11 portrait on our dime.

12 Also, I did like the laurel around her
13 head as opposed to the cornet because we already
14 say the dates below. And I think it is redundant
15 to say 250 years. As for the rest, they are very
16 lovely, but I don't think they would fit this
17 purpose.

18 And on the reverse, I am going to go
19 back to the eagle. I do think that it is very
20 appropriate. I think the torch is also good.
21 But I like 3A because it says liberty over
22 tyranny.

23 Thank you, Mr. Chairman.

24 CHAIR VAN ALFEN: Thank you very much.
25 Sam Gelberd.

1 MEMBER GELBERD: Thank you, Peter.
2 this is Sam Gelberd. I agree very much with what
3 we have already heard from Kellen and Jeanne.
4 Obverse 1 I think is going to be the best one to
5 go with, 1 or 1A. I was really torn.

6 I like the laurel wreath. The
7 coronet, I could accept the coronet in 1 if we
8 remove the 250 years. Again, I mentioned
9 yesterday we don't really need the math lesson on
10 there. It's nice, but we've got the dual date
11 right there. I think that functions -- it serves
12 the purpose well enough.

13 The other obverses, I felt really kind
14 of missed the mark so I won't get into that too
15 much.

16 With the other reverses, I actually
17 prefer Reverse 1 to 1A. I really do like the
18 stars, just the overall layout. I just think it
19 fills the space very, very well. Great use of
20 negative space.

21 1A, the torch, the flame is just a
22 little bit too big on that small of a coin.
23 That's also the reason why I did not choose any
24 of the reverses with an eagle.

25 If we went with Reverses 4 or 4A, I

1 probably would be okay with 4A, but honestly,
2 still prefer Reverse 1 overall.

3 So my votes will be going to Obverse
4 1A if we keep it with the laurel wreath. I would
5 go with Obverse 1 if we got rid of the years, if
6 it didn't say 250 years in the coronet. And
7 Reverse 1 would be best to go with. Thank you.

8 CHAIR VAN ALFEN: All right. Sam,
9 thank you very much. Art Bernstein, if you
10 would, please.

11 MEMBER BERNSTEIN: Good morning. This
12 is Art Bernstein. I am going to buck the trend
13 and say that my preference is with the 3 series
14 on the obverse.

15 I appreciated her resolute look. And
16 I like the use of the headdress, either the cap -
17 - with the combination cap and laurel. I thought
18 they were all attractive, and my preference was
19 for the 3 series.

20 With regard to the reverses, I liked
21 the eagle design in numbers 3 and 3A. But I
22 wanted to point out with the ribbon on 3A -- I'm
23 sorry, I meant, the design Series 2. I misspoke.

24 On the 2A ribbon, when you look at the
25 ribbon, the upper part of the ribbon reads 1

1 dime, and the lower part to me looks like it is
2 missing words. It is just blank. And the
3 earlier version, Design 2, has the shorter
4 ribbon. So if we were to go with that reverse, I
5 would go with the shorter ribbon that just says
6 one dime and not the blank portion.

7 I did not like Reverses 1 and 1A. To
8 me, that just looked more like the Olympics.
9 That torch doesn't look to me like the Statue of
10 Liberty torch that we are used to seeing. And to
11 me it just cried out LA Olympics. Thank you.

12 CHAIR VAN ALFEN: All right, Art.
13 Thank you very much.

14 Dr. Christopher Capozzola, if you
15 would, please.

16 MEMBER CAPOZZOLA: All right. Good
17 morning. This is Chris Capozzola. I think I
18 share an almost emerging consensus in the room so
19 I will keep my comments brief, but maybe try to
20 address where this might fit in the rest of the
21 2026 series because it's worth thinking about
22 that as well.

23 So I share, you know, my top choice on
24 the obverse is 1A, Obverse 1A. I also like
25 Obverse 1. And I think actually, although I have

1 in other times been advocating in putting the
2 number 250 on there, I think putting 250 on the
3 same side as the dates is maybe a little bit of
4 overkill. So I think 01A is maybe the better
5 choice.

6 Just as an aside, the Liberties in
7 Obverses 2, 3 and 6 are fantastic. And we have
8 many opportunities to depict Liberty. And I hope
9 that we will see these images again over the
10 time.

11 But there is a benefit to Obverse 01A
12 when we look at the semiquincentennial depictions
13 as a whole. Depending on our Liberty choices for
14 the quarters, it may be important to include a
15 Liberty that in this image could read as African
16 American or reads sort of more diverse than some
17 of the Liberties that we are considering for the
18 Declaration and Constitution quarters. So just
19 making sure that we have across the portfolio a
20 range of Liberties depicted.

21 On the reverse, you know, I think that
22 Reverse 01 is very compelling. We have seen
23 something like this before. It is a slight
24 change from what we saw in July. It is not a big
25 deviation from the current dime. And I think

1 there is space for more creativity on the
2 reverse.

3 I think there is an argument to be
4 made to consider 03A as Jeanne described because
5 it says, LIBERTY OVER TYRANNY. And I think it is
6 worth remembering that, you know, in our sort of
7 complicated country that sees our, you know,
8 different aspects of our history in different
9 ways, that for some people, the most valuable
10 thing to commemorate in -- about -- or the most
11 valuable thing to commemorate in 2026 is 1776
12 itself, the active revolution before overthrowing
13 the monarchy, of overthrowing, you know, sort of
14 illegitimate states.

15 And so for those for whom liberty over
16 tyranny is a much more compelling chapter of our
17 history, then the renewals that follows through
18 the evolution of civil rights and women's
19 suffrage, it may be important to include that
20 moment explicitly somewhere in the 2026
21 portfolio.

22 But that's it. You know, I still
23 think 01 reverse is the safest bet.

24 CHAIR VAN ALFEN: Thank you very much.
25 Annelisa Purdie, please.

1 MEMBER PURDIE: Thank you, Mr.
2 Chairman. Good morning, everyone. This is
3 Annelisa Purdie.

4 One of the big considerations with
5 this portfolio in particular is the size of the
6 dime. And when looking at each of these designs,
7 I am constantly thinking about the thinness of
8 the dime and the importance of having a design
9 that will make an impact, especially for
10 something that people have been familiar with for
11 so long.

12 For the obverses, my favorites were
13 1A. I think it's effective. I think it harkens
14 back to the Mercury dime. I think that it's a
15 great update of what people are used to here.
16 And I think that it will resonate with many.

17 I also loved 2A. I believe we saw two
18 design offers 2 before. But I like the updated
19 design with 2A. I am not sure how well that
20 would work on the dime again because of the size.
21 But I would like to see this perhaps on a larger
22 coin.

23 For Design 4A for the obverse, I like
24 this one, but the sash was a little confusing. I
25 wasn't sure at first whether it was flames or a

1 sash, what was going on. Again, the
2 consideration is size. But this is also
3 something in general, the overall composition of
4 this that I do think would be appealing and would
5 work well, just not for something the size of a
6 dime.

7 For the reverses, none of the designs
8 made my heart go pitter-patter that much. But I
9 will like to put a play in for the torch for 4A.
10 This one has grown on me from before. I wasn't
11 crazy about it at first, but I think that this
12 design in contrast with Liberty's head on the
13 obverse showing her holding the torch would work
14 well. It's simple. We have not seen this
15 overall design on a dime so far. And I think it
16 would be interesting to look at it.

17 Some considerations again about size,
18 whether this would work, but I think this will
19 work much more so than Reverse 4 with the burning
20 of the sash. I think that's something that will
21 be very difficult to replicate. But 4A would
22 work.

23 And Design 3A as well. It's okay. It
24 works. It's an eagle, very little, perhaps an
25 eaglet. But I wouldn't have an issue if this

1 were there at all. And I think it's important to
2 keep LIBERTY OVER TYRANNY under the ONE DIME for
3 this one. I think that works very well. Thank
4 you.

5 CHAIR VAN ALFEN: Thank you. Donald
6 Scarinci.

7 MEMBER SCARINCI: So for all the
8 reasons Kellen very articulately stated, I think
9 either the choice of 1 or 1A is really a no-
10 brainer. I agree with Jeanne. I prefer 1A
11 because of the -- I don't see the need to repeat
12 the 250 years, and the laurel wreath does
13 represent success and victory.

14 So I think that's a great -- this is
15 a great alternative design to Franklin.

16 And as for the reverse, you know, I
17 also agree with Kellen and others who picked the
18 torch, either 1 or 1A. And, you know, I think 1
19 is probably the better one because it's -- even
20 though I prefer the more even spacing for E
21 PLURIBUS UNUM on 1A. So this is going to be a
22 tough one.

23 But, you know, I think we need a torch
24 on the reverse because collectors collect dimes
25 with full bands. So we have still have some

1 bands that we can be consistent.

2 And we don't know what's going to
3 happen after this if we are going to revert to
4 Roosevelt or if we are going to, you know, grace
5 the nation with images of Liberty instead of
6 presidents, dead presidents.

7 So anyway, this is a simple portfolio.
8 Very well done. All the artists should be
9 commended. The dime is probably the toughest
10 thing, I think, to design. It's really just so
11 small. And here the head needs to be dominant.
12 It needs to be big. The reverse can only have
13 one object. And all of the artists, you know,
14 got that.

15 I am concerned about the -- I would be
16 a little concerned putting an eagle on the
17 reverse of a dime because the eagle is a more
18 majestic -- it's a majestic statement, and the
19 dime is small. So anyway, that's my --

20 CHAIR VAN ALFEN: Thank you very much.
21 John Saunders.

22 MEMBER SAUNDERS: Hi. First of all,
23 I apologize for being late. I was in Uber hell
24 for the last 40 minutes trying to get a ride
25 here.

1 Anyway, to the obverse designs, I like
2 6A a lot. I think we had 6 when we looked at
3 these things last time. And I didn't quite like
4 the expression. And I think with 6A, they killed
5 it. So that is by far my favorite.

6 They are all good obverse designs.
7 The 3, 3A and 3B, there's just something in their
8 expression that doesn't seem right to me. I
9 don't know if they're resentful or mischievous or
10 something. But it's just something in the
11 expression I don't particularly like for putting
12 on the coin. I mean, she's probably a lot of fun
13 if you met her but not for the coin.

14 And the 4s kind of remind me of the
15 Mother Nature ad where they used to advertise for
16 the 70 cent spread versus butter. I guess butter
17 was the 70 cent spread. They were advertising
18 for margarine against it. You know, it's not
19 nice to fool Mother Nature. So you have to be
20 old enough to remember those things. Anyway,
21 that kind of reminds me of Mother Nature there.

22 I like 2A. Okay. It seems like
23 everybody likes 01, 01A, 2, I prefer. 01A, I
24 think it's a perfectly nice design. I still like
25 06A a lot better. So that's where I am at.

1 In terms of the reverse, I like the
2 torch. I think 1, 1A -- I like 1A better because
3 it's a little simple. I mean, we've got a lot of
4 design to get on something as small as a dime.
5 And as Annelisa says, you've got to be careful
6 how much stuff you're putting on there. So I
7 like 1A it's simpler, better. So the 3 is kind
8 of nice. I think 2 is much too small for the
9 dime. So I would go with 1A.

10 CHAIR VAN ALFEN: For my own comments,
11 I am going to join Art's bucking trends here in
12 parts because I do like 1 and 1A to a degree. I
13 do find these to be interesting and attractive
14 designs.

15 But my concern when looking at the
16 overall portfolio, not just the dime but as well
17 as the quarters and the half dollar is again that
18 we -- from my perspective, I think that we need
19 to be looking at a chronological progression as
20 of where -- you know, from the spark that led to
21 the Declaration of Independence through the five
22 inflection points and then the view to the
23 future.

24 And I think that there is a way again
25 to represent this chronological progression in a

1 way through the depictions of Liberty and
2 reverses and so forth.

3 And so while this obverse does in a
4 way harken back to earlier depictions of Liberty,
5 she is, to my eyes, decidedly modern. And
6 therefore, I was looking for a Liberty for the
7 dime that was perhaps I wouldn't say old-
8 fashioned but at least something that made, say,
9 an allusion to earlier U.S. coinage.

10 In that respect, I think that Number
11 3 does the job well in part because I find there
12 to be something of an illusion in this image to
13 the Peace dollar, even though the Peace dollar
14 obviously is a 20th Century production and not a
15 18th or 19th Century production. Nevertheless,
16 it does, I think, reference an earlier stage of
17 U.S. coinage and therefore, you know, would,
18 again represent that sort of chronological
19 progression.

20 So I do have a preference for the 3
21 series rather than Number 1.

22 And then in term of the reverses, I am
23 very much opposed to the idea of putting a torch
24 on this coinage, again, because I think it looks
25 a little too much like the current dime. And if,

1 again, we are thinking of this sort of
2 progression, there is not much progression at all
3 in this. We are just continuing what we already
4 are producing.

5 And I, you know, again was looking for
6 something perhaps a little more traditional or
7 something that, again, made reference to U.S.
8 coinage at an earlier time. And I find that
9 Reverses 2 and 3 do that.

10 And I understand the concerns about,
11 you know, the small size of the dime and the
12 concern that Donald raised about the eagle being
13 perhaps a little too majestic for the dime. But
14 nevertheless, I think that these are very
15 compelling images. And I love the dynamism,
16 particularly of Reverse 2. That is overall my
17 favorite.

18 So I would certainly make a case for
19 adopting Obverse 3 and then pairing that with
20 Reverse 2.

21 We are joined by Mike Moran again so
22 --

23 MEMBER MORAN: I haven't heard
24 everybody's comments.

25 CHAIR VAN ALFEN: There is a growing

1 trend toward Obverse 1 and Reverse 1. So I will
2 let you make your comments now at this point.

3 MEMBER MORAN: Well, it's not Obverse
4 1 and Reverse 1 for me. Okay. Start this thing
5 off right.

6 To me, let me make two pitches that I
7 see here of things that I don't like. Again, 250
8 years, I passed math. I can -- if you got the
9 dual date down there, you don't need 250 years,
10 particularly on a dime. It's ground clutter.

11 And the other thing, I am very much
12 with Thomas Jefferson that Phrygian cap is wrong
13 and inappropriate for American coinage. And that
14 to me eliminates a couple of the ones of the
15 obverse. But I know I'm on the tail end of the
16 train here, and I'm not going to try and wag the
17 dog.

18 To me, the next one, about 3A, I
19 believe, the 3s, are good. 3A gets rid of that
20 damn cap. So that is one that I will be
21 supporting. I will support all of the 3s. That
22 is a good, fresh-looking dime. It will show well
23 on that tondo. And it is appealing to me. I'll
24 put it that way.

25 On the reverse, again, I understand

1 Peter's complaint about the torch. It probably
2 is not a complete renewal. The torch really
3 didn't come into play until the Statue of Liberty
4 in terms of being an easily recognizable icon of
5 American liberty.

6 If you look at 2 -- they're searching
7 for a -- no, they're looking for me --

8 PARTICIPANT: We lost the whole
9 network.

10 CHAIR VAN ALFEN: Should we pause?

11 MEMBER MORAN: I can keep going. I
12 mean, I've got it up on my screen. 2, I like the
13 concept of the eagle. I think it's excellent,
14 but I don't want 250 years on that ribbon. I've
15 already said that.

16 But if you go to 2A, you get the
17 denomination on the ribbon, and you get -- and on
18 the dime you get the added negative space around
19 the eagle when you do it that way. And I think
20 that's critical to a successful reverse design.

21 So there you have it. I am 3 and 2.
22 In other words, I am Peter.

23 CHAIR VAN ALFEN: Oh, there we go.
24 All right. Do we have any questions from the
25 committee at this point? Art?

1 MEMBER BERNSTEIN: Not a question.
2 This is Art Bernstein. I just wanted to point
3 out since there is a little bit of interest in
4 Series 3, there is a small typo on the scoring
5 sheet if you are interested in giving points to
6 3B. The 3 is missing. So I just wanted you to
7 know where to put some points.

8 CHAIR VAN ALFEN: All right. Any
9 other questions or comments? Yeah, Sam?

10 MEMBER GELBERD: Peter, thank you.
11 This is Sam Gelberd again. I just wanted to
12 state one more time -- I would echo what April
13 had mentioned. Remember the dime and the half
14 dollar are bookends to the semiquincentennial
15 series.

16 Because I am going to be recommending
17 a reverse for the half dollar that does involve a
18 torch, that's the main reason why I think a torch
19 would be best served on the dime as well.

20 CHAIR VAN ALFEN: All right. Thank
21 you. Jeanne, yes, your hand is raised.

22 MEMBER STEVENS-SOLLMAN: Yes. This
23 Jeanne Stevens-Sollman. If the eagle is chosen,
24 Number 3 on reverse, I think we need to pay
25 attention to those flight feathers, which are

1 really secondary feathers there. This is Jeanne
2 Stevens-Sollman.

3 So the flight feathers on the eagle,
4 those are not correct. They should be straight.

5 CHAIR VAN ALFEN: Any other comments
6 or questions from the committee? Any comments
7 from our subject matter experts? Yes, Lee Ann
8 Potter, if you would like to address the
9 committee, please do.

10 MS. POTTER: Good morning, everyone.
11 I appreciate being able to chime in at a
12 distance. And I have enjoyed hearing your
13 comments.

14 And yes, I do remember the Mother
15 Nature and the margarine commercial, just so
16 you're not the only one out there. And it made
17 me laugh because I was thinking the same thing,
18 and I couldn't remember what the ad was for. So
19 I really appreciate you reminding.

20 And I think the comments -- and,
21 again, I am sort of speaking on behalf of my
22 colleague, Richard Hunt, who I believe some of
23 you had an opportunity to meet yesterday who is
24 at the National Archives. In our exchanges about
25 the dime, we too had a preference for the ones

1 and the threes. And so it's interesting to hear
2 the comments that are coming from all of you sort
3 of resonate with that as well.

4 One thing I do want to emphasize,
5 something that came out in our discussions, was
6 the expression liberty over tyranny, we felt very
7 strongly that having that included on the dime is
8 really what helps it resonate with the America
9 250 theme and being very, you know, deliberate to
10 help people recognize what it was in 1776 that
11 made what the American experiment meant to the
12 world. I think it's great that that has come up.

13 So, again, the ones and the threes
14 were certainly our favorites as well. And your
15 comment about the torch in a couple of instances
16 resembling the Olympics is also something that
17 had come up. But there was also a little bit of,
18 you know, maybe that is another thing that helps
19 us remember what else is happening, you know, in
20 the world at the current time. So anyway, thanks
21 for letting me chime in.

22 CHAIR VAN ALFEN: Thank you very much,
23 Lee Ann. Any other comments or questions at this
24 time?

25 MS. STAFFORD: I am only looking at

1 Joe because I know this is such a small planchet,
2 and we talked a lot about ensuring the
3 coinability that these images would convey.

4 Did you have anything you wanted to
5 share or --

6 MR. MENNA: This is Joseph Menna.
7 Yeah, we had a lot of internal talks about this,
8 all the portfolios obviously. I recall regarding
9 the 3 series some of the comments were made in
10 the summer about the severity in the look and
11 stuff like that.

12 I think just the composition, the
13 face, the more serene, yet purposeful gaze, I
14 won't editorialize as to what's the best design
15 or what anyone should be thinking about
16 compositionally and stylistically. I think there
17 is a lot of strong support for resolution of this
18 and all of them.

19 But I wanted to point out the artist
20 did try very strongly to meet the request in
21 adapting both the headpiece and the demeanor on
22 the face. Thanks.

23 CHAIR VAN ALFEN: All right. Thank
24 you. All right. Any other comments, questions?
25 And if not, then the committee will now score the

1 2026 dime. When you are done, please return the
2 score sheets to CCAC counsel, Greg Weinman, and
3 we will take a roughly 10 minute break and return
4 at 9:25.

5 (Whereupon, the above-entitled matter
6 went off the record at 9:11 a.m. and resumed at
7 9:21 a.m.)

8 CHAIR VAN ALFEN: All right. We are
9 back. We will wait to hear the scores until
10 after we have scored the half dollar.

11 So let's move on to, I know -- the
12 anticipation.

13 MEMBER STEVENS-SOLLMAN: It might make
14 a difference to us if we knew the scores before
15 we looked at the half dollars.

16 CHAIR VAN ALFEN: Would the committee
17 prefer to hear the scores prior to the --

18 (Chorus of yes.)

19 CHAIR VAN ALFEN: Okay. Then let's
20 hear the scores for the dime before we go on to
21 the half dollar then.

22 MR. WEINMAN: Before I read the
23 scores, I would like to do a point of
24 clarification. Something that Donald said that I
25 want to make sure we clarify. You mentioned,

1 Donald, what would come after this.

2 The authority for this particular
3 program, for the redesign, at the end of 2026,
4 beginning of 2027, the dime, by statute, reverts
5 back to what it was before. So we don't have
6 discretion there. It reverts back to exactly
7 what it was before.

8 The quarter and the half move on the
9 sports quarter program. At the end of the sports
10 quarter program in 2031, then we have the option
11 to pick a different design for the obverse and
12 reverse so long as the obverse maintains George
13 Washington and John Kennedy. There can be a new
14 portrait or George Washington and a new portrait
15 of John Kennedy, a different reverse. But the
16 dime reverts back to what it was before.

17 MS. STAFFORD: But what I think
18 Donald may have been referencing is the 25 year
19 rule and that the dime is actually within that
20 time frame.

21 MR. WEINMAN: An additional
22 clarification, yes, under the statutory authority
23 would allow us, but not necessarily --

24 MS. STAFFORD: And that varies --

25 MR. WEINMAN: In that period, yes.

1 MS. STAFFORD: Right, no.

2 MR. WEINMAN: But no, we probably
3 could. You're right.

4 MEMBER SCARINCI: We might talk about
5 like the -- especially the half dollar. The half
6 dollar is non-circulating. It's an opportunity
7 to -- the half dollar is an opportunity to maybe
8 change every year and increase collector interest
9 at the same time as, you know, allowing us to use
10 the half dollar playing field, you know, the
11 size, which is really wonderful for, you know,
12 for commemorating things as well as, you know,
13 coming up with different themes each year. So,
14 you know, something to talk about.

15 MR. WEINMAN: Yeah, they changed the
16 half dollar every year to comply with the
17 legislation.

18 MEMBER SCARINCI: Yes, yes. To allow
19 us to do that.

20 MR. WEINMAN: Right.

21 MEMBER SCARINCI: Yes.

22 MR. WEINMAN: Okay. Meanwhile back to
23 the issue of at hand, which is the scoring of the
24 dimes. Okay. So for the dimes, when you're
25 ready.

1 Obverse, once again today it is out of
2 a possible 30 points, Obverse 01 received 11
3 points. Obverse 01A received 21 points, making
4 it the high scoring design.

5 Obverse 02 received 3. Obverse 02A
6 received 5. 03 received 12. 03A received 16.
7 03B received 13. 04 received 3. 04A received 4.
8 05 received 3. 05A received 3. 06 received 5
9 and 06A received 8.

10 Moving on to the reverses, where there
11 was not much as clarity. Reverse 1 received 14
12 points. Reverse 1A received 13 points. Reverse
13 2 received 7 points. Reverse 2A received 13
14 points. Reverse 2A -- I'm sorry, 3, received 9
15 points.

16 Reverse 3A received 15 points, making
17 it the high scoring design. Reverse 4 received 4
18 points, and Reverse 4A received 7 points. So not
19 as much clarity on the reverse.

20 CHAIR VAN ALFEN: Thank you very much.
21 So we will now move on to our last portfolio to
22 consider in the semiquincentennial program, and
23 that is the obverse and reverse design candidates
24 for the 2026 half dollar, which April Stafford
25 and Boneza Hancock will now present. So April,

1 whenever you're ready.

2 MS. STAFFORD: A little history of the
3 half dollar's design. The current U.S. 50-cent
4 coin, the Kennedy half dollar, was first issued
5 in 1964, about four months after the
6 assassination of President John F. Kennedy. The
7 obverse shows a profile portrait of Kennedy while
8 the presidential seal appears on the reverse.

9 The first half dollar was minted in
10 1794 with Liberty personified on the obverse and
11 an eagle on the reverse. Throughout its history,
12 the half dollar featured variations of Liberty
13 similar to those represented on the dime as well
14 as Adolph A. Weinman's Walking Liberty, issued
15 first in 1916.

16 In 1948, an image of Benjamin Franklin
17 replaced Walking Liberty on the obverse of the
18 half dollar. Its reverse depicted the Liberty
19 Bell in Philadelphia.

20 And of course, everyone knows for the
21 1976 bicentennial issuance of the half dollar,
22 the presidential seal was replaced with an image
23 of Independence Hall.

24 The half dollar for the
25 semiquincentennial is the final of the three acts

1 comprising the 2026 dime, quarters, and half
2 dollar. It explores what is required of us to
3 keep our Republic for the next 250 years and
4 emphasizes the critical role of the citizen in a
5 participatory and knowledge-based democracy.

6 In drafting their designs, artists
7 were encouraged to consider a bold, modern style
8 to underscore the theme of looking to the future
9 and to potentially contrast and complement the
10 more traditional imagery anticipated on the 2026
11 dime.

12 Obverse designs show a new depiction
13 of personified liberty and prominently feature
14 the inscription, UNITED STATES OF AMERICA, to
15 amplify the half dollar's theme. Additional
16 inscriptions include, IN GOD WE TRUST, and the
17 date range.

18 Reverse designs are inspired by James
19 Madison's observation that, "Knowledge will
20 forever govern ignorance, and a people that mean
21 to be their own governors must arm themselves
22 with the power that knowledge gives."

23 Designs explore the call to action for
24 citizenship, stewardship of liberty, with many
25 featuring an inscription quoting James Madison,

1 specifically, KNOWLEDGE IS THE ONLY GUARDIAN OF
2 TRUE LIBERTY. Additional reverse inscriptions are
3 E PLURIBUS UNUM and HALF DOLLAR.

4 So now the candidate designs, we have
5 Obverse 1, 1A, 1B that depict Liberty proudly
6 carrying an American flag while leading a young
7 girl, representing the future generations,
8 forward.

9 Here, Liberty takes the form of a
10 nurturing figure as she guides the youth in her
11 care, leading by example.

12 In Design 1, the young girl holds her
13 hand over her brow to shade her eyes as she looks
14 to her bright future. In 1A and 1B, she proudly
15 carries Liberty's torch. In the latter design,
16 the figures are framed by a ring of 50 stars.

17 Obverse 2 features a strong, confident
18 Liberty bearing the flame that will light the way
19 toward our nation's future.

20 Obverse 3 features a stylized Liberty
21 meeting the viewer's gaze, readying to pass her
22 torch on to the next generation.

23 Obverse 4 depicts Liberty patiently
24 guiding a young child in lighting her torch,
25 representing the care and effort necessary to

1 ensure liberty for future generations.

2 Obverse 5 shows a close-up view of the
3 Statue of Liberty, her steadfast gaze looking
4 outward as if toward the future.

5 For the reverse designs, Reverse 1
6 features the Capitol dome as an iconic symbol of
7 the power and rights of citizens, the elected
8 officials who represent them, and the U.S.
9 government.

10 The design includes the additional
11 inscription, TOWARD A MORE PERFECT UNION, as a
12 reminder of the continued effort required to
13 fulfill the aspirations in our founding
14 documents. Here, three stars represent the
15 Declaration of Independence, the U.S.
16 Constitution, and the Bill of Rights.

17 Reverse 2 features hands working
18 together to plant an oak tree sapling in a
19 fertile ground, representing the participatory
20 nature of democracy and symbolizing the
21 collective work required to maintain our
22 republic.

23 Reverses 3, 3A and 3B feature Liberty
24 passing her torch to a new generation with the
25 aphorism, KNOWLEDGE IS THE ONLY GUARDIAN OF TRUE

1 LIBERTY, arced around the border.

2 In Reverse 3 and 3A, we have a
3 backdrop of the American flag featured.

4 Reverse 4 features Liberty's torch,
5 with emanating rays of light representing hope
6 and promise for future generations. James
7 Madison's dictum, KNOWLEDGE IS THE ONLY GUARDIAN
8 OF TRUE LIBERTY, arcs around the flame as if
9 forming a protective barrier.

10 Reverses 5 and 5A feature Liberty
11 passing her torch, its flame trailing with the
12 momentum of purpose to a new generation.

13 Reverse 6 depicts a close-up view of
14 the Statue of Liberty's torch, an enduring symbol
15 of our nation.

16 Reverse 7 features two hands that hold
17 and protect the flame of Liberty, representing
18 both the individual care needed to preserve
19 liberty as well as the responsibility to maintain
20 it for future generations.

21 And that concludes the candidate
22 designs.

23 CHAIR VAN ALFEN: Thank you very much.
24 Are there any technical or legal questions from
25 the committee at this time about the designs for

1 the 2026 half dollar before we begin our general
2 discussion?

3 All right. Let's begin. And I would
4 again like to remind the members to please keep
5 their comments to five minutes or less and to
6 identify yourself for the record prior to
7 speaking.

8 Let's begin with Dr. Christopher
9 Capozzola, if you would, please.

10 MEMBER CAPOZZOLA: All right. Thank
11 you. This is Chris Capozzola. I will be brief.

12 I think on the obverse, we had seen
13 this before, very compelling images of 01, 01A
14 and 01B. Of them, I think, you know, there was
15 some discussion around the little girl's hand.
16 And in our previous discussion, I think 01A
17 addresses that. It is very compelling and very
18 striking.

19 I will also say on all of this, I very
20 much appreciate artistically and in terms of what
21 it communicates, Obverse 5. And I know that
22 Kellen spoke to that image in earlier discussion.
23 I just don't know especially if it is paired with
24 a torch, also based off the Statue of Liberty, if
25 it's compelling as a half dollar.

1 So I don't know whether this image can
2 make it somewhere into the portfolio of the
3 semiquincentennial, but I'm not sure that it
4 works as the obverse of the half dollar.

5 And on the reverse here, I think that
6 the strongest one for me was Reverse 6, which
7 again very clearly signifies the Statute of
8 Liberty. That makes it legible, I think, to many
9 people.

10 It may, in that case, you know, be
11 sort of too obvious to people. It's a bit of a
12 safe choice. But I think especially in this
13 level of detail and the size that a half dollar
14 is, that the detail on the torch will be visible
15 to many people.

16 And I think because we have not chosen
17 any of the other usages of Independence Hall, I
18 do not think Reverse 1, the Capitol, works here,
19 although I love what it communicates. And TOWARD
20 A MORE PERFECT UNION is a great phrase to
21 consider for the reverse of the half dollar as
22 the conclusion chronologically of what's
23 happening across that series of points.

24 CHAIR VAN ALFEN: Thank you very much.
25 Jeanne Stevens-Sollman, if you would, please.

1 MEMBER STEVENS-SOLLMAN: Thank you,
2 Mr. Chairman. This is Jeanne Stevens-Sollman. I
3 agree with Christopher very much on the Obverse
4 1, 1A.

5 I prefer myself the Obverse 1 because
6 she is not carrying the torch. She is looking to
7 the future. And I think that the proud stance of
8 the adult is really positive. It echoes the
9 Walking Liberty that we have had in the past on
10 the half dollars. So that is my choice.

11 As for, you know, 2, 3, 4 and 5, I
12 think that they are very contemporary. However,
13 they sort of don't harmonize with the images that
14 we have chosen for the other designs. And I
15 think perhaps Number 1 would fit better.

16 Going to the reverse, I like Reverse
17 1 because of what it says, TOWARD A MORE PERFECT
18 UNION. It seems like a nice bookend to the
19 coinage series. However, I believe that 06 is
20 really a beautiful design. And I think it would
21 work lovely on the -- 06, please -- on the
22 reverse. And it would complement Obverse 1.
23 Thank you.

24 CHAIR VAN ALFEN: Jeanne, thank you
25 very much. Annelisa Purdie, if you would,

1 please.

2 MEMBER PURDIE: Thank you, Mr.
3 Chairman. This is Annelisa Purdie. Of all the
4 portfolios we have looked at for this session, I
5 think this one is my favorite. This is one of
6 the few where I like elements of all of the
7 designs, both in the obverses and the reverses.

8 I am going to make this very brief.
9 For the obverse, Number 1 is far and away my
10 favorite. It was before, still is. I think the
11 design of their dresses, both for Lady and
12 Liberty and the child work in that they are
13 modern, but it also harkens back to an earlier
14 time. And I think that the composition for this
15 one is just beautiful in terms of the stride.

16 The reason why I didn't choose 1A is
17 because of her holding the torch. The torch is
18 almost as big as she is, which is the point. But
19 it's the idea of her walking confidently hand in
20 hand in the first one better.

21 For the obverses, I like the design of
22 Obverse 3B, but with the hands of 5A. And I
23 think that this is a good opportunity for
24 continuity between the obverses and the reverses
25 in that on the obverse she would not be holding

1 the torch. But in this reverse, we can see Lady
2 Liberty passing the torch to the next generation.
3 And I think that would work in terms of flipping
4 the coin over and looking through it.

5 The hands in 3A and 3B for the
6 reverses, I just think it works a little better
7 considering what is on the front. More children
8 on coins is always a good thing.

9 And then I would also like put in for
10 the reverses something for Number 2. I think
11 that this design is beautiful. I think that it
12 works well for the half dollar. I am not sure if
13 it fits with the continuity of the semi-q coins
14 overall in the message that we are trying to get
15 across. But I think it is very beautifully done.

16 I love the diversity of hands in terms
17 of age ranges and types in here and the idea of
18 planting everyone working together to nurture
19 liberty so it also works really well.

20 But choices overall are still Obverse
21 1 and hands of Obverse 5 -- Reverse, excuse me,
22 5A, but with the overall design of Reverse 3B.
23 Thank you very much.

24 CHAIR VAN ALFEN: Thank you, John
25 Saunders, if you would, please.

1 MEMBER SAUNDERS: Thank you. John
2 Saunders here. On the obverse, I like the first
3 three. Do we have -- can we put up the quarter
4 that we did for civil rights, the one that had
5 the most votes? For the civil rights quarter.
6 Okay. Not the civil rights one, but the
7 suffrages.

8 MR. WEINMAN: Suffrage is 01.

9 MEMBER SAUNDERS: It's enough
10 different, but it's kind of along the same theme.
11 But I'm not sure I like the little girl's hairdo
12 in 1 and 1A. But it's not a big deal in the
13 scope of things.

14 I kind of like her carrying the torch,
15 so I am probably in favor of 01. 04 is a nice
16 design. It's a half dollar, which is bigger.
17 But I still think it may be a little bit too busy
18 for a coin as opposed to a medal there.

19 The Statue of Liberty looks very
20 reminiscent of a gold piece that we put out some
21 time ago. But, you know, most collectors and
22 most of the public don't see the gold piece. So
23 I think because of that, putting the Statue of
24 Liberty on a circulating coin -- I mean, half
25 dollars don't circulate that much anyway, but at

1 least people got a chance of getting if somebody
2 wants one, they can afford it for -- you know, it
3 costs 50 cents as opposed to \$500 or \$1,000.

4 So I think even though the design is
5 kind of been there, done that, striking me, I
6 think it's kind of cool to put it on a
7 circulating coin, a non-gold coin.

8 I think it shows an awful lot of neck
9 there. I'm not sure I -- I would probably
10 reorient the direction slightly if I was doing
11 it. But it is a pretty impressive design, and
12 it's pretty cool to put this on a half dollar.

13 Going on to Reverses 1, I mean, it's
14 kind of almost too classic, but it's nice.
15 Certainly nothing wrong with it. We've had
16 similar designs for a lot of coins, but we
17 haven't chose them, I don't think, for anything
18 else. So maybe it would be nice to put that on
19 there.

20 02, I must say this does look like a
21 sapling, and it is clearly an oak leaf there. I
22 commented on one of the other saplings in another
23 design looked more like a bean sprout than a
24 sapling. But this is a sapling.

25 I understand the symbol of all the

1 hands being there, but it just seems like there
2 is too many hands to me.

3 03 is okay. 04 is okay. 03B is okay.
4 I like 04 a lot. And 05 I like better than 05A.
5 I think it's a nice design. 06 is a nice design.
6 07 didn't appeal to me very much. I think
7 probably my favorites are going to be 01, 04 and
8 06. And that's it.

9 CHAIR VAN ALFEN: All right, John,
10 thank you very much. Sam Gelberd, if you would,
11 please.

12 MEMBER GELBERD: Thank you, Peter.
13 This is Sam Gelberd. With the obverses, I do
14 like Obverses 1, 1A and 1B. For the life of me,
15 I can't get past Obverse 1. It just seems like
16 instead of trying to shield her eyes from a
17 bright future, it looks like she may have a
18 headache. I just can't go with that one.

19 With Obverse 1A, I do prefer the torch
20 there. 1B would also work as well. I would be
21 okay with that. We haven't heard a lot of people
22 talk about this one, but I do like how the torch
23 is separate from the flag. And I like the
24 orientation of the flag as well. It's kind of
25 moving forward. It's a bold rendition of -- it's

1 an updated modern look for lack of a better term
2 the walking -- or Liberty Walking half dollar.

3 I love the motto IN GOD WE TRUST and
4 the date are divided by the exergue line. I
5 think that works really well.

6 The other obverse that I did like was
7 Number 5. Of course, very bold rendition. I
8 think if this were on a half dollar again, it
9 might actually get people using half dollars in
10 circulation.

11 But that being said, I think if we
12 went with Obverse 1A or 1B, that might have the
13 same effect. It might really get people into
14 having something like that in their pocket and
15 using it as coinage.

16 All of the obverses do have artistic
17 merit. I feel the same with the reverses. All
18 of them, I think the artist really did a great
19 job trying to come up with a modern bold look for
20 this series.

21 With the reverses, initially I loved
22 Reverse 4, that rendition of the torch. If we
23 can just get to that one. Yeah. I do like this
24 design very much. This is my second favorite for
25 the reverses.

1 But when we were hit with Reverse
2 Number 6, which seemed to be a more updated one
3 in this current portfolio, Reverse 6 will get my
4 votes for the best one to go with. I just think
5 it's very eye-catching. Almost every American
6 will be able to recognize exactly what this is.
7 It's really sad if they don't. I think everyone
8 would be able to pick up on that design very,
9 very well.

10 The reverses in the 3 series, 3A and
11 3B are very evocative of challenge coins, what we
12 might see as a military challenge coin. So for
13 that reason, I wasn't a big fan of those as well.

14 So for the obverses, ultimately, I
15 landed on Obverse 1B and for the reverse, I would
16 have to go with Number 6. And that's all I have
17 to say about that.

18 CHAIR VAN ALFEN: Wonderful, Sam.
19 Thank you. Mike Moran, if you would, please.

20 MEMBER MORAN: Thank you, Peter. This
21 is Mike Moran. I approached this from two
22 different directions.

23 Looking at the obverses 1, 1A or 1B to
24 me are very good, the Walking Liberty. I
25 particularly like 1B because of the 50 stars. I

1 think that's a good rendition. And the fact is,
2 going forward, we are 50 stars, we are not 13.
3 So that tells a story to me.

4 And I like the -- it's an updated
5 modern Liberty. I could be just as happy with 1
6 or 1A.

7 Let's talk about Kellen's obvious
8 choice for obverse, that would be Number 5. It's
9 good. And I was originally willing to -- well, I
10 was going to say, well, been there, done that, on
11 a five dollar gold piece for the centennial
12 celebration of the Statue of Liberty because it
13 is close to that although it is looking the other
14 direction. But I thought that John made a
15 compelling argument that a majority of the
16 American public has never seen it or if they've
17 seen it, they've forgotten it. And that my
18 objections there are ridiculous so I am not going
19 to raise them. You know, I do. I am going to
20 vote for that one, too. I am going to.

21 So let's go to the reverse. I've got
22 two themes going here. One is the Statue of
23 Liberty looking forward and the other is the
24 Walking Liberty or the obverse is a 1.

25 On the reverse to me, it seems that if

1 you go with Number 1, you have a compelling case
2 to make for one of the reverses for the handoff
3 of the torch because we are going toward looking
4 forward to the future, to future generations for
5 them to carry and do as well or better, actually
6 better than what we've done. So I could go with
7 either 3 or 5 in that regard.

8 I can't go with Number 1 even though
9 I like the theme of it, after 250 years -- Number
10 2, I mean. We should be past the sapling stage.
11 That's simple.

12 And let's go to the last one, which is
13 6. If you are going to do 5 on the obverse,
14 you've got to do 6 on the reverse. I mean, it
15 just makes a compelling coin. I can't get away
16 from that. And I really -- it's elegant. It
17 speaks to where we've been, but it also gives us
18 the hope of where we are going when you compare
19 it with 5 on the obverse.

20 So here I am making a case for
21 Kellen's obvious choice.

22 CHAIR VAN ALFEN: Kellen, would you
23 like to address your obvious choice?

24 MEMBER HOARD: I would. Thank you.
25 Yeah, so we'll just start with the ones I like on

1 the half dollar.

2 There is a reason we brought Obverse
3 1 and 1A this far. They're really stellar
4 designs which capture everything we're hoping to
5 capture in the half dollar. They're dynamic and
6 inspiring, exciting designs. It seems like
7 there's not much controversy here. What better
8 way to illustrate this theme of the past more
9 than to show American what's in their past? What
10 better way to use the large space of the half
11 dollar?

12 Obverse in this, the details
13 stunningly, you know, the flows in the dress, the
14 stars in the flag, et cetera. This is an easy
15 one, in my view.

16 There are a few strong reverse
17 designs. I find the power of the torches on
18 Reverse 6, which we have talked about before and
19 Reverse 4 really quite compelling.

20 I think they are fanatically
21 appropriate as they represent that eternal flame
22 and knowledge. I think on the half dollar, this
23 has a real visual impact. They really seem to
24 pop off the coin.

25 But I am also intrigued by Reverse 2,

1 particularly as it related to Obverse 1. You
2 know, just as we see a woman leading a girl by
3 her hand on the obverse, we see the hands of
4 Americans working together to protect and invest
5 in our national values in the reverse. It's also
6 a visually beautiful design. We have lines that
7 align with those of the hands. So I would be
8 happy with this one, too. But I really do like
9 that torch.

10 And then before I finish, look at
11 this. We're back to Obverse 5, my favorite.
12 Enough of the -- but, again, just as Chris said,
13 and he is right. This isn't right for the half
14 dollar. But it's perfect for obverse of our
15 Declaration of Independence quarter.

16 For the reason I shared yesterday, its
17 fanatic and visual fit is simply wonderful. As
18 John mentioned, it is very cool to have the
19 statue on a modern circulating coin for its own
20 sake if not for the fact that what you represent
21 is so needed in our country right now.

22 Last night, I was just trying to get
23 outside my own collector brain and make sure I
24 was informed and had everything straight. So not
25 that the designs are public, I sent the

1 Declaration of Independence portfolio to 36 young
2 people in Seattle, in DC, in London, all over,
3 all non-collectors, all from a number of
4 different backgrounds, races, genders, ages, and
5 with no further prompting, I said which obverse
6 is your favorite and which theme do you
7 understand, which one fits the theme the best?

8 Twenty-eight got back to me by this
9 meeting. Only one preferred Design 2, which is
10 our current favorite, the apathetic sorceress
11 Liberty. You know, several did choose the
12 Liberty carving yourself out of stone Design 1,
13 which is fair enough.

14 I slept on it overnight. And you have
15 got me slightly, slightly convinced that it's the
16 right one for the Constitution. So
17 congratulations. You've changed my mind as did
18 the other people. But I really don't have to
19 listen to them. But students didn't understand
20 or prefer Design 2.

21 So we can tread our own course, but I
22 thought this was kind of a useful case study or
23 at least for me it was helpful in getting some
24 perspective. But I continue to feel the Statue
25 of Liberty is the symbol we should lead with out

1 of the gate as she ties in perfect with this
2 theme of a visual dynamism on par with what we
3 want our first impression of the program to be.
4 She's a symbol that can't be confused for
5 anything else by the public and which the
6 American public will surely enjoy.

7 And, of course, we'll talk more about
8 it in our discussion later. But I just wanted to
9 raise this while we had the portfolio in front of
10 us. So thanks for hearing my soapbox again.

11 CHAIR VAN ALFEN: Thank you. Donald
12 Scarinci, if you would, please.

13 MEMBER SCARINCI: You know, I keep
14 thinking that consistency -- there is a
15 consistency in inconsistency in art. And, you
16 know, I would not -- I think the theme of this
17 coin is a very important theme for where we are
18 now in time, which is, you know, across the world
19 not just in America, we are experiencing a
20 generational shift.

21 In just about every business, the
22 focus is on succession and continuation, and it
23 is very similar time and to, you know, I guess
24 when I was very young, very young, mind you, when
25 I experienced, you know, the last time the torch

1 was passed in the early 70s -- late 60s, early
2 70s. And it wasn't exactly passed. It had to be
3 taken.

4 You know, in this shift, at this time,
5 I guess the one thing my generation is doing
6 right is, you know, for the most part, right,
7 with some exceptions, we are trying to pass it.
8 And, you know, this concept of, you know, America
9 in the future, an America that we have the
10 struggle to, you know, as Benjamin Franklin said,
11 you know, it's a republic if you can keep it.
12 And, you know, it is our struggle.

13 And this is a -- so this coin is a big
14 planchet. And we can just about do anything we
15 want with the half dollar. And, you know, and I
16 am being inconsistent this time because I
17 advocate for designs like 5 on smaller planchet
18 coins, you know?

19 But in this case, you know, I kind of
20 like, you know, Obverse 5 because immediately
21 it's iconic. It's immediately identifiable this
22 is Liberty, right? This is, you know, even in
23 this generation and in the next, it's Liberty.
24 And there is a consistency to that in the
25 generational shift.

1 And, you know, the reverse, I like
2 Number 1 but I wouldn't go with that. I think
3 consistent with the thinking is Number 5 or
4 Number 5A, which is, you know, very simple. It's
5 very simple. But it shows the passing of the
6 torch.

7 And it's very appropriate. This theme
8 of the passing of the torch, you know, is very --
9 it's what John F. Kennedy said. You know, we
10 passed the torch to the new generation in 1964
11 when he made that speech. And so it's a
12 generational shift expressed in our time, you
13 know, in a way as it was expressed by JFK whose
14 half dollar we are using for this coin.

15 So there is a certain poetry to that,
16 you know, and a connection to John F. Kennedy,
17 the passing of the torch to the new generation,
18 the last time it was passed. And this time it is
19 being passed again.

20 And we are evoking, you know, we're
21 kind of -- the coin would evoke the memory of
22 John F. Kennedy because it is on the Kennedy
23 dollar at this point. It is going to revert.
24 That's why that was kind of an important
25 question. It is going to revert back to the

1 Kennedy dollar.

2 So this coin is kind of, you know, a
3 next generation, a new generation of passing of
4 the Kennedy dollar, of the Kennedy half dollar.

5 So, again, it's inconsistent because
6 I would never be advocating for a -- we have a
7 large planchet. Let's use it, right? But I
8 think that would be a very powerful cornerstone
9 piece in the set.

10 Big is bold. So if we go back to
11 Obverse 5, you know, it's big. That's big. It's
12 on a -- a half dollar planchet, that's big.
13 That's bold. And that's something recognizable
14 by this generation and the next.

15 And the reverse showing the hands is
16 really critical, you know. If we go with this,
17 it has to be paired with the hands in either 5 or
18 5A. And I'm indifferent as to 5 or 5A. You
19 know, it's just either one. But it is this
20 generation handing the torch to the next.

21 So I think it makes the statement and
22 I think grounds the portfolio. I think it
23 grounds the set. So that's my thought.

24 CHAIR VAN ALFEN: Art Bernstein, if
25 you would, please.

1 MEMBER BERNSTEIN: This is Arthur
2 Bernstein. With regard to the Obverse Series 1,
3 each of these designs is, I would say, very
4 realistic. There is nothing allegorical about it
5 These are human beings carrying a flag, walking.

6 What I find unrealistic about 1A and
7 1B is the torch. That doesn't seem realistic to
8 me. It seems out of proportion. I don't think
9 that girl could lift that big of an item.

10 And I made this comment the first time
11 we saw these designs. As a grandfather, I don't
12 think a little girl should be holding an open
13 flame like that walking down the street. And it
14 really bothered me to see that little girl
15 holding that massive flame.

16 So if we were going to go with one of
17 these walking designs, I think I would stick with
18 1 and leave the torch out of it.

19 I would also call some attention to
20 Obverse 2 only because April had talked about the
21 artists were taxed with seeking a bold, modern
22 style. And to me Obverse 2 was bold and modern.
23 And I just wanted to acknowledge that I thought
24 that was an exciting design. It's very non-
25 traditional. And I am going to give that one

1 some points.

2 With regard to the reverses, I think
3 the time to use the architectural features. And
4 so I liked Design 1 with the Capitol, and I liked
5 the Reverse 6 with the architectural feature of
6 the statue as a torch. Thank you.

7 CHAIR VAN ALFEN: All right, Art.
8 Thank you very much.

9 CHAIR VAN ALFEN: For my own comments,
10 again, when looking at this portfolio in
11 connection with the other portfolios, you know, I
12 again was thinking about the three acts and the
13 role that each one of these individual coins will
14 play within those acts and so looking for some
15 sort of cohesiveness across all of the designs.

16 And I think in this case, the design
17 set number 1 for the obverse certainly does
18 fulfill that since it ties in in many respects
19 as, for example, John pointed out with the
20 women's suffrage obverse for that quarter.

21 So I would be happy adopting any one
22 of these, although I do want to point out that
23 with Obverse 1 and 1A, the way that the woman's
24 dress sort of flows into the young girl's dress,
25 I think will create sort of a blob in the center

1 of that coin, which we don't have in 1B where
2 there is separation between the dress and the
3 young girl's dress.

4 I also find 1B to be a much more
5 dynamic rendition. There seems to be more energy
6 in this portrayal of the woman and the girl.
7 And, as Mike pointed out, the 50 stars, I think
8 also adds something to it.

9 So of these three, I think 1B would be
10 my preference.

11 I certainly understand the leaning
12 that many of the committee members have towards
13 5, this iconic and bold depiction of the Statue
14 of Liberty. And as somebody who lives in Staten
15 Island and passed the Statue of Liberty on a
16 daily basis, I understand the appeal and
17 attraction of that.

18 And I have to admit, I feel that
19 pretty much every day. I do glance at the
20 statute as I'm going across. And on certain days
21 when the light is right, I will take yet another
22 photo of the Statue of Liberty. And I have
23 hundreds, no doubt, at this point.

24 But, again, I am not sure if this
25 image really does serve that sort of connection

1 with the other obverses. And this is something
2 we certainly will discuss in the coming hours.

3 Moving on to the reverse, I do find
4 Number 6 to be really very attractive, very bold.
5 I love the details of the torch. And I think on
6 a large planchet that this would be really quite
7 dramatic and so very appealing.

8 So I am leaning at this point towards
9 1B and 6.

10 All right. I will invite Lee Ann
11 Potter if she has any comments at this point.

12 MS. POTTER: Great. Again, thank you
13 for the opportunity. I have enjoyed hearing all
14 of your comments and observations. Again, much
15 of what you are describing is very much in line
16 with what Richard Hunt and I considered as well.
17 Our favorites were the 1 series and the 5 series.

18 And I think the speaker -- like four
19 speakers ago that was describing combining
20 Obverse 5 and Reverse 5A as a really brilliant
21 match I think is very much in line with our
22 thinking as well. There is something very
23 compelling about the torch being handed to that
24 smaller hand. And one thing I do want to
25 emphasize is the power of that Madison quote.

1 You know, we at the Library of
2 Congress are often talking about the importance
3 of a knowledge-based democracy and how, you know,
4 having an educated populace is what will
5 perpetuate the nation. And there is just
6 something very compelling about that quote
7 combined with the torch being handed to the young
8 hand.

9 Anyway, thank you again. Great
10 comments.

11 CHAIR VAN ALFEN: Thank you. Any
12 other questions, comments from the committee?
13 Sam.

14 MEMBER GELBERD: Just a quick aside.
15 I know the entire time we have been discussing
16 these portfolios, something Art pointed out to
17 me, when we were looking at the bicentennial half
18 dollar from 1976. On the reverse, it actually
19 does say 200 years of freedom. So they do give a
20 math lesson on that one. I just wanted to point
21 that out.

22 MEMBER MORAN: A precursor of things
23 to come.

24 CHAIR VAN ALFEN: Right, right. Thank
25 you. Thank you for bringing the coin too so.

1 Any other comments or questions?

2 MEMBER MORAN: I think I've got one.

3 CHAIR VAN ALFEN: Mike, please.

4 MEMBER MORAN: I listened to
5 everybody, and I came in here with two minds as
6 to what I wanted.

7 John Saunders asked that we call up
8 the suffragette and look at it. And he was happy
9 with that. But the images involved are still the
10 same if we go with Number 1 on the half dollar
11 along with the suffragette that we've chosen.
12 And to me that is -- it's not all right with me
13 when you get right down to it. And it's eating
14 at me during the course of this meeting.

15 I really am going to advocate for
16 Number 5 on the obverse of the half dollar. I
17 think it will make an impressive bookend,
18 particularly with Donald's reverse or with the
19 torch itself. I think I like Donald's reverse a
20 little bit better. The handing off is important
21 in terms of the future of the country. And
22 that's where I am going to put my points.

23 CHAIR VAN ALFEN: All right. Thank
24 you very much. Any other comments.

25 MEMBER SCARINCI: Just I think I'm

1 right about this. It'll be the piece that stands
2 out in the set.

3 CHAIR VAN ALFEN: All right. We will
4 discuss that shortly. So in the meantime, let us
5 score. We will score the obverse and reverse
6 design candidates for the 2026 dollar. Please
7 hand your score sheets to Greg Weinman when you
8 are done. And we will take a -- let's say a 10
9 minute break and be back at 10:20.

10 (Whereupon, the above-entitled matter
11 went off the record at 10:07 a.m. and resumed at
12 10:21 a.m.)

13 CHAIR VAN ALFEN: We are back. And I
14 will now ask Greg Weinman, counsel to the CCAC,
15 to present the scores for the 2026 Summit
16 Quincentennial Half-Dollar. So, whenever you're
17 ready, Greg.

18 MR. WEINMAN: Yes, we have a little
19 bit more clarity on this one.

20 Starting with the obverses for the
21 half-dollar, Obverse 1 received fourteen points
22 out of a possible 30; Obverse 1A received eleven
23 points; Obverse 1B received thirteen points.

24 Obverse 2 received six points; Obverse
25 3 received six points.

1 Obverse 4 received five; and Obverse
2 5 received 22 points out of 30, making Obverse 5
3 the top scoring design.

4 For the reverse, Reverse 1 received
5 twelve points; Reverse 2 received seven; Reverse
6 3 received five; Reverse 3A received six; Reverse
7 3B received three.

8 Reverse 4 received eleven points;
9 Reverse 5 received eighteen points; Reverse 5A
10 received nineteen points; and Reverse 6 received
11 25 points out of a possible 30, making Reverse 6
12 the top scoring design. And finally, Reverse 7
13 received three points.

14 CHAIR VAN ALFEN: Greg, thank you very
15 much. Now, the real work begins. Roll up your
16 shirt sleeves and let's get into it.

17 So, the way I would like to do this is
18 first to remind the Committee of the circulating
19 coins overview, which is something that I think
20 we should be keeping in mind as we look forward
21 across all of these portfolios and work towards
22 recommendations.

23 I would like to do that first. And
24 then, I would like to begin by looking at all of
25 the obverse designs that received the higher

1 scores, talk about various things related to
2 that, and then look at the reverse designs that
3 received the highest scores, and discuss that as
4 well. And then, once we've had some discussion,
5 then to consider obverse and reverse designs
6 together.

7 We have, up to this point, looked at
8 each one of these portfolios individually. And
9 now, of course, is the time to look at all of
10 these portfolios of these designs together, and
11 to be keeping in mind various things as we do.

12 One, of course, is the momentous
13 occasion that we are engaged in at the moment,
14 this complete redesign of most circulating
15 currency for 2026 and, of course, the celebration
16 of the semiquincentennial, the 250th anniversary
17 of the Declaration of Independence.

18 One thing I will ask the Committee at
19 this point, that was to refrain from motion until
20 we have had a chance to discuss the obverse and
21 reverse designs a little bit more and work
22 towards some sort of larger consensus and
23 resolution.

24 I also remind the Committee that the
25 votes, the scoring that we have done up to this

1 point, is essentially a guide and a tool. We
2 don't necessarily have to adhere to the scores if
3 we decide that in the end some of these high-
4 scoring obverse or reverse designs don't work as
5 well as some others might.

6 So, again, those scores are
7 essentially a guide and a tool to help us, but
8 aren't necessarily the final words in what we're
9 doing.

10 So, again, what I would like to do is
11 just start with the overview, and return to the
12 way that this whole program was conceived and
13 designed over the last several years.

14 And again, this was done in
15 conjunction with members of the Citizens Coinage
16 Advisory Committee, with commissions, with input
17 from various special subject matter experts and
18 so forth.

19 And the design themes that were the
20 objectives in a sense, that were developed as
21 part of this, were, number one, promoting
22 America's defining ideals. And that is that
23 these coins should celebrate the
24 semiquincentennial, and reflect and highlight
25 American values that unite and define our shared

1 American identity, including, but not limited to,
2 liberty, self-government, civic engagement,
3 equality, individualism, ideas that bind
4 Americans together across space, as well as time.

5 Also, another theme is inclusivity and
6 recognizing America's diverse histories, that
7 these coins should be inclusive, and reflect and
8 celebrate the varied American story.

9 One should promote and understand
10 empathy, and lead Americans to consider the ways
11 diverse beliefs, customs, and backgrounds,
12 strengthen America and foster a fair, more
13 equitable society.

14 Another third theme that should be, or
15 is, celebrating America's past, present and
16 future, that these coins should inspire Americans
17 to develop a deeper awareness of America's
18 founding principles, the democratic process, the
19 American experiment, and our common humanity,
20 while challenging the next generation of
21 Americans to consider what this shared American
22 inheritance means to them.

23 So, with these themes in mind, the
24 program for these coins then was developed in
25 these three acts, where the first act, again, is

1 the dime that commemorates the founding era in
2 American history, the period leading up to and
3 including the drafting of the Declaration of
4 Independence.

5 The second act explores the next 250
6 years after the Declaration, with five inflection
7 points, the first inflection point being the
8 Declaration of Independence itself in 1776, the
9 drafting of the Constitution in 1787, the Women's
10 Suffrage Movement, which culminated in 1920 with
11 the Nineteenth Amendment -- or, I'm sorry,
12 Abolition, or Abolitionism, which is something
13 we'll get to with the Thirteenth Amendment in
14 1865.

15 Then, with Women's Suffrage, in 1920
16 with the Nineteenth Amendment. And then,
17 finally, with the Civil Rights Act in 1964.

18 So, these five inflection points then
19 illustrate these moments across those 250 years
20 of history. And then, the final act in all of
21 this is the half-dollar, which then looks towards
22 the future and what it is to keep our republic
23 going for the next 250 years, emphasizing the
24 critical role of the citizen in participatory and
25 knowledge-based democracy.

1 So, as we go forward in the next
2 while, I would ask that all of you please keep
3 all of this in mind and, at the same time of
4 course, look at these designs as a way to reflect
5 these things to encourage the engagement of these
6 coins through the designs, but also try to find a
7 way to have all of these coins in a way cohere as
8 a set, because they are, in a sense, very much a
9 set because they were conceived as a set. From
10 the dime, the five quarters, and then into the
11 half-dollar.

12 So, I do think that if we can find a
13 way to make the set cohesive and interact across
14 all of the different coins, we would be doing
15 both ourselves and the nation a great service.

16 So, what I would like to do then is
17 start by looking at the obverses first, with all
18 of this in mind. The obverses that have
19 received, in our individual look at these
20 portfolios, the highest scores.

21 And I would ask each of the Committee
22 members then to offer some opinions, with all of
23 this in mind, of where they think we are with the
24 current selection. So, let's wait a moment here
25 for all of this to come up. All right. And I

1 will begin with Mike Moran.

2 MEMBER MORAN: Thank you, Peter. And
3 this is Mike Moran. I consider it a privilege to
4 have the first shout-out.

5 Overall, I'm really proud of what
6 we've done. I think that we tell a really great
7 story. And we've done it with a minimum of
8 controversy, we've done it in a judicious way,
9 we've listened to one another, and I can say
10 myself that I changed my mind on some of them.
11 Kellen, thank you. Even though I didn't put it
12 on the coin you want it on, it's going to be much
13 better on a half-dollar.

14 The one that gives me a problem, I
15 lost on. It actually is my second choice, but
16 it's the dime.

17 I think we're missing the boat on the
18 dime. I think the design 3 is really better than
19 design -- this is, I believe 1A.

20 But if the Committee goes with 1A,
21 it's my second choice, so -- I'm really happy
22 with this, guys. I think we need to leave this
23 alone.

24 Even though I'd advocate for a change
25 in the dime, we need to leave this alone, other

1 than -- yeah, come on, guys, give me number
2 three.

3 MR. WEINMAN: All right.

4 CHAIR VAN ALFEN: All right. Sam.

5 MEMBER GELBERD: I think Mike just
6 summed it up succinctly. Perfectly. I really do
7 like what we've done. I like seeing how we're
8 able to come to consensus on the designs.

9 I wonder, maybe because with the first
10 two quarters -- the Declaration, and then
11 Constitution -- how we have consistent E.
12 Pluribus Unum at the top, as well as with the
13 Civil Rights Quarter.

14 I'm okay with it on the Abolitionism
15 and Suffrage Quarter as well. But I'm just
16 wondering if we shouldn't try to go for an
17 overall more consistent look.

18 But then again, the inconsistency of
19 that is not so bad either. I can still live with
20 that.

21 I do like all of these designs. I
22 voted for most of these and I am very happy to
23 see that they've succeeded -- what we've done.

24 The dime, like Mike said, yeah, three
25 is okay. But ultimately, I do think we did pick

1 the right one.

2 Yeah, I am more than comfortable with
3 all of these obverses as coins. Maybe a little
4 bit of concern with the size on the Abolition
5 Quarter with Frederick Douglass, wondering how
6 metal flow might go -- that's maybe a question
7 more for Mike -- just to see if we're going to be
8 able to fill the space effectively upon striking.
9 And that's just more of a numismatic sticking
10 point, I suppose.

11 But ultimately, yeah, great work,
12 everyone. I think this is going to be a hit with
13 a lot of people.

14 So many numismatists have been
15 clamoring for ages to see a return, allegory,
16 some rendition of liberty, back on our money.
17 And I think we're ultimately going to make the
18 collecting community pretty happy with what we've
19 done.

20 And hopefully, we'll get more
21 Americans looking at their money a little bit
22 closer. And I'd really like to see people using
23 half-dollars a lot more. I've always loved that
24 denomination. Big, impressive coin.

25 So, I think ultimately, I did like the

1 obverses and the Obverse 1 suite for the half-
2 dollar. But I can live with the design of the
3 big, impressive Statue of Liberty head there.
4 So, thank you.

5 CHAIR VAN ALFEN: Thank you. Art.

6 MEMBER BERNSTEIN: This is Arthur
7 Bernstein. I'd like to start by complimenting
8 you and the Mint staff. I think this process has
9 been really well done. It's just when I first
10 look at the portfolio, my head exploded, and I
11 thought, what are we going to do? I think a hand
12 is in order for this.

13 (Applause.)

14 MEMBER BERNSTEIN: This has been a
15 good process. And I don't have much else to add.
16 We've reached a great decision.

17 I share with Mike a preference for the
18 other design for the dime, but they all look
19 good.

20 When we see them not all together, I
21 just notice something. I'm sure it was
22 intentional. I hadn't noticed it. But the dash
23 between the years between 1776 and 2026, it's the
24 same dash. I has a slight bend to it.

25 And I thought, now, there's an

1 interesting bit of consistency that I felt was
2 very clever.

3 MS. SULLIVAN: You'll see that
4 throughout all of the portfolios. That was
5 intentional, based on your recommendation.

6 MEMBER BERNSTEIN: It took me two days
7 to notice it, but thank you.

8 CHAIR VAN ALFEN: Chris.

9 MEMBER CAPOZZOLA: All right, this is
10 Chris Capozzola. I don't have too much more to
11 add to the sense of revelation that we might have
12 actually been pursuing a coherent enterprise over
13 the last day and a half.

14 And I'll just observe one thing. As
15 many of you know, I advocated for one of the
16 versions of Liberty in which she's kind of
17 constructing herself, or emerging her way out of
18 stone.

19 I actually think the arc here is
20 really quite remarkable, if you look at the
21 resolution, the Declaration, as a spark, the
22 Constitution as a small torch, and the half-
23 dollar as the summation of Liberty, with the
24 torch that we know. And so, I actually think
25 there's a really nice arc there.

1 I am willing to have another
2 conversation about the Liberty Dime obverse. I
3 get that about Liberty on the dime obverse, if
4 the Committee wants to go there. But I think
5 this works really, really amazing.

6 CHAIR VAN ALFEN: Jeanne. Thank you.

7 MEMBER STEVENS-SOLLMAN: Thank you,
8 Mr. Chairman. This is Jeanne Stevens-Sollman.

9 I congratulate the staff, our
10 Committee members, the artists. I'm truly
11 impressed that we actually, we were able to
12 assemble a very powerful statement about the 250
13 years that we have lived through.

14 I must say, I was wanting so much to
15 have the U.S. Marshal involved in the Civil
16 Rights obverse with Ruby Bridges.

17 However, seeing this and seeing how
18 comfortable it seems to fit with every other
19 obverse, this was the right choice. So, I
20 commend my colleagues for what they did.

21 I will talk about the dime, which I
22 think we chose the right one. Number three, I
23 wish she weren't so frowning. I mean, it's like
24 she's not happy.

25 So, I think we have serenity in the

1 one we chose. I like it very much. So,
2 congratulations, group. And I'm honored to be
3 with you.

4 CHAIR VAN ALFEN: Thank you, Jeanne.
5 Annelisa.

6 MEMBER PURDIE: Thank you, Mr.
7 Chairman. I also want to extend my thanks and
8 gratitude to the Mint staff, to this Committee.
9 It's wonderful working with everyone, to the
10 artists who did an excellent job with all of
11 these designs.

12 And I think that together, we all came
13 up with a pretty great portfolio. I can see this
14 having an impact for collectors and the public
15 overall.

16 There's this overarching theme of
17 movement throughout these portfolios that I think
18 works really well. No one is stayed, no one is
19 in suspended animation, and it fits with the
20 constant movement that we're experiencing in our
21 country as well.

22 Overall, very satisfied with the
23 portfolio. I am going to agree with Kellen in
24 that the Declaration of Independence obverse is
25 the only one that I'm still a bit lukewarm about

1 in terms of its resonance with the public, and
2 especially younger members of the public.

3 It's very well done. I like it. But
4 could there be something else? And I don't know,
5 I'm not making any suggestions. But if it could
6 be tweaked a little bit, yes. But I understand
7 completely the people echoing the points about
8 how this could be received.

9 It's very evocative of older designs,
10 which is great. But in terms of moving forward
11 future-wise, it's still a little in the lukewarm
12 stage.

13 Whatever Ms. Ruby Bridges wants, she
14 gets. So, I am perfectly happy to whatever she
15 likes for either one. Those are great. But
16 overall, I think that this is a beautiful
17 portfolio. And I'm excited to see this come to
18 fruition. Thank you.

19 CHAIR VAN ALFEN: Donald.

20 MEMBER SCARINCI: I'm ready. I'm
21 ready.

22 CHAIR VAN ALFEN: I'm sure.

23 MEMBER SCARINCI: So, yeah. What I
24 like about one is that what people are calling
25 magic, I guess it was magic. Because that was

1 the first time in the modern world that a nation
2 formed a republic since the Roman Empire.

3 MEMBER SAUNDERS: And the Dutch.

4 MEMBER SCARINCI: The Dutch. That's
5 true. John's right, the Dutch did have a
6 republic. But it inspired our democracies around
7 the world. But I do want to talk a little bit
8 more about the dime.

9 The Phrygian cap -- and I have to
10 question Thomas Jefferson. He wasn't always
11 right, right?

12 And I'm not sure he was listened to.
13 Because from 1809 to 1837, the dime had a
14 Phrygian cap. And then, again, from 1892 to
15 1916, the Barbers, the was Phrygian cap.

16 And then, we go from there to the
17 winged Mercury, which the wings and the Mercury,
18 and that's one of your methods. There is a
19 Phrygian cap.

20 (Simultaneous speaking.)

21 MEMBER MORAN: Save the Phrygian cap
22 for number three. Give up. You give up.

23 MEMBER SCARINCI: I know. I give up.
24 You're exactly right.

25 Yeah, I think, looking at it from a

1 collector point of view and from the history of
2 our coinage, there's a certain symmetry to
3 retaining that Phrygian cap on the dime.

4 And we went through this period of the
5 dead presidents, which you constantly hear
6 collectors complaining about the dead presidents
7 a little less interesting than depictions of
8 Liberty on the earlier coins and on this series.

9 So, I would propose we re-vote, or
10 however you want to do it. But I would propose
11 we reconsider the dime on the obverse.

12 CHAIR VAN ALFEN: Thank you, Donald.
13 John.

14 MEMBER SAUNDERS: Hi, John Saunders
15 here. When you put them all up there together,
16 particularly when you had reverses as well, it
17 reminds me of something that I always like to
18 think about the coins, is we're sitting here and
19 we're studying them.

20 We're looking at detailed pictures.
21 Every person can pick it up and look at it about
22 this quick, and spend it, or do something with
23 it.

24 So, to my mind, the first impression
25 that you get from the coin when you look at it,

1 is important. And I'll have more comments when
2 we get to reverses, in that direction. Generally
3 speaking, I think we killed it on the obverse.

4 I'm going to join the club that would
5 reconsider the dime. I liked number six even
6 better, but I like three. There is something
7 about her expression that she looks a little bit
8 resentful or something. If we do switch things,
9 I would like to kind of consider her expression
10 slightly, adjustment there.

11 But I think we killed it on the
12 obverses. Even if we go with the other dime that
13 we originally picked, I'm happy with it.

14 I don't think we did on the reverses.
15 I think when you flash up the reverses, we look
16 at them quickly, there's a couple of them that
17 don't look good to me. But I think on the
18 obverses, we killed it.

19 And put me in the dime
20 reconsideration, but that's nitpicking. I mean,
21 if we go with what's up there, that's fine too.

22 CHAIR VAN ALFEN: Thank you. Kellen.

23 MEMBER HOARD: Well, thank you. I
24 really think we did quite well on several of the
25 designs. I love the Frederick Douglass, I love

1 the Suffrages, I love the Civil Rights.

2 And the dime, by the way, we got it
3 perfectly right. I think we don't need to
4 overthink this. It's a beautiful, stunning,
5 simple design that works for the size, that has
6 the continuity with the Roosevelt Dime, that we
7 voted high consistent points every single time,
8 and this is the one that we should do. And it's
9 really quite well done.

10 The other designs are okay. I can get
11 behind the one for the Constitution one. I think
12 it's a nice, classical depiction of Liberty. And
13 that should be our quarter, which depicts Liberty
14 classically.

15 But to have Liberty depicted in an
16 outdated style twice at the very front of our --
17 at the defining front of our -- at the defining
18 coins of our portfolio, the ones that the public
19 is first going to encounter, that the news
20 headlines are going to be about, to do it in an
21 old-timey style twice I think is the wrong way to
22 go.

23 And I raised my concerns before about
24 the Declaration Quarter. I've even added on to
25 those previous concerns, this design was in the

1 dime portfolio last time. And the fact that it's
2 so easily transitioned to the Declaration one
3 this time, to me, is a sign that it really
4 doesn't have as much of a thematic tie as it
5 could have.

6 It's a very lukewarm design and
7 doesn't clearly evoke the Declaration of
8 Independence as well as it could, because you can
9 transfer between portfolios so easily.

10 It's just kind of a generic design
11 that doesn't excite me and I think is, again,
12 thematically and visually confusing. And which
13 is why none of the people I talked to chose that
14 one either, of their own volition.

15 So, I think it's going to be one
16 that's going to be tepidly received. And I'm a
17 little disappointed about that.

18 I was hoping, as you guys know for the
19 statue one, and actually, what I say if we're
20 going to the half-dollar, is, I think we're
21 really missing out.

22 I would rather we not do the statue
23 design for the half-dollar at all. The theme of
24 the half-dollar is looking forward to the next
25 250 years and thinking ahead about how we can see

1 this.

2 I think the Statute of Liberty
3 absolutely does not do that. The Statue of
4 Liberty is, to me, a historically associated
5 design, thinking about something that happened a
6 hundred and fifty years ago at this point in our
7 country.

8 It's a beautiful design. It shows up
9 well in the half-dollar. But the woman and her
10 daughter, or the young girl walking, is the
11 perfect one that captures the emotion that
12 Annelisa was talking about. That captures this
13 walk forward.

14 And so, I think, if we're going to not
15 put the Statue of Liberty on the quarter, which I
16 think is inadvisable, we should put the family
17 walking. Which we have seen that portfolio time
18 and again and we've actually chosen to repeatedly
19 delay it until we got to this portfolio. Because
20 historically, it felt that one fit so well, in
21 terms of what our standard theme is.

22 And we can deviate from that theme if
23 we want to. But I think we'd be remiss not to
24 really consider doing her daughter walking, which
25 has received such consistent praise from most

1 members.

2 So, I think that's all I have to say
3 about that. I think we really covered obverses
4 decently well. I'm just not sure how the public
5 is going to receive two in a row of themes that
6 were in style in the 1830s, but not so much at
7 this point now.

8 As we look forward to innovative
9 designs which capture historical themes, I'm a
10 little lukewarm.

11 So, in general, I think we hit it out
12 of the park on some of them. Thank you.

13 CHAIR VAN ALFEN: Thank you very much.
14 When I was looking at these portfolios and trying
15 to think of the set, one thing that struck me.
16 We have seven coins, which means that the
17 Frederick Douglass Abolition coin is essentially
18 the pivot. It's in the center of all of these.

19 And the way that we have this set up
20 in a way at the moment, we have a progression of
21 Liberty's moving towards Frederick Douglass. And
22 at the moment, we have Liberty's head, and then
23 we have Liberty's head and shoulders. And then,
24 Liberty's near full body.

25 The two Liberties that we have on the

1 quarters are facing to the right. And the dime
2 that we've selected, or at least received the
3 highest votes at the moment, is facing towards
4 the left.

5 And I think that, again, my preference
6 was for number three for various reasons. But
7 now that I'm looking at this, I think having a
8 right-facing Liberty as part of that set would
9 tie those three Liberties together and the first
10 parts of that, before the pivot, essentially.

11 So, one question I have. If we do
12 stay with number one as the selection -- although
13 we might reconsider number three a little bit
14 later on -- would it be possible to reverse head
15 from left-facing to right-facing?

16 MR. MENNA: So, that would then tie
17 in. This is Joseph Menna. Chairman Van Alfen
18 has made maybe a couple of comments suggesting --
19 I think Kellen said too.

20 Kellen, in terms of old-timey, but by
21 virtually of all being done in a traditional
22 Western figurative arts style, there's all
23 essentially old-timey. And I'm not trying to vow
24 to your perspective, but I hear what you're
25 saying.

1 In terms of the dime, the illusions
2 made to the -- and I'm speaking with permission -
3 - I'm not speaking for the Mint or trying to
4 invalidate anyone's -- well, I am speaking for
5 the Mint but I'm not trying to invalidate
6 anyone's perspective.

7 The dime number one and the incumbent
8 references, aligning it with the similarity to
9 the Roosevelt Dime, not impugning the quality of
10 it.

11 There are constant references to the
12 similarity. And to John's point about scale and
13 first impressions, people probably won't see this
14 any different than the Roosevelt Dime when
15 they're looking at it.

16 In terms of the silhouette, and the
17 shape and the mass and its scale, whereas, I know
18 Dr. Val Alfen was talking about moving, or
19 turning number three around, possibly, or vice-
20 versa. I forget.

21 But yeah, but number three presents a
22 demeanor facing Britain, facing sunrise, demeanor
23 is almost identical to the portrait on the Peace
24 Dollar. Very consistent with many other
25 portraits.

1 But to Jeanne's point, her facial
2 expression is much less dour than that exists
3 actually on the Statue of Liberty.

4 With all due respect -- my
5 perspective, being former New Yorker, seeing a
6 lot, just like Dr. Van Alfen, and
7 compositionally, scale-wise, it bears stronger
8 thematic consistency with the top row of -- and a
9 cool thing is too, she looks forward with a kind
10 of peaceful resolution. Kind of optimism -- my
11 perspective -- just as Ms. Bridges does.

12 Ms. Bridges' design is amazing in that
13 the Norman Rockwell painting is very painful to
14 look at. I don't remember a time that I didn't
15 know who Bridges is, or that painting, being an
16 artist and a Rockwell fan. My grandparents have
17 reflections of a Saturday Evening Post coverage,
18 and stuff like that.

19 But here, she's presented
20 optimistically looking forward, just with the
21 personality that she presented to us very
22 graciously, and gracefully, yesterday.

23 So, I'm not trying to lobby. I'm just
24 -- thank you.

25 CHAIR VAN ALFEN: Would it potentially

1 be possible to reverse number one so that Liberty
2 faces right instead of left?

3 MR. MENNA: Absolutely.

4 CHAIR VAN ALFEN: Okay. Nevertheless,
5 even so, I think that there is more artistic
6 consistency with number three, I think, rather
7 than number one, on the dime, so that there is,
8 with the right-facing Liberty and the artistic
9 style, I think, that there would be more
10 cohesiveness than with that set of Liberties
11 before the pivot.

12 Now, after the pivots, I also saw the
13 possibility within the portfolios, because so
14 many of the obverses portrayed walking women that
15 and girls, that there could then be stylistic
16 cohesiveness by presenting walking figures,
17 which, obviously then, would tie in potentially
18 to the 1916 Walking Liberty Half-Dollar, which
19 remains one of the preeminent artistically
20 outstanding designs in U.S. numismatic history.

21 Now, as we have it at the moment, I'm
22 not seeing as much cohesiveness. I mean, I think
23 that each one of these designs, individually, is
24 very strong, very bold, and very compelling, but
25 they don't tie together quite as well. And that,

1 for me, is a little bit of a concern. I'm not
2 sure the concern is shared by the rest of the
3 Committee.

4 But again, if we are thinking of this
5 as a set and possibly thinking of the Frederick
6 Douglass coin as a pivot between the Liberties on
7 the one side, and then the real-ish women and
8 girls that come on the other sides, or at least
9 potentially, then that might be something for us
10 to think about and consider a little bit more.

11 Let's have a bit more discussion about
12 the obverses at this point, now that we've all
13 had a chance to discuss this.

14 And so, John, I think your hand was
15 raised first.

16 MEMBER SAUNDERS: Listening to what
17 Kellen said and what you just said, one thought
18 of possible change occurs to me, is to move the
19 Statue of Liberty to the quarter, to replace the
20 Liberty holding the star, or whatever you follow
21 it there.

22 Because that seems like it was, when
23 we voted on it, one that just barely won, as
24 opposed to something where there was a real
25 consistency.

1 A Statue of Liberty face on a quarter,
2 the main circulating coin today, I think would be
3 good. And then, we could put the walking figures
4 on the half-dollar, which I also like. I voted
5 more for the Statue of Liberty there because I
6 thought we need a Statue of Liberty on a
7 circulating coin.

8 But if we move it to the quarter, we
9 could go with a walking design there. So, that
10 would be my suggestion of a possible switch, or
11 possible change in the obverse designs.

12 Other than that, and as I've said
13 before, my preference in the dime is aligned with
14 what some of the group said -- not everybody said
15 -- torch 3. I still think we're killing it on
16 those.

17 MEMBER SCARINCI: You know, is it
18 possible that -- what I just noticed is, during
19 our lifetimes, we've never known anything other
20 than the Roosevelt Dime.

21 And when I look at Annelisa's redbook,
22 which I've been using the entire time, and I look
23 at the Roosevelt Dime, it's very possible that
24 the reason we liked design one is because it does
25 look like the Roosevelt Dime, at a glance.

1 Somebody said that. It does. And I'm
2 wondering if the reason you want to have the
3 Liberty -- if we went with three, is the reason
4 you would want to change it to bust left, because
5 it reminds you more of the Roosevelt Dime?

6 CHAIR VAN ALFEN: Well, we could
7 reverse number one so that she faces right. If
8 we adopt the other two Liberties for the quarters
9 that are now facing to the right, that there
10 would then be consistency across all three of the
11 Liberties facing right.

12 So, if we do adopt number one, and for
13 the quarters, adopt those Liberties as well, that
14 we have all three of the Liberties facing in the
15 same direction, towards Frederick Douglass.

16 And part of my preference for dime
17 obverse number three is that she is already
18 facing right and she also has stylistic
19 consistency with the other two quarter obverses.

20 MEMBER SCARINCI: Yeah. I think
21 wasn't speaking for me. I think really, now when
22 I really think about it hard, it was in my
23 comfort zone. I think number one was in my
24 comfort zone, because it's all I've ever known.
25 It's all we've ever known. Everybody here. Even

1 you, Mike.

2 MEMBER MORAN: I'm the oldest one
3 here. I did get Mercury Dimes in change.

4 MEMBER SCARINCI: The other thing I
5 wanted to say is -- two other things I want to
6 say. One is, on the half-dollar, I really think
7 it's either/or. Right?

8 I mean, the message is being lost
9 here. I mean, and it's still a nice design,
10 right? The way we planned it with the torch and
11 the reverse.

12 But I'm kind of wondering if without
13 the hands passing the torch, then maybe if people
14 like the flame reverse, then we should really
15 consider changing the obverse and using the older
16 and the younger figures. Otherwise, we should
17 change the reverse.

18 So, whether we talk about it here and
19 change this, we talk about it there and change
20 that, I think that needs to be discussed a little
21 bit more.

22 And then, the final point I wanted to
23 make was to -- you know, Joe said something.
24 This was not a portfolio. I don't think this is
25 -- certainly not in my vision of what American

1 coins should look like in the future.

2 However, this portfolio, we're being
3 tasked by Congress with delivering new coin
4 designs for one year. And they've given us the
5 power and the authority to do that.

6 And I think playing it a little more
7 -- this portfolio is certainly a little more on
8 the conservative side.

9 Like, you didn't hear me jumping up
10 and down about more abstract -- this was not the
11 time or the place, Alan, I think to do, whether
12 we're going to go in the direction, whatever new
13 artistic direction we're going to take our
14 coinage, this series and this task that we were
15 given by Congress was not the time to experiment.
16 This is a more conservative portfolio for the
17 task we've been given by Congress.

18 So, there's nothing really here in the
19 portfolio that's particularly 21st Century. And
20 it's not the direction I think we're heading for
21 future coin designs that we're going to be
22 looking at, that Joe is going to be sending us.
23 So, I just wanted to say that.

24 So, I'm not bothered. I would be
25 bothered, Colin. You would have me as your ally

1 on this. Right? Because I've been wanting more
2 modernistic designs on U.S. coins.

3 I'm done with the figural designs on
4 coins. I'm more looking to do what the rest of
5 the world is doing.

6 This is not what the rest of the world
7 is doing. Right? But I think it's the
8 conservative play, it's the right play, given the
9 task we've been assigned by Congress.

10 CHAIR VAN ALFEN: Art.

11 MEMBER MORAN: I'll speak up.

12 CHAIR VAN ALFEN: Okay.

13 MEMBER MORAN: Donald, I think we need
14 to hold on the Statue of Liberty for the half-
15 dollar, and I'll defend you on the reverse. And
16 I've got some observations to make on that, but I
17 think for the obverse, we need to leave this
18 alone on the half-dollar.

19 CHAIR VAN ALFEN: Kellen, your hand is
20 raised.

21 MEMBER HOARD: Yeah, I just had a
22 quick point on the dime, which has come up
23 repeatedly.

24 For me, the main concern there, and
25 the reason I preferred number one, was just the

1 size of it.

2 Rather than being drawn to some
3 similarity to the Roosevelt Dime, what I see is
4 that Obverse 1 really kind of neatly compactly
5 brings in the head and the inscriptions tightly,
6 whereas in Obverse 3, we have these really tight
7 -- and I think it would end up actually looking
8 quite small on the dime.

9 The head would actually look -- I
10 mean, if you envision a dime in your hand, it
11 would actually look quite small. The text would
12 be quite small, and just difficult to read,
13 especially for those that don't have the 20/20
14 eyesight that I do.

15 (Simultaneous speaking.)

16 MEMBER HOARD: So, I just think that
17 one does quite well is that it has these kind of
18 larger design elements that are easier to access.
19 And, for that matter, I don't mind if they look
20 closer to Roosevelt times. We're talking about
21 sparking collecting. I mean, getting people to
22 more closely at their pocket change. I think
23 it's just a neat design.

24 With regard to Donald's comments, and
25 not to prolong this here, I'm not looking for

1 21st Century designs, I'm looking for 20th
2 Century designs. And the design I'm looking for
3 is actually our current selection for half-
4 dollar.

5 So, we have it in our conservative
6 portfolio. I just want it somewhere else in the
7 portfolio.

8 So, to me, it wouldn't be necessarily
9 a radical transformation, as much as doing
10 designs have gotten quite a few points elsewhere,
11 sorting it around. But that's just a minor
12 semantic that went there.

13 Anyway, so, yeah, I think the dime --
14 we really nailed it with number one, in terms of
15 accessibility as well.

16 CHAIR VAN ALFEN: Art, was your hand
17 raised? Yeah, Art, please.

18 MEMBER BERNSTEIN: This is Art
19 Bernstein. I'm not looking for trouble and I'm
20 not --

21 (Simultaneous speaking.)

22 MEMBER BERNSTEIN: Just, Peter, you
23 had me thinking about the set as a set. And as I
24 look at what's up there now, I notice the
25 Abolition order with Frederick Douglass is the

1 only design where we have a border.

2 All the other designs are free-flowing
3 on the face of the circle. And Frederick
4 Douglass design has that distinctive edge around
5 it.

6 To me, it looks out of place with the
7 rest of the set. I just share that observation.

8 CHAIR VAN ALFEN: Chris.

9 MEMBER CAPOZZOLA: Hi, this is Chris
10 Capozzola. I wanted to make three totally
11 unrelated comments.

12 So, one, in response to you, Peter, I
13 appreciate the idea of having those sort of the
14 early coins in this phase be right-facing. I'm
15 not sure that it's necessary to mirror them left-
16 facing on the other side. So, were you
17 advocating flipping Ruby Bridges?

18 CHAIR VAN ALFEN: No. For the second
19 half on the other side of Frederick Douglass,
20 what I had thought initially was having the
21 walking obverses, regardless of left-or right-
22 facing. Although if they were all facing to the
23 left, might be cool.

24 MEMBER CAPOZZOLA: Okay, okay. Second
25 one, to Donald's point, I actually think that the

1 reverse of the half-dollar is the place to
2 reexamine.

3 And as you know, I loved Reverse 6 on
4 the half-dollar. I think if that pairs with this
5 obverse, there is a risk of turning the half-
6 dollar into a Statue of Liberty commemorative
7 coin by accident.

8 And I think that narratively, Reverse
9 5, which people have talked about and got a lot
10 of points, is the better reverse in that case,
11 because it conveys the passing of the torch.

12 And there, I do think 5 is better than
13 5A because it passes left to right, from older to
14 younger.

15 And then, there was a third point --
16 and I actually wanted to hear people's thoughts
17 on the border as well, and also of the star, the
18 delimiter between E. Pluribus Unum and the dates,
19 which seems oddly out of place for the group as a
20 whole, as a design element.

21 CHAIR VAN ALFEN: Were there any other
22 comments? Anyone else? John.

23 MEMBER SAUNDERS: I'd like to ask Joe.
24 I think the Frederick Douglass coin works without
25 that border line. And I think Art's right that

1 it makes it a more consistent set to not have it
2 that -- Joe, what do you think it would be like
3 without the inner borderline?

4 MR. MENNA: This is Joseph Menna. I
5 have to caution my comments to make sure that
6 this is in alignment with Mike Costello, my
7 supervisor, who knows more about metal than me.

8 But it's not really a raised border on
9 the obverse. It's a raised circle. I think this
10 obverse and reverse deliberately work this way
11 together as a coin. You know what I mean?

12 They both have borders, both very
13 deliberately and, coincidentally, structured to
14 answer to each other. The obverse is your main
15 character, so to speak, and the reverse is a
16 story behind the story.

17 CHAIR VAN ALFEN: Any other comments?
18 All right.

19 MEMBER MORAN: I promise this will be
20 it. I think we need to respect the artist in the
21 Frederick Douglass obverse. His intent is to put
22 Frederick Douglas in front of the inscriptions.

23 It shows very effectively the way he's
24 done it, and I think we're over-designing on this
25 one when we do this.

1 I agree with Joe that we have a
2 wonderful pairing here, the obverse and the
3 reverse. We need to leave it alone and not worry
4 about the inconsistency.

5 CHAIR VAN ALFEN: Anyone else? All
6 right, why don't we take a look at the reverses
7 now, the high-scoring reverses, as a group.

8 (Simultaneous speaking.)

9 CHAIR VAN ALFEN: All right. Let's
10 again go around the table and offer some
11 individual comments, starting Mike.

12 MEMBER MORAN: Thank you, Peter. This
13 is Mike Moran. For what seems like -- too many
14 times. Let's go to the half-dollar. That's
15 where I think we need to make a change. And if
16 you look closely at number five, you'll see it is
17 the same torch from the Statue of Liberty that's
18 being passed. So, you effectively incorporate
19 what you've emphasized in number six, and yet,
20 with number six you miss the theme of, toward a
21 more perfect union.

22 I get the part about the education.
23 But to me, it'll always be, toward a more perfect
24 union. And the passing off of the torch implies
25 exactly that.

1 So, I really think we -- the vote was
2 reasonably close on those. I think we missed the
3 boat on this. I think you've got the Statue of
4 Liberty torch. Let's pick up the theme and pass
5 that torch.

6 Let's go back to the reverse on, I
7 believe it's the Constitution, the two of them.
8 Don't know what I think here. And when I pass
9 the mic, I'll be done.

10 I can live with each one of them,
11 quite honestly. But yesterday, and I'll defend
12 it again today, I think that is a unique design
13 for using the chair back. It has artistic merit
14 that I like.

15 And for the inquiring public, if they
16 look at it, what the hell is that? They dig into
17 it, they'll find out that it really does tell a
18 story that's very appropriate for the reverse of
19 this quarter.

20 MEMBER GELBERD: This is Sam Gelberd.
21 So, I think, to piggyback on what Mike was just
22 saying about the Constitution Quarter, I really
23 do love -- and I did vote primarily for -- I gave
24 more points to the reverse for the Constitution
25 Quarter with the back of George Washington's

1 chair.

2 I just don't know if the American
3 public in our modern world is going to be patient
4 enough to try and study that and learn more about
5 it.

6 I think we the people, really bold,
7 really quick, I think they will get it a lot
8 faster. I think more people would latch onto
9 that.

10 Upon seeing the reverse of the
11 Abolition Quarter, I think that's going to tie in
12 very nicely with the big circle that we see
13 behind Frederick Douglass's head. I think it's
14 going to tie in very well if we go with that.

15 The Suffrage design we can talk about
16 later, maybe not changing fonts.

17 The reverse of the Civil Rights
18 Quarter, I can live with that reverse, even
19 though I really did like a bridge of that, even
20 though we've got Ruby Bridges right on the front.

21 The dime, the reverse, I think, yeah,
22 having it with the Liberty-over-Tyranny, it's
23 just going to be wonderful to bookend with a
24 half-dollar.

25 Mike's comments about the torch on the

1 back, because it is a passing of the torch, it's
2 supposed to bookend. I really did like the one
3 that was the top vote-getter. But I could see us
4 going with the other one where the torch is being
5 passed. I'd be okay with that.

6 But overall, again, phenomenal job.
7 And again, Mint, you guys did incredible work.
8 Thank you so much.

9 CHAIR VAN ALFEN: All right, Sam. I'm
10 going to skip over to Donald, because he has an
11 interview momentarily. So, Donald, would you
12 like to make some comments?

13 MEMBER SCARINCI: Yeah. I think as to
14 the half-dollar, I think it's an either/or
15 choice. Right? We either change the obverse or
16 change the reverse. But the theme of that half-
17 dollar is the passing the torch to the next
18 generation.

19 And it did get a lot of votes. So, I
20 would recommend we change the reverse and do the
21 passing of the torch reverse for the half-dollar.

22 So, first, on the Declaration of
23 Independence, I'm hoping that I was probably a
24 little biased, I think, because there's 7,500
25 Fugio Cents that exist and I probably looked at

1 half of them over the course. I've spent hours
2 and hours and hours on these die varieties over a
3 lifetime.

4 So, that might be me. I don't know if
5 that's going to necessarily resonate, but I like
6 it. I mean, so I just wanted to point out that
7 that could just be my prejudice of it.

8 I think on the Constitution coin,
9 you're right, the we-the-people needs to happen.
10 I do like the chair and I especially like what it
11 represents. And I especially like what Benjamin
12 Franklin said about it. That is a very nerdy
13 thing.

14 And I've looked at that chair, I've
15 spent time looking at that chair in Independence
16 Hall. It is there. You should see it if you
17 haven't seen it.

18 But I think it is going to require
19 some effort for people to even know what that is,
20 as opposed to just hitting them in the face with
21 we-the-people, which everybody knows.

22 And that could be just too easy. So,
23 I don't know if I'm advocating it or not, because
24 I kind of like the nerdy thing.

25 But otherwise, I think the reverses

1 are good. I especially like -- I do like using
2 the medal that we did and I can almost guarantee
3 after all these years, that the Mint's marketing
4 department is going to be re-marketing that medal
5 with this series.

6 So, I basically like what we did. I
7 mean, it's pretty amazing.

8 CHAIR VAN ALFEN: Thanks, Donald.
9 Let's go back to Art.

10 MEMBER BERNSTEIN: This is Art
11 Bernstein. On the discussion of the Constitution
12 Reverse, as a member representing the general
13 public, Sam, I don't care about the patience of
14 the public for that design. And they'll be okay.

15 And I would advocate strongly for the
16 splat-and-rail design of that chair. Can we go
17 to the large review again, please?

18 I'm not sure, Mr. Chairman, if this is
19 the time. But for the Abolition Reverse, at some
20 point I would like to make my pitch for using the
21 word Abolition, rather than Abolitionism.

22 And what you'll see if you look at
23 that design, I think the word will actually
24 balance better if the word is a little bit
25 shorter and fits on its quarter of the design.

1 With regard to the Suffrage Reverse,
2 I still see in that design what John pointed out.
3 To me, it looks like the weight is bearing down
4 on the people holding it up.

5 And I would just remind us, the second
6 place finisher in the polling was the Rosette
7 Badge, which I thought was a worthy design as
8 well.

9 CHAIR VAN ALFEN: Thank you. All
10 right, Chris.

11 MEMBER CAPOZZOLA: All right. So,
12 this is Chris Capozzola. Sorry. Just pulling my
13 thoughts together.

14 I think if we could pull up one other
15 one that we discussed before, and that's
16 Declaration Reverse 07. That's the Liberty Bell.

17 I'm trying to find an arc here, both
18 things that work with the obverse and the
19 reverse, but also that arc across the portfolio.

20 You've heard me many times, I think
21 the Fugio Cent is not going to speak to the
22 American public. I like it as a design, I just
23 don't necessarily think that it works.

24 But I do think that starting with the
25 spark on the obverse and Liberty of the

1 Declaration Quarter, and then turning it over to
2 Liberty, and then sort of loudly declared it to
3 the world with a recognizable image or icon, that
4 the Liberty Bell could be the solution there.

5 That then brings us to the
6 Constitution coin, which as a coin, I'm still not
7 sure it coheres. Right? It has a very
8 traditional Liberty on the obverse, and then,
9 likely, would have the we-the-people very modern
10 image on the reverse. I like it, but I'm willing
11 to be outvoted on that.

12 I just don't know that the chair
13 works. But I would rather have the chair than
14 the Fugio Cent, which I just think is going to be
15 a bridge too far for most people spending their
16 money.

17 The other thing I will say is, there
18 isn't an appeal thinking about text in the way
19 that iconic texts operate, and that's Liberty-
20 over-Tyranny. Then, either something related to
21 the Declaration of Independence, and then we the
22 people, and moving on from there.

23 So, there would be a way of thinking
24 about how the texts all work together.

25 And in terms of the half-dollar, I've

1 already said my piece. I think five should
2 replace six, even though I love six.

3 CHAIR VAN ALFEN: Jeanne.

4 MEMBER STEVENS-SOLLMAN: Thank you,
5 Mr. Chairman. This is Jeanne Stevens-Sollman.

6 What can I say? Well, to have to
7 rethink all of this, I have to go back to maybe
8 what I think are the positive reverses, which is
9 the reverse to Civil Rights Suffrage and
10 Abolition. Those three I think were strong and
11 positive. So, I'm good with that.

12 If we go back to Constitution and the
13 Declaration of Independence, where we seem to be
14 stuck right now, I do agree with Chris, the
15 Liberty Bell might be better than the Fugio coin.

16 I think nobody's going to really
17 understand that, unless they really paid
18 attention in their history classes. So, that
19 would be okay for me to replace that.

20 And then, to talk about the text, we-
21 the-people, as opposed to the chair. For me,
22 Washington's chair looks very much like the
23 railing and the torch on the Liberty torch. And
24 maybe that's what it's supposed to be, but the
25 chair, when I first saw it, I didn't really know

1 what it was until I read about it.

2 So, for the general public, I think
3 they're going to see a nice design. It's very
4 nice. But I don't think it is explanatory.

5 And also, when we blow up that chair
6 back, I can't help but see this little gnome
7 ghost-type person looking over the sun. I mean,
8 is that what that is? I mean, is that what it's
9 supposed to be? It's like a little person. Or
10 maybe it's a mushroom. I don't know.

11 But it's kind of like the chair
12 doesn't mean so much to me as a chair back, but
13 at least of the torch. So, I would be happy to
14 not have that and to have we-the-people.

15 Even though that's a very powerful and
16 strong design, I'm not sure if that's the right
17 one. But I think it is. So, those are my
18 comments. Thank you.

19 CHAIR VAN ALFEN: Thank you.
20 Annelisa.

21 MEMBER PURDIE: Thank you, Mr.
22 Chairman. I agree that the reverses were a
23 challenge. For many of us, a welcome challenge,
24 but a challenge.

25 And I agree with Jeanne, the design on

1 the chair does look a little bit like the Kilroy-
2 was-here graffiti from World War II, if they
3 could zoom in closely on that.

4 But overall, the one reverse that I do
5 have some concerns about, especially with our
6 preference for the obverse, is the half-dollar,
7 in terms of the torch, the passing of the torch.

8 In terms of continuity, I'm wondering
9 whether, with this design, we would need
10 something to indicate that this is Lady Liberty
11 herself passing the torch, or whether that
12 wouldn't register with -- people still like the
13 young hand, of course, but whether this is the
14 personification of Liberty overall, or if we're
15 going directly with Lady Liberty as a symbol
16 herself.

17 And in this case, this is where I
18 think it would work better with one of the
19 walking Liberty figures with a child, because
20 it's clear to see that.

21 So, I don't know. I'm still going
22 back and forth between that one. But I'm
23 wondering, and I defer to the Committee as well,
24 what we would think about something to indicate
25 that this is, because of the preferred obverse,

1 that this is Lady Liberty herself, the Statue of
2 Liberty herself, passing her torch on.

3 But otherwise, with the reverses,
4 relatively content. I think these are beautiful
5 designs. I like that our choices have gone more
6 so towards motifs, rather than the repetition of
7 images.

8 And I think that overall, these would
9 work well with what we've chosen. Thank you.

10 CHAIR VAN ALFEN: Thank you. John.

11 MEMBER SAUNDERS: I find that two of
12 the reverse designs don't work on a first
13 impression for me.

14 One is the chair. It's kind of like
15 modern art. We've heard what three or four
16 different people see at a first -- I see, like,
17 Roman arches and Aqueduct, or something like
18 that, when I first looked at it.

19 And then I looked at it a little
20 closer. Is this supposed to be some sort of
21 superhighway aqueduct drawing.

22 And then, once it's explained to me,
23 I like the chair. But you're not going to be
24 able to explain it to people. And it doesn't
25 pass the first-impression test.

1 The other one that I think really
2 fails the first-impression test is the Suffrage
3 thing.

4 I think that's going to be known as
5 the suffering quarter. I think, I mean, I don't
6 know what percentage of the American population
7 understands what Suffrage is. I'd be surprised
8 if it's much over fifty percent. And they see
9 this, it's going to be the suffering, oppressive
10 quarter. I think it's just, of everything we've
11 done, that's the only one that I really would
12 feel bad putting my name.

13 So, I think we need to reexamine that
14 one. I think there were some other good choices
15 there.

16 In terms of some of the specific swap-
17 outs, I was in favor of the Fugio to start with.
18 I'm a coin collector. I like Fugio Cents. I had
19 one of the first neocolonial coins I had.

20 But I have to agree with Chris. I
21 think the Liberty Bell does it better there. And
22 as much as it pains me to agree with Don, I'm
23 perfectly happy to switch out the passing of the
24 torch for the stationary torch on that. But
25 again, I think we're in trouble with our

1 suffering quarter.

2 CHAIR VAN ALFEN: All right. Kellen.

3 MEMBER HOARD: Thank you. I actually
4 think we got pretty close on the reverses here.

5 With regard to the Declaration of
6 Independence Quarter, I think we got to move away
7 from the Fugio design, for the main reason that I
8 think between this obverse, and now moving back
9 to the 1780s for the reverse, no one's going to
10 notice about the Declaration of Independence.

11 Sure, we say the words on there, but
12 I think the imagery is not going to line up with
13 the theme as well as we need. We need to make it
14 more explicit.

15 I think the Liberty Bell does that the
16 best and we should do the Liberty Bell for that
17 one. The Fugio Cent won't be resonant and won't
18 connect with the theme close enough in people's
19 minds.

20 With regard to the Constitution
21 Quarter, because we have that classical design on
22 the obverse of this very flowy Liberty, as nice
23 as it would be to have the we-the-people design,
24 it doesn't match up artistically or
25 stylistically.

1 In the year and a half I've been on
2 this Committee now, we have spent countless hours
3 figuring out and projecting design because they
4 didn't match stylistically from obverse to
5 reverse.

6 And to me, these are about as
7 diametrically opposed as they could be, between
8 this we-the-people, and then the flowing hair on
9 the obverse.

10 And so, I really don't think they
11 match well, even though I would like to see we-
12 the-people on the quarter.

13 So, that lends me naturally to the
14 chair. Even though I think, again, it's not
15 well-tied to the Constitution theme, I think
16 people are going to be confused. But if those
17 are our two options, I think we have to match
18 artistically above all else.

19 Am I able to see the other reverse
20 designs? I think we're zoomed in a little bit
21 here. I don't know if we had them for the dime
22 and for everything else.

23 Yeah, I really like the Abolition one.
24 The Suffrage one I'm okay with, but I'd also be
25 okay with the pin. I think that works well. The

1 Civil Rights one's great.

2 With regard to the dime, I'm looking
3 at this on my laptop computer. And so, the
4 whiteboard is actually pretty accurate to coin
5 size.

6 Like, I compared up a dime against on
7 the laptop. And it's dime-sized for me and it is
8 not legible between the text and the design. For
9 this 18mm surface, it's not going to be visible
10 to people. And the same issue with number three
11 of the obverse.

12 So, I think the torch basically got
13 the exact same number of votes. It was a super
14 close one, and that would be much more visible.
15 I just, I can't see eagle.

16 And then, with regard to the half-
17 dollar, again, I'd support the obverse over the
18 reverse. To me, the handing off the torch,
19 coming in blind as a member of the public, how
20 would they view the Statue of Liberty handing off
21 the torch here? Like an animatronic Liberty
22 giving away her torch. The messaging, again,
23 wouldn't be super clear on what that was.

24 I really do like that first reverse
25 design we chose -- that one on the left -- and

1 would prefer that we did swap it out actually
2 with the walking women on the obverse. I think
3 that's much more clear and less confusing.

4 So, yeah, that's my two cents. Thank
5 you.

6 CHAIR VAN ALFEN: All right. Thank
7 you, Kellen. For myself, again, my concern is
8 trying to find continuity stylistic, as well as
9 thematically, across the set.

10 But obviously, as Kellen and Chris
11 also raised concerns, we also need to find some
12 stylistic continuity and congruity between the
13 obverses and the reverses.

14 I share a lot of the same concerns
15 that Chris and Kellen have with the just
16 tremendous disjunction, basically, between the
17 obverse that we have for the Liberty Quarters,
18 with the representations of Liberty, and then the
19 we-the-people-type designs. I just don't think
20 that those work well at all together.

21 I do think that the chair design is
22 absolutely wonderful. And I'm not particularly
23 concerned about the general public figuring this
24 out in the age of iPhones and the rest, where
25 they have the world's knowledge at their

1 fingertips.

2 The one thing that also occurred to me
3 about this design is that the founding fathers
4 are, for the most part, absent from these
5 portfolios. And this chair would represent the
6 one actual physical, as it were, connection to
7 the founding fathers within this portfolio.

8 So, I think that that connection, even
9 though it is a little bit esoteric, might be
10 something that the public would ultimately come
11 to really enjoy, if not recognize.

12 In terms of the dime and the
13 Declaration of Independence Quarter, the eagle on
14 the dime, I think would work well with one and
15 two of the obverses that we've chosen.

16 The Fugio Cent was the high vote-
17 getter. But if you'll recall, the second
18 highest, by one point, was the eagle. That's the
19 19th Century eagle, which would in some ways also
20 then work with the eagle of the dime here, so
21 that there would be some continuity there in
22 terms of theme, as well as with stylistic
23 continuity. Although I'm not totally opposed to
24 the Fugio Cent.

25 In terms of the other designs, the

1 Abolition, Suffrage, and Civil Rights, I think
2 that these work fairly well together. And it's
3 the horizontal elements, particularly in the
4 Suffrage and Civil Rights coinage, I think looks
5 good. Although, again, some of the concerns that
6 John has raised about that particular design,
7 perhaps being the suffering quarter, is something
8 that we can continue to discuss.

9 But I think just from an artistic
10 point, that these two reverses do work well
11 together. Although the runner-up for the
12 Suffrage, the Rosette, I think would work equally
13 as well with that set.

14 So, at this point, I suggest we take
15 a break. We will have some further discussion a
16 little bit later, but let's take about a ten-
17 minute break and come back and have further
18 discussion.

19 (Whereupon, the above-entitled matter
20 went off the record at 11:34 a.m. and resumed at
21 11:45 a.m.)

22 CHAIR VAN ALFEN: All right, we're
23 back from our break. Before we get back to it, I
24 just would like to address, for the general
25 public that is watching who might have a question

1 about the way that we operate in terms of the
2 scores, and the way that we use the scores, this
3 is actually something that was devised -- how
4 long ago?

5 MR. WEINMAN: Actually, the very first
6 year of the CCAC. It's a process that was
7 developed by math professor Mitch Sanders, who
8 came up with the idea of a scoring system
9 0,1,2,3.

10 In the 0,1,2,3 scoring system, the key
11 is the scoring system is never meant to be a
12 dispositive vote. It's simply a tool to measure
13 interest in one design or another, as a means of
14 shuttling the conversation toward some sort of
15 conclusion.

16 So, I think if there's a confusion as
17 to if the Committee seem to have voted here, why
18 are they having a discussion? Because the
19 scoring is not really a vote. It literally is a
20 scoring.

21 That's why we give all the scores.
22 And the Committee can use that information anyway
23 they like.

24 CHAIR VAN ALFEN: Thank you, Greg.
25 So, what I would like to do for the next 30, 40

1 minutes before our lunch break -- yes, Jennifer?

2 MS. WARREN: Hi, this is Jennifer
3 Warren. Just a reminder, could everybody
4 actually say your name before you start talking?
5 Because there's an issue for the people watching,
6 that they don't know who's talking at times. So,
7 thank you.

8 CHAIR VAN ALFEN: Thank you. I'm
9 Peter Van Alfen. So, what I would like to do for
10 the next 30, 40 minutes before our lunch break is
11 look at -- we've now had an opportunity to look
12 at the obverse designs as a group, the reverse
13 designs as a group, and now I would like to
14 return to each of the individual coins and look
15 at the obverse and reverse pairing.

16 Discussed some of this already, and I
17 would like this just to be an open discussion.
18 So, we don't have to go around the table again
19 for that.

20 After our lunch break is when we will
21 then start making motions and working towards
22 recommendations.

23 So, at this point, again, I would like
24 just to have a general discussion about these
25 obverse-reverse designs for each of the

1 individual coins, starting with the dime.

2 So, at this point if anybody would
3 like to make a comment about this. Sam?

4 MEMBER GELBERD: Sam Gelberd. Just
5 wanted to point out with the dime reverse that
6 was the top vote-getter, I did not vote for this
7 one, full disclosure. I did, like, design one, I
8 believe, with the torch.

9 With that being said, if there's any
10 concern over how diminutive the dime is, and
11 having an eagle on there and how that might read,
12 I respectfully remind everyone that since 1792,
13 we had a pattern. The half-disme, that did have
14 an eagle on it.

15 And then, we also had half-dimes that
16 also had eagles on them as well. If I'm not
17 mistaken, I believe when we were first coming up
18 with our monetary system, it was decided that the
19 silver coinage should have an eagle on the
20 reverse.

21 So, it's not out of place to have
22 that. The words Liberty-over-Tyranny going to be
23 real, real tiny on a tiny coin. But I think
24 overall, it will work.

25 Even the font for one dime, it reminds

1 me of the Barber Coinage Series lettering. So,
2 it's something that collectors would latch on to.
3 However, I do think the general public, it's
4 going to be an easier transition with a changing
5 design for 80 years by that point, to have a
6 torch on the back.

7 So, that's all I just wanted to say.
8 I could live with the eagle, but do think we
9 should consider having the torch on there.

10 CHAIR VAN ALFEN: All right. Jeanne.
11 Is there a camera down there?

12 MEMBER STEVENS-SOLLMAN: Thank you,
13 Mr. Chairman. This is Jeanne Stevens-Sollman. I
14 would like to just address our Obverse 1, where
15 she's facing left.

16 I want people to know that this
17 particular portrait expresses America. To me,
18 this is a diverse portrait. It could be anybody,
19 any race, anything.

20 She's beautiful. And I think that she
21 is a very positive image. I won't say what I
22 think about three. Thank you.

23 CHAIR VAN ALFEN: Thank you. Anyone
24 else? All right. Yes, Kellen.

25 MEMBER HOARD: Yes, this is Kellen

1 Hoard. First of all, thank you for using the
2 microphone. It sometimes cuts out. And whenever
3 it cuts out, it just sounds like you're endorsing
4 all of my ideas. So, I'm not sure --

5 (Simultaneous speaking.)

6 MEMBER HOARD: No, just to go on Sam
7 as well here, I also think we should really have
8 the sign up on the whiteboard here kind of side-
9 by-side, and to consider that one strongly, for
10 the primary reason, as I earlier stated, I
11 actually think even though the half-disme did
12 exist, they didn't necessarily make it super-
13 readable. And whenever I'm at a coin show and
14 I'm looking, I'm getting down there a little bit.

15 The other reason, honestly, is that
16 because we have such as -- yeah, that was the one
17 there.

18 Again, because we are transitioning,
19 I think this is kind of a nice uptick to the
20 design, while ensuring that visual continuity as
21 well, make sure all the text is readable, that
22 it's accessible, that there's familiarity, but
23 that it also encourages people looking closer.

24 It also ties in thematically for a
25 larger purpose. What is the dime actually trying

1 to represent?

2 So, that's all I wanted to say on that
3 front. Thank you.

4 CHAIR VAN ALFEN: Anyone else? Let's
5 move on then to the Declaration of Independence
6 Quarter.

7 MS. STAFFORD: Do you want just the
8 Declaration, or with the Constitution?

9 CHAIR VAN ALFEN: Yeah.

10 MS. STAFFORD: Okay.

11 CHAIR VAN ALFEN: Yeah, just the
12 Declaration.

13 This technology is very useful.

14 PARTICIPANT: Not today.

15 CHAIR VAN ALFEN: Yeah. All right.
16 Any comments? Jeanne.

17 MEMBER STEVENS-SOLLMAN: I believe
18 earlier in our discussion -- oh, Jeanne Stevens-
19 Sollman, thank you -- Chris pointed out that the
20 Liberty Bell might be a better choice for the
21 reverse of this coin and for the Declaration of
22 Independence.

23 Because it would ring out and declare
24 that we are where we are. And I think it would
25 be better. Also, the eagle has, I think, better

1 than the Fugio coin.

2 So, I would ask my colleagues to
3 really think about replacing it for either one or
4 the other, the eagle or the Liberty Bell.

5 And the other thing that I want while
6 I have the mic still, when we are looking at
7 these reverses -- for instance, the Frederick
8 Douglass obverse, the reverse of we-the-people --
9 seems like it's not going to match.

10 Then, we have to think about the fact
11 that this is just a drawing. We're not looking
12 it projecting it as a sculpt. I think the sculpt
13 is not going to read -- or it will read more
14 harmoniously to the obverses.

15 So, when you are looking at these
16 designs, I think you need to look at the fact
17 that it's going to be sculpted, not drawn in
18 pencil or whatever, in these dark areas. It's
19 not going to be like that. Thank you.

20 CHAIR VAN ALFEN: Okay. One thing I
21 will mention. This was brought to my attention.
22 I believe that there's stakeholders on the
23 commission for the semiquincentennial. Is that
24 correct, April?

25 MS. STAFFORD: Subject matter experts.

1 CHAIR VAN ALFEN: Subject matter
2 experts, were not all that thrilled by the idea
3 of the Liberty Bell, for what it's worth. But
4 just wanted to mention it.

5 MS. STAFFORD: Actually, we worked
6 with a representative at Independence Hall, as
7 well as some other subject matter experts for
8 that time period in the founding documents.

9 And they understood that for the
10 general public, like, there's an association with
11 the Liberty Bell and Americana.

12 But in terms of to the Declaration, it
13 was not necessarily there. It did not ring out.
14 It's become a lore, as opposed to representative
15 of that document, or that particular time. So,
16 it actually was several stakeholders who flagged
17 that.

18 And I apologize. I probably should
19 have included that earlier. They did say, like,
20 kind of as a general reference to our country,
21 and like that idea that they understand as a
22 symbol.

23 But in terms of representing a
24 particular time, place, document, conception,
25 that it wasn't what we thought it was.

1 CHAIR VAN ALFEN: Thank you, April.
2 Donald.

3 MEMBER SCARINCI: To follow up, just
4 a question. So, the Liberty Bell -- and I just
5 forgot this -- but the Liberty Bell didn't ring
6 in 1776?

7 MS. STAFFORD: There's an objection
8 here. And we do also have our notes from our
9 meeting with this particular subject matter
10 expert.

11 So, there's long been a story that
12 rang out on July 8th. But apparently, the more
13 information that comes -- like, the historians
14 actually say, no, it actually didn't.

15 It's lore, as opposed to actuality.
16 It was actually hidden for quite some time. And
17 the place where it hung was rebuilt.

18 It's hidden because of the war. They
19 wanted to protect it. And then, it was rebuilt,
20 and so they actually think it's actually sometime
21 later that it was.

22 So, we did leave it in the portfolio
23 though, because we understood that in some cases
24 artists were using it as a kind of representative
25 idea.

1 But I just wanted to make sure we
2 communicated that. Because I think it was three
3 stakeholders that we spoke to just were, like, it
4 washed over them. Like, yeah, you know that's
5 not that theme, right? And so, we wanted to make
6 sure we shared that.

7 MEMBER SCARINCI: Yeah, but that is in
8 the lore. That it rang here and it rang in New
9 York, and it rang in --

10 MS. STAFFORD: Here in Biloxi.

11 MEMBER SCARINCI: Right. And just for
12 consistency, the rings of this design didn't
13 really happen until 1787.

14 So, the Fugio came out in 1787 as a
15 private contractor, and personally designed by
16 Benjamin Franklin.

17 CHAIR VAN ALFEN: Your hand raised,
18 Kellen?

19 MEMBER HOARD: Oh, I put my hand back
20 down. But I'm happy to speak if you're going to
21 call on me.

22 Really quick comment here is I
23 actually think the bell is still a way that we
24 should consider going, for the main reason, as
25 mentioned earlier, that I'm not sure how the

1 chain design or, for that matter, the eagle
2 design, are as clearly reminiscent and emblematic
3 of the Declaration of Independence and that time
4 period, in the mind of the American people, as is
5 the bell.

6 And I think the bell and its
7 associated lore is associated, I'm thinking the
8 mind of the people will make this obverse design
9 at least somewhat more bearable for me.

10 So, yeah, I think the bell, it
11 captures the American spirit and has this
12 metaphorical meaning of this ongoing quest for
13 independence, ongoing read, and so on. Thank
14 you.

15 CHAIR VAN ALFEN: Any other comments
16 on the Declaration of Independence Quarter? Oh,
17 Sam?

18 MEMBER GELBERD: Sorry. Yeah, this is
19 Sam Gelberd. Just one last chance for me to
20 lobby for the Heraldic Eagle Reverse.

21 If the subject matter experts were not
22 thrilled with the Liberty Bell, I'm okay with
23 that. We could forego that, even though I think
24 it is instantly recognizable by the public. I
25 think it would resonate well -- pardon the pun --

1 with the American public.

2 The linked chains. Just to point out
3 to everyone, this was -- and I'm not trying to
4 upset EAC, or Early American Copper Collectors,
5 in any way -- but please understand, this design
6 was really popularized in the mid-1970s by
7 replicas of the Continental Currency dollars, for
8 lack of a better denominational term. I'm a bit
9 concerned that it may be a bit of a flatter
10 design.

11 Even though some people could
12 recognize it, it's not without some controversy,
13 when Ben Franklin introduced this. And it was
14 also seen on Continental Currency paper that was
15 also issued, or Continentals.

16 Some people, there was a bit of uproar
17 that the linked chains aren't necessarily showing
18 the strength of the colonist at that time, but
19 almost slavery, or imprisonment. So, that's
20 something to consider.

21 Again, I go back to the eagle, only
22 because it was -- and we do have a lot of eagles
23 on our coins, of course, and I'm a huge fan of
24 them.

25 It's the very first quarter we're

1 going to roll out in 2026. Collectors are going
2 to absolutely love seeing that particular eagle
3 on the back of an American quarter again.

4 So, I just wanted to make one more
5 push for that. I really think it would go over
6 very well as a design, coupled with the obverse
7 that was the top vote-getter. Thank you.

8 CHAIR VAN ALFEN: Thank you, Sam.
9 Chris.

10 MEMBER CAPOZZOLA: This is Chris
11 Capozzola. Microphone coming. Just very
12 briefly. I certainly take the point of the
13 subject matter experts. We don't want to be
14 inaccurate.

15 And I think that if the Liberty Bell
16 is doing a kind of general work of conveying the
17 founding, then it is still accurate.

18 If the CCAC felt that that was a
19 little too loosey-goosey, the more accurate
20 historical one would be actually going back. It
21 was up there earlier, Reverse 03A, Independence
22 Hall, which would doubtless be accurate. It does
23 have some resonance with other bicentennial and
24 150th coinage.

25 And it also gives an arc of text that

1 would connect Liberty-over-Tyranny to Liberty-
2 and-the-pursuit-of-happiness, and maybe we-the-
3 people. So, I'm not advocating for it, but I
4 think it should stay on the table.

5 CHAIR VAN ALFEN: Anyone else? All
6 right. Let's move on then to the Constitution
7 Quarter. All right, any comments? Crickets.
8 All right.

9 MEMBER SAUNDERS: Can we see some
10 other top vote-getter reverses?

11 CHAIR VAN ALFEN: For this? Yeah.
12 Greg, could you?

13 MR. WEINMAN: Yeah. So, if you want
14 to pull up -- the top vote getters were Reverse
15 7, Reverse 9.

16 MS. STAFFORD: Reverse 7 is up there.

17 MR. WEINMAN: Reverse 9.

18 MS. STAFFORD: Reverse 9 is up there.

19 MR. WEINMAN: Reverse 2. And finally,
20 Reverse 11.

21 CHAIR VAN ALFEN: All right.

22 MEMBER SAUNDERS: John Saunders here.
23 I like we-the-people. I think Kellen's point, it
24 kind of stylistically clashes with the obverse.
25 I think the Liberty Hall, which harkens back to

1 the bicentennial fifty-cent piece, goes well with
2 it. I think the oak goes okay with it too.

3 So, while I was in favor of we-the-
4 people, I like that design a lot, I think the
5 other two go with it a little bit better.

6 CHAIR VAN ALFEN: Anyone else? Sam.

7 MEMBER GELBERD: Sam Gelberd. Again,
8 I did vote for the chair back reverse for this
9 coin and I do think it complements the obverse
10 very well.

11 Again, with the need for instant
12 gratification in America, yeah, we do have cell
13 phones readily available, computers, people can
14 look it up. And again, yeah, I do think it's a
15 wonderfully teachable moment using the chair
16 back, ultimately.

17 That is my favorite design, compared
18 with this particular obverse. The we-the-people,
19 in the stylistic script with the quill, it's just
20 not going to match up with that obverse.

21 I mean, even the oak tree is workable,
22 Independence Hall. Again, we've seen
23 Independence Hall before, but it is Declaration
24 of Independence. Very historically accurate.

25 Ultimately though, I think the chair

1 back is the design we should go with, paired with
2 this particular obverse.

3 CHAIR VAN ALFEN: Thank you, Sam.
4 Anyone else? All right, the Abolition Quarter,
5 please.

6 MS. STAFFORD: Kellen.

7 CHAIR VAN ALFEN: Oh, Kellen. Yes.

8 MEMBER HOARD: I just have a question
9 for the Committee on this one, actually. Because
10 again, I'm pretty split on matching our previous
11 design versus making it pleasant looking for the
12 public. I'm wondering if we could speak to
13 reasons for or against designs who -- because it
14 got additional number of point and I was
15 wondering what people's thoughts were, either
16 direction.

17 CHAIR VAN ALFEN: Design number two is
18 we-the-people. Is that correct?

19 MEMBER HOARD: The oak tree. Yeah.

20 CHAIR VAN ALFEN: Oh, the oak tree.
21 Would anyone like to answer Kellen's question?
22 Yeah, Jeanne.

23 MEMBER STEVENS-SOLLMAN: Jeanne
24 Stevens-Sollman here. Kellen, we-the-people as
25 the oak tree. You know, we're looking at a real

1 strong design to go with this Liberty. And I
2 don't think it's strong. I think it's a very
3 weak design. It's nice, but that's all it is.
4 It's just nice.

5 We want great. And I think we have
6 great with the chair and we have great with the
7 feather.

8 And if we look at the feather -- and
9 some people think it's not going to match what
10 the Liberty -- if you just take those dark areas
11 away and think of them as being sculpted and not
12 dark, I think it will match.

13 And I think Joe might be able to help
14 us out a little bit to understand how this is
15 going to translate into a sculpt. But the tree
16 is just ordinary. Thank you.

17 CHAIR VAN ALFEN: Thank you, Jeanne.
18 I would actually welcome Joe's comments on how
19 that would be sculpted, the we-the-people, if
20 you'd like to --

21 MR. MENNA: This is Joseph Menna. So,
22 you see a border with incused text. The
23 parchment, the white above the parchment, and
24 possibly off to the left end, definitely above,
25 would also be polished, parchment would be

1 sculpted, the letters would be raised with same
2 dimensionality that they have in the drawing.

3 Those would be sidewalls. What's in
4 black would be essentially sidewalls,
5 understanding it would still have to be drafted
6 along the other areas, but would still pop very
7 nicely.

8 And the feather would simply, as
9 Jeanne said, be sculpted, arched over. And
10 there's nothing U.S. Mint sculptors can't sculpt.
11 And I don't mean necessarily to say that glibly.

12 But a lot of times when we're looking
13 at coins, we used to have prescriptions against
14 using tone, period. Like, I don't know, fifteen
15 years ago.

16 But with the current artistic infusion
17 program -- and I don't want to speak on Roger's
18 behalf, April's behalf -- it felt like we all
19 kind of felt like we're already throwing so much
20 at them. And getting too heavy on the tone
21 stuff that we would deal with and sculpt anyway
22 to confuse things, but it's very easy to respond
23 only graphically to these images. Not only this
24 one, but the elegantly sculpted obverse.

25 People tend to look at pictures

1 instead. Not the Committee members, but a lot of
2 people look at pictures instead of coin designs.

3 But they always think about them as
4 Jeanne and I do, dimensionally, and Michael.

5 MS. STAFFORD: I think the question
6 is, compositionally, in two dimensions, the ease
7 of jarring. But in sculpt, in bio-relief, will
8 they work together stylistically?

9 MR. MENNA: I'm sorry. Yeah, I would
10 document how I misunderstood. No, the bold
11 graphic nature of it, it's a quarter reverse,
12 super-low relief, be subtle. It will actually
13 marry up with the elegance of the obverse, the
14 sculptural treatment, if that makes sense.

15 CHAIR VAN ALFEN: Thank you, Joe.
16 Anyone else? All right. Then, let's move on to
17 the Abolition Quarter.

18 MS. STAFFORD: At any point, did you
19 want to see those two quarters together to see
20 the relationship, or --

21 CHAIR VAN ALFEN: We'll just do one at
22 a time. Yeah.

23 All right, any comments? And I
24 believe that we will be taking up the
25 Abolitionism versus Abolition issue after lunch

1 when we go to make motions on this. Any other
2 comments or questions on this then?

3 This is probably the easiest one. So,
4 let's move on then to Suffrage. All right, any
5 comments? Oh, Art. Yes.

6 MEMBER BERNSTEIN: This is Art
7 Bernstein. I would make a pitch for the Rosette
8 design, which was one of the top vote-getters as
9 well. And if we were to go with that, as I
10 mentioned yesterday, there are other phrases that
11 would be appropriate to go inside the Rosette.

12 CHAIR VAN ALFEN: Anyone else?
13 Annelisa.

14 MEMBER PURDIE: Thank you, Mr.
15 Chairman. This is Annelisa Purdie again. I will
16 echo that with Art. I also, the Rosette was the
17 high vote-getter for me. I think that it's
18 easily amendable in terms of a slogan in the
19 middle. I did take into consideration what the
20 subject matter experts said about whether or not
21 this would be a universal symbol of Suffrage and
22 the controversy around that.

23 But in terms of the overall coin, I do
24 think that it works well and I do think that it
25 would be a potential conversation piece to lead

1 to the discussion of many symbols of Suffrage
2 just being one of them.

3 For the hands, there is a film from
4 1955 called Land of the Pharaohs, with Joan
5 Collins from Warner Bros.

6 And in that film -- I'm going to be
7 very brief -- there is a very complex set of --
8 it takes place in ancient Egypt -- of tombs that
9 close on a lock.

10 This reminds me of that film. It
11 looks like the weight is pressing down on the
12 various hands, rather than them holding it up
13 together and keeping it afloat.

14 And with the overall design of the
15 coin, again considering that this is going to be
16 on a quarter, I'm not sure how well that's going
17 to translate once it's actually minted.

18 I think that the detail is great. And
19 the little hand reaching up there, also safety
20 concerns. But the message is there but it
21 doesn't seem as if it's being held up as much as
22 it's pushing down.

23 And in terms of continuity as well
24 with the obverse of this particular quarter,
25 there isn't a Rosette on the outfit of the woman

1 herself. So, again, opportunity for continuity,
2 but putting that in, putting the Rosette back out
3 there. Thank you.

4 CHAIR VAN ALFEN: Thank you, Annelisa.
5 Anyone else? All right. Oh, it's John. Yes.

6 MEMBER SAUNDERS: If you shrink the
7 fixtures down in size, like when we put a whole
8 bunch of them up there, it's even more so.

9 I mean, you see Suffrage and hands, is
10 all you see. You don't see the words and so
11 forth.

12 So, I would echo what Annelisa said.
13 And I think I may have seen that film.

14 CHAIR VAN ALFEN: Donald. Yeah.

15 MEMBER SCARINCI: I mean, as a medal,
16 it's a gorgeous medal. I mean, I think it's one
17 of our better medals. But the medal, as what
18 John was saying, that's on a dollar-sized
19 planchet, as opposed to a quarter-sized planchet.

20 So, that could be an issue. But if we
21 went with the Rosette, I mean, I think what we
22 heard yesterday is that there was no clear -- if
23 this was the Rosette that they adopted and used,
24 then it would be a no-brainer.

25 What makes it a little more

1 complicated is that we were told yesterday this
2 wasn't the commonly accepted symbol for Suffrage.

3 And if we did do this, if we did use
4 the Rosette, we would need to put the word
5 Suffrage in the flag, which kind of -- I don't
6 know that that works on a flag. I don't know
7 that you can change slogans on the flag.

8 So, on that basis you can't have the
9 same -- I mean, it just doesn't work. And the
10 word Suffrage should be somewhere on this coin.
11 That's what people identify with.

12 CHAIR VAN ALFEN: Thank you.

13 MEMBER STEVENS-SOLLMAN: Jeanne
14 Stevens-Sollman here. I think we're looking at
15 the Suffrage Reverse as a glass half-full, half-
16 empty. So, we can interpret it in either way.

17 Listen, this was horrible. Seventy-
18 two years, seventy-three years, we were trying to
19 get the vote. This was an oppressive time for
20 women. And yes, it looks like it's bearing down.
21 And it was. And it is.

22 So, I think that we have a great
23 opportunity to say something about Suffrage. If
24 we say this Rosette is just another accessory to
25 what was going on. But Suffrage is immense.

1 I hope that this conveys what it
2 really is and was. Thank you.

3 CHAIR VAN ALFEN: Chris.

4 MEMBER CAPOZZOLA: Chris Capozzola.
5 So, a couple of points. First, on the obverses,
6 I think we should stick with 01A. We didn't do
7 the silhouette figures elsewhere, so I don't
8 think we need it.

9 And also, once you see all the
10 obverses in a row, there's a way in which the
11 very big E. Pluribus Unum works well with the
12 other quarter obverses.

13 There's another solution. If we went
14 with the Rosette -- and there is another possible
15 solution -- I think it would be accurate
16 historically, but we need to confirm this from
17 the subject matter experts, her flag at the word
18 liberty.

19 And then, on the reverse, it could be
20 Suffrage and quarter-dollar. And that would then
21 turn the abstract liberties of the first two
22 quarters, into an actual woman marching for
23 liberty, and fits in a kind of arc there.

24 I'm not necessarily advocating that,
25 I'm just putting that possibility out there.

1 MEMBER STEVENS-SOLLMAN: It's for
2 votes. It's not for liberty, it is for voting.
3 And that's what we need to convey.

4 This is a special time in our history.
5 We are marching for liberty in other coins. But
6 we are marching for votes. For the privilege to
7 vote.

8 And we have to say that in this coin,
9 somehow. But to say Liberty and the flag -- and
10 actually, I don't think that --

11 MEMBER CAPOZZOLA: This is Chris.
12 Jeanne, it may also be accurate historically that
13 her bound would have carried the word, Suffrage.
14 Right? Which would then -- I'm trying to avoid
15 the two versions of votes for women, which may be
16 only in the drawing, but they pop. The words pop
17 more than the images. And so, I want to be
18 concerned about that.

19 CHAIR VAN ALFEN: Alright, your hand
20 was raised.

21 MEMBER BERNSTEIN: This is Art
22 Bernstein. I just wanted to correct something
23 with Donald. Donald, my suggestion was that we
24 use the word Suffrage inside the Rosette. So,
25 you would have votes for women on the obverse.

1 And on the reverse, there were several phrases
2 that used the word Suffrage, that would be
3 appropriate for that design.

4 CHAIR VAN ALFEN: Any other comments?
5 All right, onto the Civil Rights Quarter.
6 Comments?

7 MEMBER STEVENS-SOLLMAN: It's good.

8 CHAIR VAN ALFEN: That is good. Yeah,
9 I think we're mostly fine with this. Sam, yes.

10 MEMBER GELBERD: Yeah, I'm sorry.
11 Just one thing I wanted to add. This is Sam
12 Gelberd. And this may be a question more for
13 Joe.

14 The lettering around the periphery,
15 should we consider doing that incuse, or sunk in,
16 as opposed to bas relief or raised? Just would
17 like to know your thoughts.

18 I know we-shall-overcome is going to
19 be incused. So, maybe that wouldn't go. But
20 your thoughts on maybe switching those? Just
21 want to see --

22 MR. MENNA: Thank you.

23 MEMBER GELBERD: You got that?

24 MR. MENNA: Yeah. No, I got you.
25 This is Joseph Menna. We don't incuse into

1 field. That's a field, in terms of border that's
2 not raised. Thank you.

3 CHAIR VAN ALFEN: All right. Then,
4 let's wrap it up with the half-dollar. Yes,
5 thank you.

6 MR. WEINMAN: Did you put up 05, 05A,
7 and 06? Reverse 05, 05A?

8 MS. STAFFORD: 06 is up there.

9 MR. WEINMAN: Yep.

10 MS. STAFFORD: And 05A is up there.

11 MR. WEINMAN: Yep. Is 03 up top?

12 MS. STAFFORD: Yep, that's it.

13 MR. WEINMAN: Six being the big --

14 CHAIR VAN ALFEN: Any comments?

15 Donald.

16 MEMBER SCARINCI: If we're not going
17 to change the obverse, we need to change the
18 reverse. Right? Because the way we have it now,
19 it makes a great Statue of Liberty coin. But
20 that's what it is. There's no other message in
21 that coin. It's the Statue of Liberty.

22 And the reverse -- I think
23 particularly the second one -- is the better
24 reverse because the E. Pluribus Unum is by the
25 hand instead of muddling up the slogan on the

1 coin.

2 So, I think very strongly we need to
3 change this. I mean, I understand why everybody
4 likes it, but in the context of the portfolio and
5 the context of what we're trying to do, we're not
6 trying to do a Statue of Liberty coin.

7 CHAIR VAN ALFEN: Anyone else?

8 MEMBER SAUNDERS: I agree with Don.

9 CHAIR VAN ALFEN: Oh. Thank you,
10 John. Oh, Kellen. Yes, your hand is raised.

11 MEMBER HOARD: Yeah, I agree with
12 Donald as well here. To the second reverse, and
13 passing the torch and to the women walking on the
14 obverse. I think that resolves all of our
15 issues.

16 CHAIR VAN ALFEN: This is good. And
17 just to be clear, your suggestion, the women
18 walking, or the walking obverse, one of the
19 walking obverses, instead of the -- yeah, there
20 you go.

21 MEMBER HOARD: That's right.

22 CHAIR VAN ALFEN: Okay, thank you.

23 MR. WEINMAN: 01 and 01B we talked
24 about years ago.

25 CHAIR VAN ALFEN: Right. Thank you.

1 Any other comments? All right, Annelisa.

2 MEMBER PURDIE: Thank you, Mr.
3 Chairman. This is Annelisa Purdie. I was
4 actually thinking about your comments earlier, in
5 terms of continuity and how Frederick Douglass is
6 right in the middle of this portfolio and between
7 past and future with this coin.

8 I love the Statue of Liberty on
9 anything. I think it evokes a certain feeling in
10 all of us and understandably so. But in terms of
11 the message and moving forward, even with the
12 passing of the torch, I do think that the Lady
13 Liberty walking with the child does work much
14 better.

15 And I think that it would create a
16 very clear delineation between the beginning
17 where we started out as a country, and where
18 we're moving forward to.

19 With the Statue of Liberty on the
20 half-dollar as the last coin in this set, it is a
21 beautiful coin, stylistically.

22 But in terms of what we're going for
23 with the semi-Q set, it doesn't quite hit the
24 mark the same way that Liberty walking does.

25 And again, with the hand passing the

1 torch, were her robes there, the Statue of
2 Liberty herself, it would make better stylistic
3 sense. But here, it serves the better purpose of
4 someone passing it on to a child and saying,
5 here, you're going on to the next generation.
6 And it works well.

7 So, putting it out again for one, that
8 we go with one of the walking designs. Thank
9 you.

10 CHAIR VAN ALFEN: Anyone else? Sam.
11 Yes.

12 MEMBER GELBERD: This is Sam Gelberd.
13 Yeah, we run the risk of making a Statue of
14 Liberty commemorative again. We did that in
15 1986, guys.

16 The obverse, I do think it should be
17 either Obverse 1 or 1B. I'd be fine with either,
18 ultimately, if only to avoid having another
19 Statue of Liberty commemorative coin.

20 It is the Statue of Liberty obverse,
21 again, meets the mark. It is bold, people would
22 really recognize it. Instantly recognizable
23 design.

24 But if we are passing the torch, as
25 we're trying to show with the last quarter in the

1 design, the reverse I think could stay. But I do
2 think we need to go with Obverse 1 or 1B, just
3 for the reasons already stated. Thank you.

4 CHAIR VAN ALFEN: All right, thank
5 you. Jeanne. Yes.

6 MEMBER STEVENS-SOLLMAN: Jeanne
7 Stevens-Sollman here. And if we do go with the
8 walking Liberty with the child, and a torch for
9 the reverse passing of the torch, then we have to
10 reconsider B, because she has a torch. We don't
11 want to replicate or repeat that.

12 So, I would recommend Reverse 1.

13 CHAIR VAN ALFEN: Any other comments?
14 Donald.

15 MEMBER SCARINCI: So, I think the coin
16 you're referring to was a gold commemorative,
17 1986.

18 And certainly a beautiful coin. So,
19 I have to say, this coin sold almost 100,000.
20 There were almost 100,000 of these minted. It
21 was very popular in its time, and in large part
22 because of the Statue. Because of the face of
23 the Statue of Liberty design on the obverse.

24 And I think what we're doing is we're
25 kind of reversing it. If we're going to use the

1 standing figures and the flame -- the top of the
2 torch -- the top of the torch is recognizable to
3 some degree, but to a lesser degree than the
4 obverse of Liberty would be.

5 And what we're talking about is the
6 passing to the next generation. What's really
7 what the theme here is. So, how do you best
8 express that? And the more powerful coin,
9 especially based on the gold coin we issued and
10 the high mintage of it, it was a very popular
11 design.

12 And I think this would be a very
13 popular design with Liberty on the obverse and
14 the hands passing the torch on the reverse, as
15 opposed to flipping that.

16 Because what you're doing is, you're
17 flipping that. Right? You're putting the
18 Statue of Liberty, or an element of the Statue of
19 Liberty, on the reverse.

20 And then, we're going to have to deal
21 with the kid carrying the torch on the obverse,
22 which a number of people have expressed some
23 concern about.

24 So, I personally think that the right
25 pairing here is Liberty on the obverse, and then

1 the hands underneath.

2 CHAIR VAN ALFEN: Sam?

3 MEMBER GELBERD: Just real quick.

4 Donald, did you want to clarify? 01A, the last
5 one at the bottom. Correct?

6 MEMBER SCARINCI: 01B.

7 MEMBER GELBERD: On the bottom row,
8 the very last one? Is that --

9 MEMBER SCARINCI: Well, it could be
10 either of the two on the last row.

11 MEMBER GELBERD: Okay. You mentioned
12 E. Pluribus Unum may be interfering with the
13 lettering? That's why I thought --

14 MEMBER SCARINCI: Oh yeah. As between
15 the two, I think this one's better because the E.
16 Pluribus Unum kind of clutters up the words here,
17 but it doesn't really have any impact here on the
18 words. So, you get the words in two. So, my
19 preference would be this and this.

20 MEMBER GELBERD: No, but I agree.
21 Yeah, that reverse would work well. It's a good
22 pairing. Thank you.

23 MEMBER SAUNDERS: I just wanted to
24 point out -- this is John Saunders here -- what
25 I'd said earlier. The Statue of Liberty coin had

1 a \$75 melt value, or \$80 melt value, when it was
2 issued.

3 And with a markup it was somewhat
4 affordable, but it still is expensive. Today, it
5 would have \$600 worth of gold, and you just
6 couldn't do it.

7 And I think it would go over well to
8 have a circulating coin with the Statue of
9 Liberty on it that's basically available for \$.50
10 for somebody.

11 And to the extent we would love to see
12 \$.50 back in circulation like they were before
13 1964, I think that's a great enough design that
14 it might even help the \$.50 piece denomination as
15 well.

16 CHAIR VAN ALFEN: Any other comment?
17 All right, I think we are ready for lunch. We
18 will take an hour lunch. We will refuel, be back
19 at 1:30 to make our recommendations.

20 (Whereupon, the above-entitled matter
21 went off the record at 12:33 p.m. and resumed at
22 1:30 p.m.)

23 CHAIR VAN ALFEN: All right, thank you
24 very much, Jennifer. This is Peter Van Alfen.
25 We are now back from lunch.

1 And at this time, I would like the
2 committee to start moving towards recommendations
3 for these 2026 Semiquincentennial coinage.

4 Now, I think if we try to do motions
5 for all seven coinages simultaneously, things
6 will get a little too complicated.

7 So what I would like to do is move
8 through each one of the coins separately, and we
9 will then have motions and discussions on each
10 one of those individual coins, as we move through
11 these portfolios.

12 So, I would now like to begin with the
13 2026 dime. And at this point, I would be more
14 than happy to take any motions.

15 (Simultaneous speaking.)

16 CHAIR VAN ALFEN: Yes.

17 MEMBER STEVENS-SOLLMAN: Do we have any
18 visuals?

19 CHAIR VAN ALFEN: Yes, they're coming
20 momentarily.

21 (Pause.)

22 MS. WARREN: Kellen has his hand up.

23 CHAIR VAN ALFEN: All right, Kellen,
24 your hand is raised?

25 MEMBER HOARD: I just had a quick

1 question, actually. I'm wondering, you know, for
2 actually both the designs, the obverse designs
3 and the popular and both the reverse designs,
4 there's been discussion of suggesting some
5 flipping.

6 I know you had visions of flipping the
7 head, or some different elements.

8 Would you prefer that we go through
9 and recommend a design first, then afterward make
10 subsequent motions, or would you like to get it
11 all done in one packaged motion?

12 CHAIR VAN ALFEN: Identify an obverse
13 and reverse design for recommendation first, and
14 then any modifications to that design can be
15 subsequent motions, yeah.

16 MEMBER HOARD: Thank you.

17 CHAIR VAN ALFEN: So on the dime for
18 the 2026 Semiquincentennial program, do we have
19 any motions from the committee?

20 Jeanne, your hand is raised.

21 MEMBER STEVENS-SOLLMAN: Thank you, Mr.
22 Chairman.

23 This is Jeanne Stevens-Sollman. I'm
24 going to move that we recommend obverse 1, is
25 that 1?

1 CHAIR VAN ALFEN: The one facing the
2 left, is that correct?

3 MEMBER STEVENS-SOLLMAN: Other side,
4 yes. And, I would like to have reverse 1, the
5 one on the left.

6 CHAIR VAN ALFEN: That is the eagle, is
7 that correct?

8 MEMBER STEVENS-SOLLMAN: That's my
9 recommendation.

10 CHAIR VAN ALFEN: Okay, so we have a
11 motion from Jeanne, to recommend obverse 1, and
12 reverse 3, which is what you see on the screen at
13 the moment.

14 Is there a second on this motion?

15 (Simultaneous speaking.)

16 CHAIR VAN ALFEN: Oh, I'm sorry, 1A.
17 Okay, there we go.

18 All right, so the motion is to
19 recommend obverse 1A and reverse 3A. Is there a
20 second on this motion?

21 MEMBER CAPOZZOLA: This is Chris
22 Capozzola. I'll second the motion.

23 CHAIR VAN ALFEN: All right, Chris has
24 seconded the motion. So, is there any
25 discussion?

1 Kellen, yes, your hand is raised.

2 MEMBER HOARD: Thank you, this is
3 Kellen Hoard.

4 And it feels, I don't think this is
5 right, but I'd like to offer a friendly amendment
6 for the other reverse, which I imagine isn't how
7 this motion works, but.

8 CHAIR VAN ALFEN: Right, it would be
9 out of order. We have on the table at the
10 moment, this obverse and this reverse. So, let's
11 focus on this for the moment.

12 Is there any discussion? Comments?

13 All right, then let's vote. All those
14 in favor of this motion to adopt obverse 1A and
15 reverse 3A for the 2026 Semiquincentennial dime.

16 I think it would be best if we do this
17 by hand actually, rather than by voice vote. So
18 all those in favor, raise your hand.

19 What do we have, three? All right.
20 Four, no three.

21 MS. WARREN: Kellen is the fourth.

22 CHAIR VAN ALFEN: All right, so that's
23 four in favor?

24 MS. WARREN: Hands up. One, two,
25 three, four, five.

1 CHAIR VAN ALFEN: All right, five in
2 favor.

3 All those opposed, please raise your
4 hand.

5 (Hands raised.)

6 CHAIR VAN ALFEN: All right, five
7 opposed.

8 MR. WEINMAN: I believe that the chair
9 breaks a tie.

10 CHAIR VAN ALFEN: Well, I voted in
11 favor, but we are five and five I'm afraid, so.
12 So.

13 MR. WEINMAN: And a point of
14 clarification. Just to know that it is always
15 your option to make multiple recommendations.

16 And say generally speaking, if you
17 reach an impasse and you don't feel strongly
18 about a particular recommendation, you can say
19 we're going to, we recommend these are the four
20 we recommend the Mint go with. Something along
21 those lines.

22 We don't need to feel obligated to
23 absolutely make a recommendation if you can't, if
24 it isn't an obvious.

25 CHAIR VAN ALFEN: All right.

1 MEMBER MORAN: I'd like to make a
2 motion.

3 CHAIR VAN ALFEN: All right.

4 MEMBER MORAN: I move that we approve
5 obverse --

6 CHAIR VAN ALFEN: Oh, here you go.

7 MEMBER MORAN: You're hogging that
8 thing.

9 CHAIR VAN ALFEN: Sorry.

10 MEMBER MORAN: I move we approve
11 obverse number 1, and whatever the torch number
12 is. Is that number 3?

13 MR. WEINMAN: It's 1A.

14 MEMBER MORAN: 1A?

15 MR. WEINMAN: That's reverse 1.

16 MEMBER MORAN: Yes, 1A with reverse 1.
17 obverse 1A and reverse 1.

18 CHAIR VAN ALFEN: All right, so since
19 our first motion tied and therefore, failed, to
20 recommend obverse 1A and reverse 1.

21 Is there -- oh, sorry. So again, the
22 motion on the table at the moment is to recommend
23 obverse 1A and reverse 1.

24 Do we have a second on this motion?

25 All right, Sam Gelberd's second. Any

1 discussion?

2 All right, let's vote. All those in
3 favor of this motion, please raise your hand.

4 MS. WARREN: Four.

5 CHAIR VAN ALFEN: Four in favor?

6 MS. WARREN: That's what I counted.

7 CHAIR VAN ALFEN: Okay, all those
8 opposed, please raise your hand.

9 MS. WARREN: Five. Did someone not
10 raise?

11 CHAIR VAN ALFEN: All right, the motion
12 does not carry. We're back where we started.

13 Okay, Kellen, I see your hand is
14 raised.

15 MEMBER HOARD: Yeah, thank you.

16 I couldn't hear Greg earlier. I think
17 I caught some of the words though about
18 recommending multiple, or like having a option.

19 (Simultaneous speaking.)

20 CHAIR VAN ALFEN: Yes.

21 MEMBER HOARD: I think in this case
22 because we are so evenly split, it's like five to
23 five or you know -- that it might make sense to
24 just offer up multiple.

25 Especially because the CFA will also

1 add recommendations to the Treasurer, Treasury
2 Secretary will make her own decisions.

3 We might offer up multiple, and I'd be
4 okay with that personally.

5 CHAIR VAN ALFEN: That is certainly an
6 option, and at the moment, we have gone through
7 two possibilities.

8 I will open the floor again for
9 another motion to see if we can find a --

10 MEMBER MORAN: I would like to see 1
11 obverse versus number 3, and then we can see
12 whether we ought to go forward, or not.

13 PARTICIPANT: That is a motion.

14 CHAIR VAN ALFEN: Yes, that is a
15 motion.

16 MEMBER MORAN: Well, I just want a show
17 of hands just.

18 CHAIR VAN ALFEN: Okay, so, yes, so the
19 motion is to, or to have a show of hands to see
20 those in favor of obverse 3?

21 MEMBER MORAN: Yeah, 3, yes, versus
22 obverse 1A.

23 CHAIR VAN ALFEN: Okay.

24 So, the motion is to have a show of
25 hands to see those who are in favor of obverse 3

1 verses obverse 1.

2 Is there a second on that motion?

3 MEMBER BERNSTEIN: Yes, Art Bernstein.

4 CHAIR VAN ALFEN: All right.

5 So, let's then raise our hands those
6 in favor of obverse 3 and not obverse 1. So,
7 those in favor of obverse 3?

8 (Hands raised.)

9 MS. WARREN: You've got six.

10 CHAIR VAN ALFEN: All right. All
11 right, so obverse 3, six.

12 Those opposed, or I'm sorry, those in
13 favor of obverse 1, raise your hands. 1A, I'm
14 sorry.

15 (Hands raised.)

16 CHAIR VAN ALFEN: All right, so it
17 looks like the committee generally favors obverse
18 3 as, as the possible recommendation for the
19 dime.

20 So at this point, I will entertain
21 another motion if there is one. Art?

22 MEMBER BERNSTEIN: In an effort to be
23 helpful, let me propose that we recommend obverse
24 3 and reverse 3A.

25 CHAIR VAN ALFEN: Okay.

1 All right, so the motion proposed at
2 the moment is to recommend obverse 3 and reverse
3 3A.

4 Is there a second on this motion?

5 Donald, you second the motion. All
6 right, any discussion?

7 Then let's vote. All those in favor
8 of recommending obverse 3 and reverse 3A for the
9 2026 Semiquincentennial dime, please raise your
10 hand.

11 (Hands raised.)

12 MS. WARREN: Six.

13 CHAIR VAN ALFEN: Six, all right.

14 All those opposed, please raise your
15 hand.

16 CHAIR VAN ALFEN: All right, the motion
17 carries.

18 So, the recommendation then for the
19 dime will be obverse 3 and reverse 3A.

20 One down, six more to go.

21 (Simultaneous speaking.)

22 CHAIR VAN ALFEN: Okay. Okay, we will
23 now move on to the quarters, beginning with the
24 Declaration of Independence quarter that is
25 number 1.

1 Are there any motions? John.

2 MEMBER SAUNDERS: I move that we adopt
3 the obverse 02 and the reverse 08, the Liberty
4 Bell.

5 MEMBER BERNSTEIN: Art Bernstein
6 seconds.

7 CHAIR VAN ALFEN: Okay, any discussion?
8 Then let's vote. All those in favor
9 of this motion, please raise your hand.

10 (Hands raised.)

11 MS. WARREN: Six. One, two, three,
12 four, five, six, seven. Three, four, five, six,
13 seven. Seven.

14 CHAIR VAN ALFEN: All right, all those
15 opposed, please raise your hand.

16 (Hands raised.)

17 MS. WARREN: Two, three.

18 CHAIR VAN ALFEN: All right, the motion
19 carries.

20 Moving on, that's fine.

21 (Simultaneous speaking.)

22 CHAIR VAN ALFEN: Hallelujah.

23 Moving on to the U.S. Constitution --

24 (Simultaneous speaking.)

25 MS. WARREN: Wait, somebody is now

1 asking a question.

2 CHAIR VAN ALFEN: Oh, I'm sorry,
3 Kellen? Did you have a question?

4 MEMBER HOARD: So I did, I just had a
5 question. I know in your transmittal letters
6 usually it's indicated if there is disagreement
7 on any of these designs because we are so, I mean
8 -- the committee seems split.

9 But I'm wondering if that could be
10 actually positively indicated that there were
11 just different opinions, whether or not you were
12 happy with the design chosen.

13 I think that might generally be
14 useful.

15 CHAIR VAN ALFEN: Yeah, I agree and I
16 would, in my recommendation letters I will
17 indicate that, certainly.

18 All right, then moving on to the U.S.
19 Constitution quarter. Do we have any motions?
20 Chris.

21 MEMBER CAPOZZOLA: All right, let's see
22 how this goes. This is Chris Capozzola.

23 I'm going to start the conversation
24 and with the motion, with the motion that we
25 recommend obverse 2 and reverse, I can't read the

1 numbers, reverse 7, We the People.

2 CHAIR VAN ALFEN: All right, the motion
3 on the table then is to recommend for the 2026
4 Constitution quarter, obverse 2 and reverse 7.

5 Is there a second?

6 Jeanne is the second. All right, I
7 assume there is no discussion, so let us vote.

8 All those in favor of this obverse 2
9 and reverse 7, please raise your hand.

10 (Hands raised.)

11 MS. WARREN: Three.

12 CHAIR VAN ALFEN: Three. All those
13 opposed, please raise your hand.

14 (Hands raised.)

15 MS. WARREN: Three, four, five, six.

16 CHAIR VAN ALFEN: All right, the motion
17 does not carry.

18 All right, is there another motion?

19 MEMBER BERNSTEIN: This is Art
20 Bernstein. I move that we recommend obverse 2
21 and reverse 9.

22 CHAIR VAN ALFEN: All right. The
23 motion on the table is to recommend obverse 2,
24 and reverse 9.

25 Is there a second?

1 Sam, thanks. I assume there is no
2 discussion, so let us vote.

3 All those in favor of recommending the
4 obverse 2 and reverse 9 for the 2026
5 Constitutional quarter, please raise your hands.

6 (Hands raised.)

7 MS. WARREN: Nine.

8 CHAIR VAN ALFEN: Great, nine. All
9 opposed, please raise your hand.

10 MS. WARREN: You have an abstention.

11 CHAIR VAN ALFEN: And one abstention.

12 The motion carries.

13 MS. STAFFORD: I beg your indulgence on
14 this. I just wanted to draw a, bring an
15 awareness.

16 So this combination, two of our
17 stakeholders noted that because this chair is
18 actually inside Independence Hall, that and I'm
19 just, I'm just pointing this out for the
20 Declaration of Independence quarter, there was an
21 option where you have Independence Hall depicted
22 with some language from the Declaration of
23 Independence.

24 And I -- I'm just pointing out that if
25 there was a concern about whether people would

1 know this, the idea that Independence Hall along
2 with a story about the chair inside it, that she
3 said that might be a nice story to tell across
4 them, that might actually buoy up one another.

5 So I just wanted to point that out.
6 I don't want in any way to revisit a decision, a
7 direction that you've identified.

8 But because we've talked about these
9 two coins in particular having some kind of
10 relationship, whether it's the obverses and/or
11 the reverses, I just wanted to point out that
12 since you feel so strongly about this one, that
13 centering perhaps the, taking a look at the
14 Declaration through that lens might be an option,
15 so, thank you.

16 Just leave it there.

17 CHAIR VAN ALFEN: All right, thank you
18 very much, April.

19 MS. STAFFORD: Lee Anne is no longer
20 able to, she's no longer.

21 CHAIR VAN ALFEN: All right, shall we
22 move on to the Abolition quarter? Are there any
23 motions?

24 Sorry, Kellen, I didn't see whose hand
25 was raised first, so Kellen, yes?

1 MEMBER HOARD: Well Art can go ahead if
2 he wants to. We're going to make the same motion
3 I think.

4 CHAIR VAN ALFEN: All right, Art, would
5 you like to make the motion?

6 MEMBER BERNSTEIN: This is Art
7 Bernstein. I move that we recommend obverse 1
8 and reverse 1 with the -- and that the word
9 Abolitionism be changed to Abolition.

10 MEMBER HOARD: Kellen Hoard seconds.

11 CHAIR VAN ALFEN: All right, any
12 discussion?

13 All right, then let us vote. All
14 those in favor of recommending for the Abolition
15 quarter, obverse 1 and reverse 1, but with the
16 word Abolitionism changed to Abolition, please
17 raise your hands.

18 (Hands raised.)

19 MS. WARREN: Everybody.

20 CHAIR VAN ALFEN: All right, unanimous.
21 The motion carries.

22 MS. STAFFORD: Are you choosing to
23 leave it off?

24 CHAIR VAN ALFEN: We can come back to
25 that.

1 So once we get through the selection,
2 then we can revisit any individual changes that
3 we might want to make on some of these coins.

4 All right, moving on to the Civil
5 Rights 2026 quarter. Oh, I'm sorry, lost track
6 of where we were.

7 Getting ahead of myself, yes. So, we
8 will now consider the 2026 Suffrage quarter. So,
9 are there any motions? John.

10 MEMBER SAUNDERS: John Saunders. I
11 move that we drop the two lines on the right of
12 your screen there, with the supposition that
13 Votes for Women on the backside, it change to
14 appropriate other slogan for suffrage.

15 CHAIR VAN ALFEN: Okay.

16 All right, so the motion on the table
17 is to adopt, or to recommend obverse 1B and
18 reverse 4, but with changes to the wording on the
19 reverse so that Votes for Women is not replicated
20 on both sides of the coin.

21 Is that correct?

22 MEMBER SAUNDERS: That's correct.

23 CHAIR VAN ALFEN: Is there a second on
24 this motion?

25 MEMBER BERNSTEIN: Arthur Bernstein,

1 second.

2 CHAIR VAN ALFEN: All right, so let us
3 vote unless there is any discussion?

4 All those in favor, oh, I'm sorry,
5 Kellen, did you have a --

6 (Simultaneous speaking.)

7 MEMBER HOARD: Sorry, I didn't, I
8 didn't, so this is Kellen Hoard. I didn't hear
9 John through the speaker.

10 Was there a suggestion on what is
11 being, like what we're going to substitute in on
12 the reverse?

13 MEMBER SAUNDERS: We can talk about
14 that when we go back to the details afterwards.

15 MEMBER HOARD: Okay, I just wanted --
16 (Simultaneous speaking.)

17 CHAIR VAN ALFEN: Yes, John is
18 recommending that we could revisit that question,
19 if this pair is adopted for recommendation.

20 MEMBER HOARD: Sounds good. I just
21 wanted to make sure I didn't miss something.

22 Thank you.

23 CHAIR VAN ALFEN: All right, let's vote
24 on this motion then.

25 All those in favor of adopting

1 obverse, or recommending obverse 1B and reverse
2 4, but with changes to the wording so that Votes
3 for Women is not replicated on both sides, please
4 raise your hand.

5 (Hands raised.)

6 MEMBER WARREN: Five.

7 CHAIR VAN ALFEN: Five.

8 All those opposed, please raise your
9 hand.

10 (Hands raised.)

11 MEMBER WARREN: You have three, so two
12 people abstaining.

13 CHAIR VAN ALFEN: All right, motion
14 carries.

15 All right, we will now move on to the
16 2026 Civil Rights quarter. Do we have any
17 motions?

18 MEMBER SCARINCI: Motion to approve.

19 CHAIR VAN ALFEN: All right, Donald,
20 thank you very much.

21 The motion on the table is to
22 recommend obverse and I'm sorry, I can't, 1, and
23 reverse 2.

24 Is there a second?

25 MEMBER BERNSTEIN: Arthur Bernstein

1 seconds.

2 CHAIR VAN ALFEN: Thank you very much.

3 All those in favor of --

4 (Simultaneous speaking.)

5 MS. WARREN: This is Jennifer Warren,
6 just real point for this one and then going back
7 to the other one.

8 If you want the tally of the vote
9 since it wasn't necessarily on the record, if you
10 could read them out like 5:5.

11 CHAIR VAN ALFEN: Sure.

12 MS. WARREN: And for just so it would
13 be part of the transcript.

14 CHAIR VAN ALFEN: All right, yes, we
15 can do that.

16 MS. WARREN: Thank you.

17 CHAIR VAN ALFEN: Do I need to do that
18 for the Suffrage?

19 MS. WARREN: Well, I would do it for
20 all of them.

21 CHAIR VAN ALFEN: Right. Okay

22 MS. WARREN: Because none of them were
23 real, I said them but I wasn't on mic, so.

24 CHAIR VAN ALFEN: Okay, all right,
25 thank you.

1 All right, so all of those in favor of
2 recommending obverse 1 and reverse 2 for the 2026
3 Civil Rights quarter, please raise your hand.

4 (Hands raised.)

5 MS. WARREN: All of them.

6 CHAIR VAN ALFEN: Right, 10, so it
7 carries unanimously.

8 And finally, the 2026 Half Dollar.

9 Are there any motions?

10 MEMBER SCARINCI: Yes, I'll do it.

11 CHAIR VAN ALFEN: Donald?

12 MEMBER SCARINCI: Obverse 1, I'm sorry,
13 the obverse is 5, obverse 5 and reverse with 05A.

14 CHAIR VAN ALFEN: Okay, so the motion
15 is to recommend obverse 5 and reverse 5A.

16 Is there a second?

17 MEMBER MORAN: Mike Moran, second.

18 CHAIR VAN ALFEN: All right, we have
19 competing seconds.

20 (Simultaneous speaking.)

21 CHAIR VAN ALFEN: Yes. Mike Moran
22 seconds.

23 All of those in favor of adopting
24 obverse 5 and reverse 5A for the 2026
25 Semiquincentennial half dollar, please raise your

1 hand.

2 (Hands raised.)

3 MS. WARREN: I count seven.

4 CHAIR VAN ALFEN: Seven.

5 All those opposed, please raise your
6 hand.

7 (Hands raised.)

8 MS. WARREN: Three oppose.

9 CHAIR VAN ALFEN: Right, three opposed.
10 The motion carries.

11 So, we now have selected obverse and
12 reverse designs for recommendation and now I
13 would like to go back to the individual designs
14 for any modifications that we might recommend.

15 MS. WARREN: I'm sorry, this is
16 Jennifer. And when you do each one, just say
17 what the vote was originally.

18 CHAIR VAN ALFEN: Okay.

19 So, we will start with the dime. The
20 vote on the dime was to adopt obverse 3 and
21 reverse 3A. Six in favor, and four opposed.

22 Are there any modifications to this
23 design that we might, to these obverse and
24 reverse designs, that we might want to recommend?

25 MEMBER STEVENS-SOLLMAN: This is Jeanne

1 Stevens-Sollman. I think we need to pay
2 attention to the flight feathers of the eagle.
3 These are secondary feathers, not first flight
4 feathers.

5 CHAIR VAN ALFEN: All right, so would
6 you like to make a motion that we modify or that
7 the eagle feathers be modified?

8 MEMBER STEVENS-SOLLMAN: Oh, yes. I
9 move that we modify the feathers of the eagle,
10 the flight feathers of the eagle to be straight.

11 CHAIR VAN ALFEN: So, the motion on the
12 table is to modify the flight feathers of the
13 eagle on the reverse, to more accurately depict
14 reality, is that correct? Okay.

15 Is there a second?

16 MEMBER MORAN: Mike Moran, I'll second.

17 CHAIR VAN ALFEN: All right, all those
18 in favor of this motion, please raise your hand.

19 (Hands raised.)

20 MS. WARREN: Nine.

21 CHAIR VAN ALFEN: Okay, there are nine
22 in favor. Any opposed?

23 All right, nine in favor, one
24 abstention. The motion carries.

25 All right, we will now take a look at

1 the Declaration of Independence quarter. We have
2 recommended obverse 2 and reverse 8. Seven in
3 favor, three opposed.

4 Are there any modifications that we
5 might recommend to this obverse or reverse
6 design?

7 All right -- oh.

8 MEMBER CAPOZZOLA: This is Chris
9 Capozzola, and in, to April's point and also
10 without the subject matter experts available to
11 us at this time.

12 And knowing that we can clearly
13 endorse one set here but communicate in your
14 letter or elsewhere, and I would move that in
15 your letter, you communicate the sense of the
16 CCAC that the Liberty Bell is a sort of general
17 description of, of the founding era.

18 And that we understand that it may
19 not, or probably was not, rung on or around July
20 4th, 1776.

21 CHAIR VAN ALFEN: Okay, so there is a
22 motion on the table to convey in my letter to the
23 Secretary of the Treasury, that the CCAC
24 understands that the Liberty Bell here is a
25 general symbol, is that correct?

1 And that we understand that the bell
2 itself was not rung historically at the time of
3 the Declaration of Independence, is that correct?

4 MEMBER CAPOZZOLA: Correct.

5 CHAIR VAN ALFEN: All right.

6 Is there a second to that motion?

7 MEMBER BERNSTEIN: Arthur Bernstein,
8 with second, and I have a comment.

9 CHAIR VAN ALFEN: Okay.

10 MEMBER BERNSTEIN: I was happy to
11 second the motion but I -- April I'm not sure I
12 was fully understanding the point you were
13 making.

14 The Liberty Bell was in Independence
15 Hall when the Declaration was adopted.

16 MS. STAFFORD: It was not. When we
17 spoke to someone with the National Parks Service
18 in actually Independence Hall, they informed us
19 that it was hidden for quite some time because of
20 the American Revolution.

21 And because of some construction,
22 they, it's been widely said oh yeah, it rang. It
23 didn't ring on July 4th, maybe like July 8th.

24 But even that our subject matter
25 expert said, is unlikely to have happened. That

1 that's really kind of lore.

2 And so again, I just wanted to make
3 sure we communicated the, the historical accuracy
4 of it.

5 But I do think it's very helpful to
6 have this kind of acknowledgment, you know,
7 representing I think as Kellen said, the spirit
8 of the nation. That kind of idea.

9 We can focus on that as opposed to
10 kind of the literalness of it. If that's
11 helpful.

12 MEMBER BERNSTEIN: I'm glad I seconded
13 the motion.

14 CHAIR VAN ALFEN: All right, very good.

15 All right, so let us vote on this
16 motion if there's no further discussion.

17 Mike, do you have? Okay, all those in
18 favor of this motion, please raise your hand.

19 (Hands raised.)

20 MS. WARREN: Okay, everybody.

21 CHAIR VAN ALFEN: All right, the motion
22 carries unanimously.

23 Any other further modifications to
24 this and if not, then --

25 MS. WARREN: Kellen does.

1 CHAIR VAN ALFEN: Oh, Kellen, your hand
2 is raised?

3 MEMBER HOARD: Yes, this is Kellen
4 Hoard. Just a quick question.

5 Of the designs we've approved, this is
6 the only one with a double date where there's no
7 little squiggle between it that isn't separated
8 by a different design element.

9 So some of our obverses have a bust in
10 the middle, or something else. But otherwise,
11 they always have the squiggle in the middle and
12 this is the only one that doesn't.

13 And so I'm wondering if for
14 consistency's sake, we wanted to put that in
15 there?

16 MS. STAFFORD: It's because of the
17 dates in here on the Ruby Bridges design. So it
18 depends on how it's presented.

19 If it is kind of side-by-side, we've
20 employed the squiggle.

21 CHAIR VAN ALFEN: All right, Kellen,
22 were you able to hear what April was saying
23 about?

24 MEMBER HOARD: I was.

25 CHAIR VAN ALFEN: Okay.

1 MEMBER HOARD: And I have no, really I
2 just wanted to raise it to the committee as the
3 odd one out.

4 CHAIR VAN ALFEN: Okay, so you are not
5 making a motion at this time, you are just
6 commenting then?

7 MEMBER HOARD: That's right, that's
8 right. I didn't know if you wanted to take it
9 up.

10 CHAIR VAN ALFEN: Oh, okay. All right,
11 any other discussion on this quarter?

12 If not, let's move on to the
13 Constitution quarter. And, we have recommended
14 the obverse 2 and reverse 7.

15 MS. WARREN: Reverse 9.

16 CHAIR VAN ALFEN: Oh, I'm sorry, I was
17 looking at the earlier motion which failed. The
18 correct motion that carried was obverse 2 and
19 reverse 9, votes nine in favor and one opposed,
20 abstain.

21 Are there any modifications to this
22 obverse or reverse design that we would
23 recommend?

24 MEMBER SCARINCI: Just a question
25 first.

1 CHAIR VAN ALFEN: All right.

2 MEMBER SCARINCI: A question first. Do
3 people think, I mean what's the feeling and, you
4 know, and, Joe, especially from you.

5 U.S. Constitution. Should that be
6 bolder or in some way stand out more than, or
7 even if you do U.S. Constitution as, you know,
8 and not United States of America, but U.S.
9 Constitution.

10 Because that's the thing that brings
11 home the coin. How would that, would that not
12 look right?

13 MR. MENNA: Hi, this is Joseph Menna.
14 You can either swap out U.S. Constitution and
15 Liberty, or you can't really make, but that
16 centerline still needs to be that height.

17 The only way if you wanted to keep
18 U.S. Constitution as the interior, along the
19 interior circumference under Liberty, I would say
20 that simply by expanding the kerning. Basically
21 stretching out U.S. Constitution across a much
22 broader arc.

23 So like, it maybe comes, you know,
24 closer to the twenty-five, and closer to the L.
25 But that would be it. Swapping out would be the

1 first way to make U.S. Constitution bigger.

2 CHAIR VAN ALFEN: Okay, thank you, Joe.
3 John, your hand is raised?

4 MEMBER SAUNDERS: Yes. I'd make a
5 motion that we -- John Saunders. I'd make a
6 motion that we swap out Liberty and U.S.
7 Constitution to give the U.S. Constitution a
8 bolder presentation, as Joe suggested.

9 CHAIR VAN ALFEN: All right, so the
10 motion on the table is to elevate the wording,
11 U.S. Constitution to the position currently
12 occupied by Liberty, and put Liberty in the
13 position where U.S. Constitution currently reads.

14 Is that correct?

15 MEMBER SAUNDERS: Yes.

16 CHAIR VAN ALFEN: Okay. Is there a
17 second to this motion?

18 Don. All those in favor of this
19 motion, please raise your hand.

20 (Hands raised.)

21 MS. WARREN: Six -- oh, wait, hold, put
22 your hands back up. Seven.

23 MEMBER HOARD: This is Kellen.

24 CHAIR VAN ALFEN: Any opposed?

25 MS. WARREN: Kellen didn't have his

1 hand up, did he?

2 MR. TATE: Did you have your hand, Don?

3 MEMBER HOARD: Yes.

4 MS. WARREN: Oh okay, I didn't see it,
5 so eight.

6 CHAIR VAN ALFEN: All right, eight.

7 Any opposed?

8 No opposed. Motion carries. And one
9 abstained.

10 All right, any other modifications
11 that we would recommend to this reverse design?

12 Okay, then moving on to the Abolition
13 quarter as we are now calling it.

14 We have recommended obverse 1 and
15 reverse 1 unanimously. We, as part of our
16 recommendation for the reverse, suggested
17 replacing Abolitionism with Abolition.

18 Are there any further modifications
19 that we would like to make to this design?

20 MEMBER MORAN: I'd like to make an
21 observation.

22 CHAIR VAN ALFEN: All right.

23 MEMBER MORAN: This is Mike Moran. I
24 know we considered putting names underneath
25 Frederick Douglass, but I thought the subject

1 matter expert yesterday put it nicely.

2 This is an easily recognizable image,
3 and it should be treated just like the other
4 founding fathers where we don't put Benjamin
5 Franklin under his image, or George Washington,
6 we just leave it alone.

7 CHAIR VAN ALFEN: All right, thank you,
8 Mike. Any other comments? Annelisa?

9 MEMBER PURDIE: This is Annelisa Purdy.
10 I second that motion and believe everyone should
11 know who Frederick Douglass is by now.

12 CHAIR VAN ALFEN: Was that in fact a
13 motion, Mike, or was that --

14 (Simultaneous speaking.)

15 MEMBER MORAN: It was, okay --

16 CHAIR VAN ALFEN: It was at the end of
17 the motion.

18 MEMBER PURDIE: I agree. But I agree
19 with the sentiment, especially considering the
20 commentary and discussion from yesterday.

21 Thank you.

22 CHAIR VAN ALFEN: Nice, very good. I
23 think we are satisfied with this then? Shall we
24 move on?

25 The Suffrage quarter for 2026. We

1 have recommended obverse 1B and reverse 4. And
2 five in favor, three opposed, two abstains.

3 And as part of this recommendation,
4 that we would modify the wording on the reverse
5 in the center, removing Votes for Women, but we
6 have not yet had a recommendation for what would
7 replace Votes for Women.

8 So at this time, why don't we have a
9 discussion about that modification to this
10 design?

11 Art?

12 MEMBER BERNSTEIN: This is Art
13 Bernstein. Just to facilitate the conversation,
14 as a reminder the two suggestions I came up with
15 yesterday were the phrases Suffrage First or
16 Equal Suffrage.

17 Those were two phrases from the time.

18 CHAIR VAN ALFEN: Would you like to
19 make a motion?

20 MEMBER BERNSTEIN: No.

21 (Laughter.)

22 CHAIR VAN ALFEN: John, your hand is
23 raised.

24 MEMBER SAUNDERS: John Saunders. If
25 we're going to put two words in there, I would

1 just say Women's Suffrage.

2 CHAIR VAN ALFEN: Is that a motion?

3 MEMBER SAUNDERS: I'll make it a
4 motion, yes.

5 CHAIR VAN ALFEN: Okay, so the motion
6 on the table is to replace Votes for Women in the
7 center of the reverse 4, with Women's Suffrage.

8 Is that correct?

9 MEMBER SAUNDERS: Women's Suffrage,
10 yes.

11 CHAIR VAN ALFEN: Oh, I'm sorry,
12 there's a -

13 MR. MENNA: This is just a technical
14 comment. This is Joseph Menna.

15 Suffrage won't fit in that circle.

16 CHAIR VAN ALFEN: It will not fit?
17 Okay, so the Chief Engraver has informed us that
18 Women's Suffrage would not fit within that
19 circle.

20 So we need to find words that will, in
21 fact, then fit within that circle. So the motion
22 then, is withdrawn.

23 Kellen? Yes, and --

24 (Simultaneous speaking.)

25 MEMBER HOARD: Yes, I was going to

1 raise the same question about Suffrage fitting in
2 there.

3 Is it feasible or possible to just, or
4 does it dampen the impact too much to just say
5 Votes?

6 CHAIR VAN ALFEN: It's a possibility.
7 I also want to point out as Mike Moran has
8 reminded me, that the word Suffrage already
9 appears on the reverse. So, it would be a
10 duplication if we were to use that word in the
11 center.

12 Chris, your hand is raised?

13 MEMBER CAPOZZOLA: To that point, is it
14 necessary that Suffrage and Liberty remain where
15 they are on the bottom?

16 If one of those words could fit in the
17 center and the subject matter experts could
18 confirm that it did circulate in that way, now
19 whether it's Liberty or Suffrage, then could the
20 other wording down at the bottom be rearranged?

21 CHAIR VAN ALFEN: It's entirely
22 possible, I'm sure. Liberty is one of the
23 required inscriptions on this quarter, however.

24 So, how we would rearrange Suffrage,
25 twenty-five cent, and Liberty, is something that

1 we would have to discuss so that it would be
2 balanced for the dollar, yes.

3 All right, Sam, your hand is raised?

4 MEMBER GELBERD: Thank you, Peter. Sam
5 Gelberd.

6 Just pointing out that we don't have
7 to have 2-5 and the cents symbol. If we move
8 Suffrage in the center of the rosette, we could
9 just say quarter dollar, as well.

10 So I'm just pointing that out as an
11 option. Not making a motion just --

12 CHAIR VAN ALFEN: All right, that is an
13 option. We can use the words quarter dollar in
14 addition to twenty-five cents.

15 MR. WEINMAN: Just once again, as a
16 comment in the conversation that once again, you
17 don't need to design by committee, necessarily.

18 You could just as an option, you could
19 ask the Mint to consult with subject matter
20 experts on what would fit in the space. Just
21 something, I'm not in a position to make your
22 motion, but that's something that is an option
23 for you.

24 CHAIR VAN ALFEN: Don, your hand is
25 raised?

1 MEMBER SCARINCI: Motion to send it
2 back and let the Mint, I'm Donald Scarinci. I
3 move to send it back and let the Mint decide how
4 to deal with the position.

5 CHAIR VAN ALFEN: Yes, so the motion on
6 the table is to let the Mint in consultation with
7 subject matter experts, is that correct, decide
8 what the wording on the reverse of this coin
9 should be.

10 Is there -- all right, all those in
11 favor of this motion, please raise your hand.

12 (Hands raised.)

13 MEMBER KELLEN: Aye.

14 CHAIR VAN ALFEN: All right, any
15 opposed?

16 Actually, can we raise our hands?

17 MS. WARREN: I think it was six because
18 Kellen just said aye, right? Seven.

19 CHAIR VAN ALFEN: Seven. Any opposed?
20 All right, three abstain, motion
21 carries.

22 Any other modifications to this
23 obverse or reverse design?

24 Oh, Kellen, your hand is raised?

25 MEMBER HOARD: Thank you, this is

1 Kellen Hoard.

2 And not to keep harping on this, but
3 this, these dates are also stacked and they have
4 a squiggle, which is in contrast to what we
5 decided for the other quarter.

6 And the cent and the nickel that we
7 approved months ago, their dates are also stacked
8 and have a squiggle.

9 So I think for me, I would like to
10 make a motion that the Mint sort out some kind of
11 consistent scheme with the squiggles.

12 Maybe Joe has something to say maybe?

13 CHAIR VAN ALFEN: Right.

14 MR. MENNA: This is Joseph Menna.

15 The coin -- the design on the left
16 doesn't have a delimiter because of the stacking
17 and the space between the stacking, whereas the
18 one that you just referred to, does have a
19 delimiter because the stacking is much more
20 compressed and less obvious.

21 Therefore, the, you know, hyphen,
22 tilde, hyphen, whatever, that's why it's there.

23 MEMBER KELLEN: A quick question on
24 that front then, Joe. Is there a reason we did
25 the delimiter for the cent and the nickel?

1 MR. MENNA: I don't have those
2 visually.

3 MEMBER KELLEN: Oh.

4 MR. MENNA: This is Joseph Menna. If
5 they're there, they're there for a design reason.
6 We vetted this portfolio and if they want to go
7 through them one by one I could answer it, but I
8 would say everything is deliberate.

9 Thank you.

10 MEMBER KELLEN: That's helpful
11 clarification

12 Thank you.

13 CHAIR VAN ALFEN: All right, Kellen,
14 what's the motion, or, or not, or you're just
15 making comments?

16 MEMBER KELLEN: No, Joe's clarification
17 was helpful. I'm good.

18 CHAIR VAN ALFEN: Okay. All right,
19 thank you very much.

20 Let us move on then if there's no
21 further modifications we'd like to make to the
22 2026 Suffrage quarter, to consider again the 2026
23 Civil Rights quarter.

24 Are there any modifications that the
25 committee would recommend to obverse 1 and

1 reverse 2, which are unanimously recommended?

2 All right, we seem, oh.

3 MEMBER MORAN: I believe that Ruby
4 Bridges made a comment, several comments, strong
5 comments, that the marches were multi-ethnic and
6 that she wanted the figures modified to reflect
7 that fact. That it was not just the African
8 Americans. And broader-based support within the
9 United States.

10 So, I would move that the Mint make
11 adjustments to the features of the five on the
12 reverse selectively.

13 CHAIR VAN ALFEN: All right, thank you
14 very much.

15 So again, the motion is to make
16 adjustments to the features of the five
17 individuals, or six because there is a child,
18 depicted on the reverse to represent greater
19 diversity.

20 Is that correct?

21 MEMBER MORAN: Selectively.

22 CHAIR VAN ALFEN: Or selectively, yes.

23 Is there a second to this motion?

24 John?

25 MEMBER SAUNDERS: I think we should

1 point out something that --

2 (Simultaneous speaking.)

3 CHAIR VAN ALFEN: You're not seconding
4 then?

5 MEMBER SAUNDERS: John Saunders.

6 I'd like to make a point out here that
7 has a reference to this. The one guy on the end
8 has a big bushy beard.

9 And with exceptions to people here, in
10 1960 the only people that wore bushy beards were
11 lumberjacks and beatniks with maybe a couple
12 college professors, too.

13 But you know, the beards came in in
14 you know, '65, '66. You know, I had one for a
15 good many years.

16 CHAIR VAN ALFEN: And still a little
17 bit of it there.

18 MEMBER SAUNDERS: Yes.

19 CHAIR VAN ALFEN: All right, we still
20 do not have a second at this time. Would anyone
21 would like to second this motion?

22 MEMBER GELBERD: Okay, I'll second.

23 CHAIR VAN ALFEN: All right, any
24 discussion?

25 Art?

1 MEMBER BERNSTEIN: Well, I wanted to
2 respond to what John said. Having looked at some
3 of the historical pictures from that era, I
4 believe the gentleman on the right is meant to be
5 Rabbi Abraham Heschel, who was one of the
6 marchers that was in the front row.

7 And, the beard would be appropriate on
8 the rabbi.

9 CHAIR VAN ALFEN: So, that actually
10 does depict a historical figure then, it seems.

11 Is that correct? No, all right.

12 MS. STAFFORD: Our artists were
13 inspired at the time and we did share with the
14 artists the strong advisement of our subject
15 matter experts, to diversify the grouping.

16 And honestly, our team was, like, just
17 beginning to execute those things when we had to
18 kind of wrap up the portfolio and move it
19 forward.

20 So, this one has always been pegged as
21 one that to Mike's point, we would need to go
22 back and just make sure it's as broadly
23 representative as we are able to make it.

24 CHAIR VAN ALFEN: All right.

25 MS. STAFFORD: So, inspired by real

1 life, yes. But that we can go further to make
2 sure we're broadly representative, as is also
3 reflective of the history as our stakeholders
4 pointed out yesterday.

5 MEMBER PURDIE: Not yesterday.

6 CHAIR VAN ALFEN: Thank you, April.

7 So, we have a motion on the table to
8 modify the six figures depicted on the reverse as
9 necessary, to reflect greater diversity.

10 All those in favor of this motion,
11 please raise your hand.

12 (Hands raised.)

13 MS. WARREN: I count nine, or wait, who
14 put their hand down? So, Annelisa, you're not.

15 Okay. Nine.

16 CHAIR VAN ALFEN: Nine? All right,
17 nine. Any opposed?

18 One abstain. Motion carries.

19 Any further modifications to this
20 obverse or reverse design? Annelisa?

21 MEMBER PURDIE: Hi, this is Annelisa
22 Purdie, and this is just a general comment with
23 respect to just explaining my abstention vote.

24 The necessity of showing the diversity
25 of people who did contribute to the Civil Rights

1 movement.

2 One of the reasons why I like the
3 display of the reverse of this particular quarter
4 is because it's important too, to emphasize what
5 this particular movement was about.

6 And while there were many different
7 people who eventually did come to recognize that
8 this was something that was important, I think
9 it's imperative to put Black Americans, African
10 Americans, at the forefront of the design.

11 Because from the beginning, especially
12 with the fight for school desegregation, those
13 were the people who were on the frontlines.
14 Especially the image of the child on the reverse,
15 which was something that stood out to me.

16 So, I will of course defer to the
17 recommendations of wonderful folks on the
18 committee and everything, and understood very
19 well, but historically as well as aesthetically,
20 I think it is very imperative that we do keep
21 African Americans, everyday African Americans, at
22 the forefront of the design.

23 Thank you.

24 CHAIR VAN ALFEN: Thank you very much.

25 Mike has a comment.

1 MEMBER MORAN: I stuck the word
2 selectively into that motion deliberately, so.

3 CHAIR VAN ALFEN: All right, thank you.
4 Any other suggested modifications for
5 this obverse or reverse design?

6 All right, then let us consider again
7 the Half Dollar. We recommended obverse 5 and
8 reverse 5A by a vote of seven in favor, and three
9 opposed.

10 Are there any modifications that we
11 would like to make to either the obverse, or the
12 reverse design on the screen?

13 All right, wow.

14 (Laughter.)

15 CHAIR VAN ALFEN: Not yet. Not yet.
16 I just want to make a few comments, and I would
17 ask Roger if it's possible to put up on the
18 screen, all seven of the pairings that we have
19 decided to recommend.

20 And while Roger is putting that
21 together, I want to congratulate the Mint and the
22 Office of Design Management.

23 I know that this is a project that you
24 all have been working on so hard for so long, at
25 this point.

1 This is a tremendous achievement. It
2 really is. And you are to be congratulated on
3 every moment that you have spent on this, in
4 putting these portfolios together.

5 These really are amazing portfolios.
6 They convey I think, everything thematically, and
7 in terms of the three acts that were brought
8 together.

9 And our hard work of course, has been
10 trying to select from these portfolios, designs
11 that we as a committee feel that we can recommend
12 to the Secretary of the Treasury. Which in
13 itself, has not been an easy task, as well.

14 So on both sides of this room, the
15 side of the Mint and the side of the committee, I
16 think that everybody in this room is to be
17 congratulated.

18 So, I would like a round of applause
19 for all of us.

20 (Applause.)

21 CHAIR VAN ALFEN: And I would also like
22 us to take a moment and look at the
23 recommendations that we have on the screen.

24 I will of course, be writing these
25 letters as soon as I am able, and we will see

1 then what the Secretary of the Treasury decides.

2 But in the meantime, I think that we
3 can bask in what we have achieved over the last
4 two days for the committee, of course, and over
5 the last two and a half years with the Mint
6 staff.

7 And while we are doing that, I will
8 also then call for a motion to adjourn.

9 MEMBER STEVENS-SOLLMAN: I move.

10 CHAIR VAN ALFEN: All right.

11 MEMBER BERNSTEIN: Arthur Bernstein,
12 seconds.

13 CHAIR VAN ALFEN: All right.

14 So we are standing adjourned at 2:23
15 p.m.

16 (Whereupon, the above-entitled matter
17 went off the record at 2:23 p.m.)

18

19

20

21

22

23

24

25

C E R T I F I C A T E


This is to certify that the foregoing transcript

In the matter of: Citizens Coinage Advisory
Committee

Date: 10-16-24

Place: Washington, DC

was duly recorded and accurately transcribed under
my direction; further, that said transcript is a
true and accurate record of the proceedings.



Court Reporter

NEAL R. GROSS

COURT REPORTERS AND TRANSCRIBERS

1716 14TH ST. NW, STE. 200

WASHINGTON, D.C. 20005-3701

0	1	1,000 52:3	1794 41:10
0,1,2,3 127:9 127:10	1 1:1 2:7 11:4,6 12:20,25 13:2	10 1:13 2:16 3:5 37:3 71:8	1796 9:24
0002 2:7	14:15 16:4,22	181:6	18 2:1,21 15:18
01 21:22 22:23 27:23 40:2 46:13 51:8,15 53:7 154:23	16:22 18:4,5,7 18:17 19:2,5,7 19:25 20:7,25 25:9,18,18	10-16-24 208:6	1809 86:13
01a 21:4,11 27:23,23 40:3 46:13,16 150:6 159:4	28:2,12 29:21 31:1,1,4,4 40:11 43:5,12 44:5 47:18	100,000 157:19 157:20	1830s 92:6
01b 46:14 154:23 159:6	48:4,5,15,17 48:22 49:9	10:07 71:11	1837 86:13
02 40:5 52:20 171:3	50:21 51:12 52:13 53:14,15	10:20 71:9	1865 76:14
02a 40:5	55:23 56:5,24	10:21 71:12	1892 86:14
03 40:6 53:3 153:11	57:1,8 58:3 59:1 60:12	11 1:15 2:16 40:2 140:20	18mm 123:9
03a 22:4 40:6 139:21	63:2 65:2,18 66:4,17,23	11:34 126:20	18th 29:15
03b 40:7 53:3	68:17 70:10	11:45 126:21	19 2:2,21
04 40:7 51:15 53:3,4,7	71:21 72:4 81:1 103:4	12 1:16 2:17 40:6	1916 41:15 86:15 96:18
05 40:8 53:4 153:6,7	130:14 156:17 157:2,12	12:33 160:21	1920 76:10,15
05a 40:8 53:4 153:6,7,10 181:13	162:24,25 163:4,11 166:11,15,16	13 1:17 2:18 12:25 13:20,24 40:7,12,13 56:2	1946 9:22
06 48:19,21 53:5,8 153:7,8	166:17,20,23 168:10 169:1,6	14 1:19 2:18 3:7 40:11	1948 41:16
06a 27:25 40:9	169:13 170:25	15 1:21 2:19 40:16	1955 147:4
07 53:6 114:16	176:7,8,15,15	150th 139:24	1960 201:10
08 171:3	179:22 181:2 181:12 191:14 191:15 199:25	16 1:8,23 2:20 4:5 40:6	1964 41:5 63:10 76:17 160:13
		17 1:25 2:20	1970s 138:6
		1776 10:21 22:11 35:10 76:8 81:23 135:6 184:20	1976 41:21 69:18
		1780s 121:9	1986 156:15 157:17
		1787 76:9 136:13,14	19th 29:15 125:19
		1792 129:12	1:30 160:19,22
			1a 11:4,8 12:20 13:2 16:4 17:7 18:5,17,21 19:4 20:7,24 20:24 23:13 25:9,10,18,21 28:2,2,7,9,12 40:12 43:5,14 48:4 49:16

51:12 53:14,19 54:12 55:23 56:6 58:3 65:6 66:23 71:22 78:19,20 163:16,19 164:14 166:13 166:14,16,17 166:20,23 168:22 169:13 1b 43:5,14 53:14,20 54:12 55:15,23,25 65:7 67:1,4,9 68:9 71:23 156:17 157:2 177:17 179:1 193:1	200:1 2-5 196:7 20 2:3,22 20/20 103:13 200 69:19 2024 1:8 4:5 2026 3:3,5 6:15 6:15,17 8:24 8:24 9:15 10:1 10:5,22 14:5 20:21 22:11,20 37:1 38:3 40:24 42:1,10 46:1 71:6,15 73:15 81:23 139:1 161:3,13 162:18 164:15 170:9 173:3 174:4 177:5,8 179:16 181:2,8 181:24 192:25 199:22,22 2026-2028 3:9 3:11 2027 38:4 2031 38:10 20th 29:14 104:1 21 2:4,22 40:3 21st 101:19 104:1 22 2:5,23 72:2 23 2:6,24 24 2:6,25 25 38:18 72:11 250 10:7 11:7 13:10 16:10 17:15 18:8	19:6 21:2,2 25:12 31:7,9 32:14 35:9 42:3 57:9 76:5 76:19,23 83:12 90:25 250th 73:16 2a 11:11 13:3 13:11 19:24 23:17,19 27:22 32:16 40:13,14	3a 11:18 12:1 13:12,15 17:21 19:21,22 24:23 27:7 31:18,19 40:16 44:23 45:2 50:5 55:10 72:6 163:19 164:15 169:24 170:3,8 170:19 182:21 3b 11:18 12:2 27:7 33:6 44:23 49:22 50:5,22 55:11 72:7 3s 31:19,21
2		3	4
2 1:2 2:8 11:11 13:3,8 19:23 20:3 21:7 23:18 27:23 28:8 30:9,16 30:20 32:6,12 32:21 40:13 43:17 44:17 48:11 50:10 57:10 58:25 60:9,20 65:20 65:22 71:24 72:5 140:19 172:25 173:4,8 173:20,23 174:4 179:23 181:2 184:2 188:14,18		3 1:3 2:9 11:18 11:22 13:12 19:13,19,21 21:7 27:7 28:7 29:11,20 30:9 30:19 32:21 33:4,6,24 36:9 40:5,7,8,8,14 43:20 44:23 45:2 48:11 55:10 57:7 71:25 72:6 78:18 98:15 103:6 163:12 166:12 168:11 168:20,21,25 169:6,7,11,18 169:24 170:2,8 170:19 182:20 30 40:2 71:22 72:2,11 127:25 128:10 36 60:1 3:15 4:8	4 1:4 2:10 3:2 12:4 13:17,22 18:25 24:19 40:7,17,17 43:23 45:4 48:11 54:22 58:19 72:1,8 177:18 179:2 193:1 194:7 40 26:24 127:25 128:10 4a 12:4,8 13:17 13:23 18:25 19:1 23:23 24:9,21 40:18 4s 27:14 4th 184:20 185:23

<p>5</p> <p>5 1:5 2:11 12:13 40:6,8 44:2 45:10 46:21 48:11 50:21 54:7 56:8 57:7,13 57:19 59:11 62:17,20 63:3 64:11,17,18 67:13 68:17,20 70:16 72:2,2,9 106:9,12 181:13,13,15 181:24 205:7</p> <p>50 41:3 43:16 52:3 55:25 56:2 67:7 160:9,12,14</p> <p>500 52:3</p> <p>5:5 180:10</p> <p>5a 12:13 45:10 49:22 50:22 63:4 64:18,18 68:20 72:9 106:13 181:15 181:24 205:8</p>	<p>60s 62:1</p> <p>65 201:14</p> <p>66 201:14</p> <p>6a 12:17 27:2,4</p> <p>7</p> <p>7 1:7 2:13 40:13,18 45:16 72:12 140:15 140:16 173:1,4 173:9 188:14</p> <p>7,500 111:24</p> <p>70 27:16,17</p> <p>70s 62:1,2</p> <p>72 3:9</p> <p>75 160:1</p> <p>8</p> <p>8 1:9 2:14 40:9 184:2</p> <p>80 10:2 130:5 160:1</p> <p>801 1:13</p> <p>8:30 1:14 4:2,5</p> <p>8th 135:12 185:23</p> <p>9</p> <p>9 1:11 2:15 3:3 40:14 140:15 140:17,18 173:21,24 174:4 188:15 188:19</p> <p>9:11 37:6</p> <p>9:21 37:7</p> <p>9:25 37:4</p> <p>9th 1:13</p>	<p>a</p> <p>a.m. 1:14 4:2 37:6,7 71:11 71:12 126:20 126:21</p> <p>able 34:11 55:6 55:8 79:8 80:8 83:11 119:24 122:19 143:13 175:20 187:22 202:23 206:25</p> <p>abolition 76:12 80:4 92:17 104:25 110:11 113:19,21 116:10 122:23 126:1 142:4 145:17,25 175:22 176:9 176:14,16 191:12,17</p> <p>abolitionism 76:12 79:14 113:21 145:25 176:9,16 191:17</p> <p>above 37:5 71:10 122:18 126:19 143:23 143:24 160:20 207:16</p> <p>abraham 202:5</p> <p>absence 10:2</p> <p>absent 125:4</p> <p>absolute 14:16</p> <p>absolutely 91:3 96:3 124:22</p>	<p>139:2 165:23</p> <p>abstain 188:20 197:20 203:18</p> <p>abstained 191:9</p> <p>abstaining 179:12</p> <p>abstains 193:2</p> <p>abstention 174:10,11 183:24 203:23</p> <p>abstract 101:10 150:21</p> <p>accept 18:7</p> <p>accepted 149:2</p> <p>access 103:18</p> <p>accessibility 104:15</p> <p>accessible 131:22</p> <p>accessory 149:24</p> <p>accident 106:7</p> <p>accuracy 186:3</p> <p>accurate 123:4 139:17,19,22 141:24 150:15 151:12 208:10</p> <p>accurately 183:13 208:8</p> <p>achieved 207:3</p> <p>achievement 206:1</p> <p>acknowledge 65:23</p> <p>acknowledg... 186:6</p>
<p>6</p> <p>6 1:6 2:12 12:17 21:7 27:2 45:13 47:6 55:2,3,16 57:13,14 58:18 66:5 68:4,9 72:10,11 106:3</p> <p>600 160:5</p>			

<p>act 75:25 76:5 76:17,20 action 42:23 208:12,17 active 22:12 acts 41:25 66:12,14 75:25 206:7 actual 125:6 150:22 actuality 135:15 actually 15:11 16:18 18:16 20:25 38:19 54:9 57:5 69:18 78:15 82:12,19,24 83:11 90:19 91:18 95:3 103:7,9,11 104:3 105:25 106:16 113:23 121:3 123:4 124:1 127:3,5 128:4 131:11 131:25 134:5 134:16 135:14 135:14,16,20 135:20 136:23 139:20 142:9 143:18 145:12 147:17 151:10 155:4 162:1,2 164:17 172:10 174:18 175:4 185:18 197:16 202:9</p>	<p>ad 27:15 34:18 adapting 36:21 add 81:15 82:11 152:11 168:1 added 32:18 89:24 addition 12:8 196:14 additional 10:19 38:21 42:15 43:2 44:10 142:14 address 20:20 34:8 57:23 126:24 130:14 addressed 9:11 addresses 46:17 adds 67:8 adhere 74:2 adjourn 3:12 207:8 adjourned 207:14 adjustment 88:10 adjustments 200:11,16 administration 9:3 admit 67:18 adolph 41:14 adopt 99:8,12 99:13 164:14 171:2 177:17 182:20</p>	<p>adopted 148:23 178:19 185:15 adopting 30:19 66:21 178:25 181:23 adorned 10:1 adornment 11:13 adult 48:8 advertise 27:15 advertising 27:17 advisement 202:14 advisory 1:3,12 74:16 208:3 advocate 62:17 70:15 78:24 113:15 advocated 82:15 advocating 21:1 64:6 105:17 112:23 140:3 150:24 aesthetic 15:20 aesthetically 204:19 affairs 2:13,15 2:16 8:10,16 8:17 afford 52:2 affordable 160:4 afloat 147:13 afraid 165:11 african 21:15 200:7 204:9,21</p>	<p>204:21 afterward 162:9 age 50:17 124:24 agenda 6:13 ages 60:4 80:15 ago 51:21 68:19 91:6 127:4 144:15 154:24 198:7 agree 18:2 25:10,17 48:3 84:23 108:1 116:14 117:22 117:25 120:20 120:22 154:8 154:11 159:20 172:15 192:18 192:18 ahead 90:25 176:1 177:7 alan 101:11 alfen 1:14,17 4:3,19,22 5:4 5:10,19,21,25 6:3,8,9 7:4,12 7:15,18,21,24 8:2,5,8,12,15 14:2 16:25 17:24 19:8 20:12 22:24 25:5 26:20 28:10 30:25 32:10,23 33:8 33:20 34:5 35:22 36:23 37:8,16,19</p>
---	--	---	---

40:20 45:23	154:9,16,22,25	193:18,22	america 11:1
47:24 48:24	156:10 157:4	194:2,5,11,16	35:8 42:14
50:24 53:9	157:13 159:2	195:6,21	61:19 62:8,9
55:18 57:22	160:16,23,24	196:12,24	75:12 130:17
61:11 64:24	161:16,19,23	197:5,14,19	141:12 189:8
66:7,9 69:11	162:12,17	198:13 199:13	america's
69:24 70:3,23	163:1,6,10,16	199:18 200:13	10:11,24 12:10
71:3,13 72:14	163:23 164:8	200:22 201:3	74:22 75:6,15
79:4 81:5 82:8	164:22 165:1,6	201:16,19,23	75:17
83:6 84:4	165:10,25	202:9,24 203:6	american 1:23
85:19,22 87:12	166:3,6,9,18	203:16 204:24	5:1 10:7,14
88:22 92:13	167:5,7,11,20	205:3,15	11:5,25 12:15
93:17 94:18	168:5,14,18,23	206:21 207:10	13:3,14 21:16
95:6,25 96:4	169:4,10,16,25	207:13	31:13 32:5
99:6 102:10,12	170:13,16,22	align 59:7	35:11 43:6
102:19 104:16	171:7,14,18,22	aligned 98:13	45:3 55:5
105:8,18	172:2,15 173:2	aligning 94:8	56:16 58:9
106:21 107:17	173:12,16,22	alignment	61:6 74:25
108:5,9 111:9	174:8,11	107:6	75:1,8,19,21
113:8 114:9	175:17,21	allegorical 65:4	76:2 100:25
116:3 117:19	176:4,11,20,24	allegory 80:15	110:2 114:22
119:10 121:2	177:15,23	allow 38:23	120:6 137:4,11
124:6 126:22	178:2,17,23	39:18	138:1,4 139:3
127:24 128:8,9	179:7,13,19	allowing 39:9	185:20
130:10,23	180:2,11,14,17	allows 16:16	americana
132:4,9,11,15	180:21,24	allusion 29:9	134:11
133:20 134:1	181:6,11,14,18	ally 101:25	americans 59:4
135:1 136:17	181:21 182:4,9	alright 151:19	75:4,10,16,21
137:15 139:8	182:18 183:5	alternative	80:21 200:8
140:5,11,21	183:11,17,21	25:15	204:9,10,21,21
141:6 142:3,7	184:21 185:5,9	amazing 83:5	amplify 10:17
142:17,20	186:14,21	95:12 113:7	42:15
143:17 145:15	187:1,21,25	206:5	ancient 147:8
145:21 146:12	188:4,10,16	amendable	animation
148:4,14	189:1 190:2,9	146:18	84:19
149:12 150:3	190:16,24	amendment	animatronic
151:19 152:4,8	191:6,22 192:7	76:11,13,16	123:21
153:3,14 154:7	192:12,16,22	164:5	

<p>ann 2:17 9:3 34:7 35:23 68:10</p> <p>anne 175:19</p> <p>annelisa 2:5 6:5 22:25 23:3 28:5 48:25 49:3 84:5 91:12 117:20 146:13,15 148:4,12 155:1 155:3 192:8,9 203:14,20,21</p> <p>annelisa's 98:21</p> <p>anniversary 15:9 73:16</p> <p>announce 4:12</p> <p>announcement 5:19</p> <p>answer 107:14 142:21 199:7</p> <p>anticipated 42:10</p> <p>anticipation 37:12</p> <p>anybody 129:2 130:18</p> <p>anyone's 94:4 94:6</p> <p>anyway 26:7 26:19 27:1,20 35:20 51:25 69:9 104:13 127:22 144:21</p> <p>apathetic 60:10</p> <p>aphorism 44:25</p>	<p>apologize 26:23 134:18</p> <p>apparently 135:12</p> <p>appeal 53:6 67:16 115:18</p> <p>appealing 24:4 31:23 68:7</p> <p>appears 41:8 195:9</p> <p>applause 81:13 206:18,20</p> <p>appreciate 34:11,19 46:20 105:13</p> <p>appreciated 19:15</p> <p>approached 55:21</p> <p>appropriate 17:10,20 58:21 63:7 109:18 146:11 152:3 177:14 202:7</p> <p>approve 166:4 166:10 179:18</p> <p>approved 187:5 198:7</p> <p>approximately 4:8</p> <p>april 2:8 7:9 9:15 33:12 40:24,25 65:20 133:24 135:1 175:18 185:11 187:22 203:6</p> <p>april's 144:18 184:9</p>	<p>aqueduct 119:17,21</p> <p>arc 12:15 82:19 82:25 114:17 114:19 139:25 150:23 189:22</p> <p>arced 45:1</p> <p>arched 144:9</p> <p>arches 119:17</p> <p>architectural 66:3,5</p> <p>archives 9:1,2 34:24</p> <p>arcs 45:8</p> <p>areas 133:18 143:10 144:6</p> <p>argument 22:3 56:15</p> <p>arm 42:21</p> <p>arrows 13:13</p> <p>art 16:18 19:9 19:12 20:12 32:25 33:2 61:15 64:24 66:7 69:16 81:5 102:10 104:16,17,18 113:9,10 119:15 146:5,6 146:16 151:21 169:3,21 171:5 173:19 176:1,4 176:6 193:11 193:12 201:25</p> <p>art's 28:11 106:25</p> <p>arthur 1:20 4:17 65:1 81:6</p>	<p>177:25 179:25 185:7 207:11</p> <p>articulately 25:8</p> <p>artist 36:19 54:18 95:16 107:20</p> <p>artistic 14:20 15:17 54:16 96:5,8 101:13 109:13 126:9 144:16</p> <p>artistically 46:20 96:19 121:24 122:18</p> <p>artists 26:8,13 42:6 65:21 83:10 84:10 135:24 202:12 202:14</p> <p>arts 1:25 5:8 93:22</p> <p>aside 21:6 69:14</p> <p>asked 14:19 70:7</p> <p>asking 172:1</p> <p>aspects 22:8</p> <p>aspirations 10:11 44:13</p> <p>assassination 41:6</p> <p>assemble 83:12</p> <p>assign 16:16</p> <p>assigned 102:9</p> <p>associated 91:4 137:7,7</p>
--	--	---	---

association 134:10	117:6,12 118:22 121:8	basically 113:6 123:12 124:16	beliefs 75:11
assume 173:7 174:1	126:17,23,23 130:6 136:19	160:9 189:20	believe 6:11 23:17 31:19
attendance 7:7	138:21 139:3	basis 67:16 149:8	34:22 48:19 78:19 109:7
attention 33:25 65:19 116:18 133:21 183:2	139:20 140:25 141:8,16 142:1 148:2 160:12	bask 207:3	129:8,17 132:17 133:22
attraction 67:17	160:18,25 167:12 176:24	battle 11:13	145:24 165:8 192:10 200:3 202:4
attractive 19:18 28:13 68:4	178:14 180:6 182:13 190:22 197:2,3 202:22	beard 201:8 202:7	bell 41:19 114:16 115:4 116:15 120:21 121:15,16 132:20 133:4 134:3,11 135:4 135:5 136:23 137:5,6,10,22 139:15 171:4 184:16,24 185:1,14
authority 38:2 38:22 101:5	backdrop 45:3	beards 201:10 201:13	
available 141:13 160:9 184:10	backgrounds 60:4 75:11	bearing 11:7 43:18 114:3 149:20	
avoid 151:14 156:18	backside 177:13	bears 11:23 95:7	
aware 6:23	bad 79:19 120:12	beating 13:4	
awareness 75:17 174:15	badge 114:7	beatniks 201:11	
awful 52:8	baijal 2:11 7:24 8:1	beautiful 48:20 49:15 50:11 59:6 85:16 89:4 91:8 119:4 130:20 155:21 157:18	ben 138:13 bend 81:24 benefit 21:11 benjamin 41:16 62:10 112:11 136:16 192:4
aye 197:13,18	balance 113:24 balanced 196:2		
b	bands 25:25 26:1		
b 157:10	banner 13:5,9 13:11	beautifully 50:15	bernstein 1:20 4:17,18,21 19:9,11,12 33:1,2 64:24 65:1,2 81:6,7 81:14 82:6 104:18,19,22 113:10,11 146:6,7 151:21 151:22 169:3,3
back 4:4 14:18 17:19 23:14 29:4 37:9 38:5 38:6,16 39:22 49:13 59:11 60:8 63:25 64:10 71:9,13 80:16 109:6,13 109:25 111:1 113:9 116:7,12	barber 130:1 barbers 86:15 barely 97:23 barrier 45:9 bas 152:16 based 42:5 46:24 69:3 76:25 82:5 158:9 200:8	beg 174:13 beginning 38:4 155:16 170:23 202:17 204:11 begins 72:15 behalf 34:21 144:18,18 beings 65:5	

169:22 171:5,5 173:19,20 176:6,7 177:25 177:25 179:25 179:25 185:7,7 185:10 186:12 193:12,13,20 202:1 207:11 207:11 best 18:4 19:7 33:19 36:14 55:4 60:7 121:16 158:7 164:16 bet 22:23 better 21:4 25:19 27:25 28:2,7 48:15 49:20 50:6 53:4 54:1 57:5 57:6 58:7,10 70:20 78:13,18 88:6 106:10,12 113:24 116:15 118:18 120:21 132:20,25,25 138:8 141:5 148:17 153:23 155:14 156:2,3 159:15 biased 111:24 bicentennial 41:21 69:17 139:23 141:1 big 18:22 21:24 23:4 26:12 49:18 51:12 55:13 62:13	64:10,11,11,12 65:9 80:24 81:3 110:12 150:11 153:13 201:8 bigger 51:16 190:1 bill 44:16 billowing 12:9 biloxi 136:10 bind 75:3 bio 145:7 bit 18:22 21:3 33:3 35:17 47:11 51:17 70:20 71:19 73:21 80:4,21 82:1 84:25 85:6 86:7 88:7 93:13 97:1,10 97:11 100:21 113:24 118:1 122:20 125:9 126:16 131:14 138:8,9,16 141:5 143:14 201:17 black 144:4 204:9 blank 20:2,6 blind 123:19 blob 66:25 blow 117:5 boat 78:17 109:3 body 92:24 bold 10:24 42:7 53:25 54:7,19	64:10,13 65:21 65:22 67:13 68:4 96:24 110:6 145:10 156:21 bolder 189:6 190:8 bonds 13:23 boneza 2:10 7:21 9:16 40:25 bookend 10:9 48:18 70:17 110:23 111:2 bookends 33:14 border 45:1 105:1 106:17 106:25 107:8 143:22 153:1 borderline 107:3 borders 107:12 boston 11:17 bothered 65:14 101:24,25 bottom 159:5,7 195:15,20 bound 151:13 brain 59:23 brainer 25:10 148:24 break 37:3 71:9 126:15,17 126:23 128:1 128:10,20 breaks 165:9	brendan 2:15 8:15 bridge 110:19 115:15 bridges 83:16 85:13 95:11,12 95:15 105:17 110:20 187:17 200:4 brief 20:19 46:11 49:8 147:7 briefly 139:12 bright 43:14 53:17 brilliant 68:20 bring 174:14 bringing 69:25 brings 103:5 115:5 189:10 britain 94:22 british 11:21 broader 189:22 200:8 broadly 202:22 203:2 bros 147:5 brought 58:2 133:21 206:7 brow 43:13 buck 19:12 bucking 28:11 bunch 148:8 buoy 175:4 burgeoning 11:24 burning 24:19
---	--	---	---

burns 13:22	82:10 105:9,10	catching 55:5	century 29:14
bushy 201:8,10	105:24 114:11	caught 167:17	29:15 101:19
business 61:21	114:12 139:10	caution 107:5	104:1,2 125:19
bust 99:4 187:9	139:11 150:4,4	ccac 1:16,19	certain 63:15
busy 51:17	151:11 163:21	2:13,14 4:4	67:20 87:2
butter 27:16,16	163:22 172:21	6:11,22 8:10	155:9
c	172:22 184:8,9	8:13 37:2	certainly 30:18
c 3:1 4:1 208:1	185:4 195:13	71:14 127:6	35:14 52:15
208:1	capture 58:4,5	139:18 184:16	66:17 67:11
call 3:2,2 4:4	92:9	184:23	68:2 100:25
4:16 42:23	captures 91:11	celebrate 74:23	101:7 139:12
65:19 70:7	91:12 137:11	75:8	157:18 168:5
136:21 207:8	care 43:11,25	celebrating	172:17
callback 12:14	45:18 113:13	75:15	certify 208:2
called 7:8	careful 28:5	celebration	cetera 58:14
147:4	carried 151:13	56:12 73:15	cfa 167:25
calling 85:24	188:18	cell 141:12	chain 137:1
191:13	carries 43:15	cent 27:16,17	chains 138:2
camera 130:11	170:17 171:19	41:3 114:21	138:17
candidate 3:3,4	174:12 176:21	115:14 121:17	chair 1:14 4:3
6:15 13:25	179:14 181:7	125:16,24	4:19,22 5:4,10
43:4 45:21	182:10 183:24	141:1 195:25	5:21,25 6:3,8
candidates	186:22 191:8	198:6,25	7:4,12,15,18
9:15 40:23	197:21 203:18	centennial	7:21,24 8:2,5,8
71:6	carry 57:5	56:11	8:12,15 14:2
cap 9:25 11:23	167:12 173:17	center 9:1	16:25 17:24
12:3 19:16,17	carrying 13:13	66:25 92:18	19:8 20:12
31:12,20 86:9	43:6 48:6	193:5 194:7	22:24 25:5
86:14,15,19,21	51:14 65:5	195:11,17	26:20 28:10
87:3	158:21	196:8	30:25 32:10,23
capable 15:10	carving 60:12	centering	33:8,20 34:5
capitol 44:6	case 30:18	175:13	35:22 36:23
47:18 66:4	47:10 57:1,20	centerline	37:8,16,19
capozzola 1:22	60:22 62:19	189:16	40:20 45:23
4:25 5:3 20:14	66:16 106:10	cents 52:3	47:24 48:24
20:16,17 46:9	118:17 167:21	111:25 120:18	50:24 53:9
46:10,11 82:9	cases 135:23	124:4 196:7,14	55:18 57:22
			61:11 64:24

66:7,9 69:11	152:4,8 153:3	191:6,22 192:7	100:19,19
69:24 70:3,23	153:14 154:7,9	192:12,16,22	103:22 108:15
71:3,13 72:14	154:16,22,25	193:18,22	111:15,16,20
79:4 81:5 82:8	156:10 157:4	194:2,5,11,16	149:7 153:17
83:6 84:4	157:13 159:2	195:6,21	153:17 154:3
85:19,22 87:12	160:16,23	196:12,24	177:13
88:22 92:13	161:16,19,23	197:5,14,19	changed 39:15
95:25 96:4	162:12,17	198:13 199:13	60:17 78:10
99:6 102:10,12	163:1,6,10,16	199:18 200:13	176:9,16
102:19 104:16	163:23 164:8	200:22 201:3	changes 177:2
105:8,18	164:22 165:1,6	201:16,19,23	177:18 179:2
106:21 107:17	165:8,10,25	202:9,24 203:6	changing
108:5,9 109:13	166:3,6,9,18	203:16 204:24	100:15 110:16
110:1 111:9	167:5,7,11,20	205:3,15	130:4
112:10,14,15	168:5,14,18,23	206:21 207:10	chapter 22:16
113:8,16 114:9	169:4,10,16,25	207:13	character
115:12,13	170:13,16,22	chairman 17:4	107:15
116:3,21,22,25	171:7,14,18,22	17:23 23:2	chief 2:11,14
117:5,11,12,19	172:2,15 173:2	48:2 49:3 83:8	7:9 8:2,13
118:1 119:10	173:12,16,22	84:7 93:17	194:17
119:14,23	174:8,11,17	113:18 116:5	child 43:24
121:2 122:14	175:2,17,21	117:22 130:13	49:12 118:19
124:6,21 125:5	176:4,11,20,24	146:15 155:3	155:13 156:4
126:22 127:24	177:15,23	162:22	157:8 200:17
128:8 130:10	178:2,17,23	chairperson	204:14
130:23 132:4,9	179:7,13,19	1:18 6:11	children 50:7
132:11,15	180:2,11,14,17	challenge	chime 34:11
133:20 134:1	180:21,24	55:11,12	35:21
135:1 136:17	181:6,11,14,18	117:23,23,24	choice 10:16
137:15 139:8	181:21 182:4,9	challenging	20:23 21:5
140:5,11,21	182:18 183:5	75:20	25:9 47:12
141:6,8,15,25	183:11,17,21	chance 52:1	48:10 56:8
142:3,7,17,20	184:21 185:5,9	73:20 97:13	57:21,23 78:15
143:6,17	186:14,21	137:19	78:21 83:19
145:15,21	187:1,21,25	change 21:24	111:15 132:20
146:12 148:4	188:4,10,16	39:8 78:24	choices 21:13
148:14 149:12	189:1 190:2,9	97:18 98:11	50:20 119:5
150:3 151:19	190:16,24	99:4 100:3,17	120:14

<p>choose 18:23 49:16 60:11</p> <p>choosing 176:22</p> <p>chorus 37:18</p> <p>chose 17:8 52:17 83:22 84:1 90:13 123:25</p> <p>chosen 33:23 47:16 48:14 70:11 91:18 119:9 125:15 172:12</p> <p>chris 5:5 20:17 46:11 59:12 82:8,10 105:8 105:9 114:10 114:12 116:14 120:20 124:10 124:15 132:19 139:9,10 150:3 150:4 151:11 163:21,23 172:20,22 184:8 195:12</p> <p>christopher 1:22 4:25 20:14 46:8 48:3</p> <p>chronological 28:19,25 29:18</p> <p>chronologica... 47:22</p> <p>chuck 5:18</p> <p>circle 105:3 107:9 110:12 194:15,19,21</p>	<p>circulate 51:25 195:18</p> <p>circulating 3:8 3:11 10:21 39:6 51:24 52:7 59:19 72:18 73:14 98:2,7 160:8</p> <p>circulation 54:10 160:12</p> <p>circumference 189:19</p> <p>citizen 42:4 76:24</p> <p>citizens 1:3,12 44:7 74:15 208:3</p> <p>citizenship 42:24</p> <p>civic 75:2</p> <p>civil 22:18 51:4 51:5,6 76:17 79:13 83:15 89:1 110:17 116:9 123:1 126:1,4 152:5 177:4 179:16 181:3 199:23 203:25</p> <p>clamoring 80:15</p> <p>clarification 37:24 38:22 165:14 199:11 199:16</p> <p>clarify 37:25 159:4</p>	<p>clarity 14:20 15:7 16:13 40:11,19 71:19</p> <p>clashes 140:24</p> <p>classes 116:18</p> <p>classic 52:14</p> <p>classical 89:12 121:21</p> <p>classically 89:14</p> <p>clear 14:22 15:19 118:20 123:23 124:3 148:22 154:17 155:16</p> <p>clearly 47:7 52:21 90:7 137:2 184:12</p> <p>clever 82:2</p> <p>close 44:2 45:13 56:13 109:2 121:4,18 123:14 147:9</p> <p>closely 103:22 108:16 118:3</p> <p>closer 80:22 103:20 119:20 131:23 189:24 189:24</p> <p>club 88:4</p> <p>clutter 31:10</p> <p>clutters 159:16</p> <p>cohere 77:7</p> <p>coherent 82:12</p> <p>coheres 115:7</p> <p>cohesive 15:8 77:13</p>	<p>cohesiveness 66:15 96:10,16 96:22</p> <p>coin 3:9,11 7:3 14:23 15:15 18:22 23:22 27:12,13 41:4 50:4 51:18,24 52:7,7 55:12 57:15 58:24 59:19 61:17 62:13 63:14,21 64:2 67:1 69:25 78:12 80:24 87:25 92:17 97:6 98:2,7 101:3 101:21 106:7 106:24 107:11 112:8 115:6,6 116:15 120:18 123:4 129:23 131:13 132:21 133:1 141:9 145:2 146:23 147:15 149:10 151:8 153:19 153:21 154:1,6 155:7,20,21 156:19 157:15 157:18,19 158:8,9 159:25 160:8 177:20 189:11 197:8 198:15</p> <p>coin's 10:17</p> <p>coinability 36:3</p>
--	---	--	--

<p>coinage 1:3,12 10:14 11:5,25 12:15 29:9,17 29:24 30:8 31:13 48:19 54:15 74:15 87:2 101:14 126:4 129:19 130:1 139:24 161:3 208:3</p> <p>coinages 161:5</p> <p>coincidentally 107:13</p> <p>coinnews 7:2</p> <p>coins 3:9,11 6:18 10:21 50:8,13 52:16 55:11 62:18 66:13 72:19 74:23 75:7,16 75:24 77:6,7 77:14 80:3 87:8,18 89:18 92:16 101:1 102:2,4 105:14 120:19 128:14 129:1 138:23 144:13 151:5 161:8,10 175:9 177:3</p> <p>colin 101:25</p> <p>colleague 34:22</p> <p>colleagues 83:20 133:2</p> <p>collect 25:24</p> <p>collecting 80:18 103:21</p>	<p>collective 44:21</p> <p>collector 39:8 59:23 87:1 120:18</p> <p>collectors 15:1 25:24 51:21 60:3 84:14 87:6 130:2 138:4 139:1</p> <p>college 201:12</p> <p>collins 147:5</p> <p>colonial 11:17</p> <p>colonies 13:1 13:21,25</p> <p>colonist 138:18</p> <p>colonists 12:23 13:15</p> <p>combination 10:8 19:17 174:16</p> <p>combined 69:7</p> <p>combines 12:2</p> <p>combining 68:19</p> <p>come 32:3 35:12,17 38:1 54:19 69:23 77:25 79:1,8 85:17 97:8 102:22 125:10 126:17 176:24 204:7</p> <p>comes 135:13 189:23</p> <p>comfort 99:23 99:24</p> <p>comfortable 80:2 83:18</p>	<p>coming 35:2 39:13 68:2 123:19 129:17 139:11 161:19</p> <p>commemorate 22:10,11</p> <p>commemorates 76:1</p> <p>commemorat... 13:9 39:12</p> <p>commemorat... 106:6 156:14 156:19 157:16</p> <p>commend 83:20</p> <p>commended 26:9</p> <p>comment 35:15 65:10 129:3 136:22 160:16 185:8 194:14 196:16 200:4 203:22 204:25</p> <p>commentary 192:20</p> <p>commented 52:22</p> <p>commenting 188:6</p> <p>comments 14:9 17:6 20:19 28:10 30:24 31:2 33:9 34:5 34:6,13,20 35:2,23 36:9 36:24 46:5 66:9 68:11,14 69:10,12 70:1</p>	<p>70:24 88:1 93:18 103:24 105:11 106:22 107:5,17 108:11 110:25 111:12 117:18 132:16 137:15 140:7 143:18 145:23 146:2,5 152:4,6 153:14 155:1,4 157:13 164:12 192:8 199:15 200:4,5 205:16</p> <p>commercial 34:15</p> <p>commission 133:23</p> <p>commissions 74:16</p> <p>committee 1:3 1:13 4:15 14:4 32:25 34:6,9 36:25 37:16 45:25 67:12 69:12 72:18 73:18,24 74:16 77:21 78:20 83:4,10 84:8 97:3 118:23 122:2 127:17 127:22 142:9 145:1 161:2 162:19 169:17 172:8 188:2 196:17 199:25 204:18 206:11 206:15 207:4</p>
---	---	--	--

208:4 common 75:19 commonly 149:2 communicate 184:13,15 communicated 136:2 186:3 communicates 46:21 47:19 community 80:18 compactly 103:4 compare 57:18 compared 123:6 141:17 compelling 21:22 22:16 30:15 46:13,17 46:25 56:15 57:1,15 58:19 68:23 69:6 96:24 competent 15:10 competing 181:19 complaining 87:6 complaint 32:1 complement 42:9 48:22 complements 141:9 complete 32:2 73:14	completely 85:7 complex 15:25 147:7 complicated 22:7 149:1 161:6 complimenting 81:7 comply 39:16 composition 24:3 36:12 49:14 compositiona... 36:16 95:7 145:6 compressed 198:20 comprising 42:1 computer 123:3 computers 141:13 conceived 74:12 77:9 concept 32:13 62:8 conception 134:24 concepts 15:3 concern 28:15 30:12 80:4 97:1,2 102:24 124:7 129:10 158:23 174:25 concerned 26:15,16	124:23 138:9 151:18 concerns 30:10 89:23,25 118:5 124:11,14 126:5 147:20 concise 16:20 concludes 13:25 45:21 conclusion 47:22 127:15 confident 43:17 confidently 49:19 confirm 7:6 150:16 195:18 confuse 144:22 confused 61:4 122:16 confusing 23:24 90:12 124:3 confusion 127:16 congratulate 83:9 205:21 congratulated 206:2,17 congratulatio... 60:17 84:2 congress 2:18 9:5 69:2 101:3 101:15,17 102:9 congruity 124:12	conjunction 74:15 connect 121:18 140:1 connection 63:16 66:11 67:25 125:6,8 connections 10:10 consensus 20:18 73:22 79:8 conservative 101:8,16 102:8 104:5 consider 9:14 22:4 40:22 42:7 47:21 73:5 75:10,21 78:3 88:9 91:24 97:10 100:15 130:9 131:9 136:24 138:20 152:15 177:8 199:22 205:6 consideration 12:6 14:8 24:2 146:19 considerations 23:4 24:17 considered 68:16 191:24 considering 21:17 50:7 147:15 192:19 consistency 61:14,15 62:24
--	---	---	--

82:1 95:8 96:6 97:25 99:10,19 136:12 consistency's 187:14 consistent 26:1 63:3 79:11,17 89:7 91:25 94:24 107:1 198:11 constant 84:20 94:11 constantly 23:7 87:5 constitution 21:18 44:16 60:16 76:9 79:11 82:22 89:11 109:7,22 109:24 112:8 113:11 115:6 116:12 121:20 122:15 132:8 140:6 171:23 172:19 173:4 188:13 189:5,7 189:9,14,18,21 190:1,7,7,11 190:13 constitutional 174:5 constructing 82:17 construction 185:21 consult 196:19 consultation 197:6	contemporary 48:12 content 119:4 context 154:4,5 continental 138:7,14 continentals 138:15 continuation 3:10 61:22 continue 60:24 126:8 continued 16:15 44:12 continuing 30:3 continuity 14:20,22 16:6 49:24 50:13 89:6 118:8 124:8,12 125:21,23 131:20 147:23 148:1 155:5 contractor 136:15 contrast 24:12 42:9 198:4 contribute 203:25 controversy 58:7 78:8 138:12 146:22 conversation 83:2 127:14 146:25 172:23 193:13 196:16	convey 36:3 151:3 184:22 206:6 conveying 139:16 conveys 106:11 150:1 convinced 60:15 cool 52:6,12 59:18 95:9 105:23 copper 138:4 cornerstone 64:8 cornet 17:13 18:7 coronet 11:6 14:25 18:7 19:6 correct 34:4 133:24 142:18 151:22 159:5 163:2,7 177:21 177:22 183:14 184:25 185:3,4 188:18 190:14 194:8 197:7 200:20 202:11 costello 2:12 8:5,7 107:6 costs 52:3 counsel 2:14,14 8:13,13 37:2 71:14 208:11 208:15 count 182:3 203:13	counted 167:6 countless 122:2 country 22:7 59:21 70:21 84:21 91:7 134:20 155:17 couple 31:14 35:15 88:16 93:18 150:5 201:11 coupled 139:6 course 41:20 54:7 60:21 61:7 70:14 73:9,12,15 77:4 112:1 118:13 138:23 204:16 206:9 206:24 207:4 court 208:22 coverage 95:17 covered 92:3 crazy 24:11 create 66:25 155:15 creation 13:20 creativity 22:1 crickets 140:7 cried 20:11 critical 32:20 42:4 64:16 76:24 crown 12:1 culminated 76:10 curator 1:18 6:10
--	---	--	--

currency 10:15 73:15 138:7,14 current 9:20 21:25 29:25 35:20 41:3 55:3 60:10 77:24 104:3 144:16 currently 6:10 190:11,13 customs 75:11 cuts 131:2,3	deal 51:12 144:21 158:20 197:4 dealt 6:18 death 9:22 decently 92:4 decide 74:3 197:3,7 decided 129:18 198:5 205:19 decidedly 29:5 decides 207:1 decision 81:16 175:6 decisions 168:2 declaration 21:18 28:21 44:15 59:15 60:1 73:17 76:3,6,8 79:10 82:21 84:24 89:24 90:2,7 111:22 114:16 115:1,21 116:13 121:5 121:10 125:13 132:5,8,12,21 134:12 137:3 137:16 141:23 170:24 174:20 174:22 175:14 184:1 185:3,15 declare 132:23 declared 115:2 decorative 11:14 deeper 75:17	defend 102:15 109:11 defer 118:23 204:16 define 74:25 defining 74:22 89:17,17 definitely 143:24 degree 28:12 158:3,3 delay 91:19 deliberate 35:9 199:8 deliberately 107:10,13 205:2 delimiter 106:18 198:16 198:19,25 delineation 155:16 delivering 101:3 demeanor 36:21 94:22,22 democracies 86:6 democracy 42:5 44:20 69:3 76:25 democratic 12:11 75:18 denomination 32:17 80:24 160:14 denominatio... 138:8	department 113:4 depending 21:13 depends 187:18 depict 10:13 11:4 12:17,20 13:3,17 21:8 43:5 183:13 202:10 depicted 21:20 41:18 89:15 174:21 200:18 203:8 depiction 10:3 15:9 42:12 67:13 89:12 depictions 21:12 29:1,4 87:7 depicts 43:23 45:13 89:13 deposition 208:13 deputy 2:8,14 8:12 described 22:4 describing 68:15,19 description 184:17 desegregation 204:12 design 2:8,9,9 2:10,10,11,12 7:10,13,16,19 7:22,25 8:6
d			
d 4:1 9:23 d.c. 1:14 daily 67:16 damn 31:20 dampen 195:4 dark 133:18 143:10,12 dash 81:22,24 date 10:20 18:10 31:9 42:17 54:4 187:6 208:6 dates 17:14 21:3 106:18 187:17 198:3,7 daughter 91:10 91:24 day 4:6,6 16:12 67:19 82:13 days 67:20 82:6 207:4 dc 60:2 208:7 dead 26:6 87:5 87:6			

9:15,19 11:6	131:20 136:12	73:2,5,10,21	dictum 45:7
12:25 14:17	137:1,2,8	74:4 77:4,6	die 112:2
15:19 16:1,19	138:5,10 139:6	79:8,21 84:11	difference
19:21,23 20:3	141:4,17 142:1	85:9 88:25	37:14
23:8,18,19,23	142:11,17	89:10 92:9	different 22:8,8
24:12,15,23	143:1,3 146:8	96:20,23 98:11	38:11,15 39:13
25:15 26:10	147:14 152:3	101:4,21 102:2	51:10 55:22
27:24 28:4	156:23 157:1	102:3 104:1,2	60:4 77:14
32:20 36:14	157:23 158:11	104:10 105:2	94:14 119:16
38:11 40:4,17	158:13 160:13	119:5,12	162:7 172:11
40:23 41:3	162:9,13,14	122:20 124:19	187:8 204:6
43:12,15 44:10	172:12 182:23	125:25 128:12	difficult 24:21
48:20 49:11,21	184:6 187:8,17	128:13,25	103:12
50:11,22 51:16	188:22 191:11	133:16 142:13	dig 109:16
52:4,11,23	191:19 193:10	145:2 156:8	dime 3:3,7 6:15
53:5,5 54:24	196:17 197:23	162:2,2,3	8:24 9:15,20
55:8 59:6 60:9	198:15 199:5	172:7 182:12	9:21,24 10:2,9
60:12,20 65:24	203:20 204:10	182:13,24	11:1 13:11
66:4,16 71:6	204:22 205:5	187:5 206:10	14:5,15,23
72:3,12 74:19	205:12,22	detail 47:13,14	15:2,18 16:1,7
78:18,19 81:2	designed 74:13	147:18	16:21 17:8,11
81:18 89:5,25	136:15	detailed 87:20	20:1,6 21:25
90:6,10,23	designing	details 58:12	23:6,8,14,20
91:5,8 95:12	107:24	68:5 178:14	24:6,15 25:2
98:9,24 100:9	designs 3:3,4	determination	26:9,17,19
103:18,23	6:15 10:13,23	13:6	28:4,9,16 29:7
104:2 105:1,4	11:3 12:19	determined	29:25 30:11,13
106:20 109:12	14:1,5 15:4	11:19	31:10,22 32:18
110:15 113:14	23:6 24:7 27:1	develop 75:17	33:13,19 34:25
113:16,23,25	27:6 28:14	developed	35:7 37:1,20
114:2,7,22	42:6,12,18,23	74:20 75:24	38:4,16,19
117:3,16,25	43:4 44:5	127:7	41:13 42:1,11
118:9 121:7,21	45:22,25 48:14	deviate 91:22	76:1 77:10
121:23 122:3	49:7 52:16	deviation 21:25	78:16,18,25
123:8,25	58:4,6,17	devised 127:3	79:24 81:18
124:21 125:3	59:25 62:17	diameter 15:18	83:2,3,21 86:8
126:6 127:13	65:3,11,17	diametrically	86:13 87:3,11
129:7 130:5	66:15 72:25	122:7	88:5,12,19

89:2,6 90:1 93:1 94:1,7,9 94:14 96:7 98:13,20,23,25 99:5,16 102:22 103:3,8,10 104:13 110:21 122:21 123:2,6 123:7 125:12 125:14,20 129:1,5,10,25 131:25 161:13 162:17 164:15 169:19 170:9 170:19 182:19 182:20 dime's 9:19 10:5 dimensionality 144:2 dimensionally 145:4 dimensions 145:6 dimes 25:24 39:24,24 100:3 129:15 diminutive 129:10 direction 52:10 56:14 88:2 99:15 101:12 101:13,20 142:16 175:7 208:9 directions 55:22	directly 118:15 director 2:8,13 2:17 8:9 9:1,3 disagreement 172:6 disappointed 90:17 disclosure 129:7 discretion 38:6 discuss 68:2 71:4 73:3,20 97:13 126:8 196:1 discussed 100:20 114:15 128:16 discussing 69:15 discussion 3:3 3:4,6,8,10 6:14 6:16 14:6 15:11 46:2,15 46:16,22 61:8 73:4 97:11 113:11 126:15 126:18 127:18 128:17,24 132:18 147:1 162:4 163:25 164:12 167:1 170:6 171:7 173:7 174:2 176:12 178:3 186:16 188:11 192:20 193:9 201:24	discussions 35:5 161:9 disjunction 124:16 disme 129:13 131:11 display 204:3 dispositive 127:12 distance 34:12 distinctive 105:4 diverse 21:16 75:6,11 130:18 diversify 202:15 diversity 50:16 200:19 203:9 203:24 divided 54:4 document 134:15,24 145:10 documents 44:14 134:8 dog 31:17 doing 6:20 16:10 52:10 62:5 74:9 77:14 91:24 102:5,7 104:9 139:16 152:15 157:24 158:16 207:7 dollar 3:5,7 6:16 8:25 10:8 28:17 29:13,13 33:14,17 37:10	37:21 39:5,6,7 39:10,16 40:24 41:4,9,12,18 41:21,24 42:2 43:3 46:1,25 47:4,13,21 50:12 51:16 52:12 54:2,8 56:11 58:1,5 58:11,22 59:14 62:15 63:14,23 64:1,4,4,12 69:18 70:10,16 71:6,16,21 76:21 77:11 78:13 81:2 82:23 90:20,23 90:24 91:9 94:24 96:18 98:4 100:6 102:15,18 104:4 106:1,4 106:6 108:14 110:24 111:14 111:17,21 115:25 118:6 123:17 148:18 150:20 153:4 155:20 181:8 181:25 196:2,9 196:13 205:7 dollar's 41:3 42:15 dollars 10:10 37:15 48:10 51:25 54:9 80:23 138:7
--	---	--	---

dome 44:6	dour 95:2	eac 138:4	easy 58:14
dominant 26:11	dr 1:22 4:22,25 20:14 46:8	eagle 13:4,8,12 17:19 18:24	112:22 144:22 206:13
don 120:22 154:8 190:18 191:2 196:24	94:18 95:6	19:21 24:24	eating 70:13
donald 2:3 5:16 25:5 30:12 37:24 38:1,18 61:11 85:19 87:12 102:13 111:10 111:11 113:8 135:2 148:14 151:23,23 153:15 154:12 157:14 159:4 170:5 179:19 181:11 197:2	drafted 144:5	26:16,17 30:12	echo 33:12 146:16 148:12
donald's 70:18 70:19 103:24 105:25	drafting 42:6 76:3,9	32:13,19 33:23 34:3 41:11	echoes 48:8
double 187:6	dramatic 68:7	123:15 125:13	echoing 10:14 85:7
doubt 67:23	draw 174:14	125:18,19,20	edge 105:4
doubtless 139:22	drawing 119:21 133:11 144:2 151:16	129:11,14,19	editor 7:2,3
douglas 107:22	drawn 103:2 133:17	130:8 132:25	editorialize 36:14
douglass 80:5 88:25 92:17,21 97:6 99:15 104:25 105:4 105:19 106:24 107:21 133:8 155:5 191:25 192:11	dress 12:9 58:13 66:24,24 67:2,3	133:4 137:1,20	educated 69:4
douglass's 110:13	dresses 49:11	138:21 139:2	education 108:22
	drop 177:11	163:6 183:2,7 183:9,10,13	effect 54:13
	dual 18:10 31:9	eagle's 13:5	effective 23:13
	due 95:4	eagles 129:16 138:22	effectively 80:8 107:23 108:18
	duly 208:8	eaglet 24:25	effort 43:25 44:12 112:19 169:22
	duplication 195:10	earlier 20:3 29:4,9,16 30:8 46:22 49:13 87:8 131:10 132:18 134:19 136:25 139:21 155:4 159:25 167:16 188:17	egypt 147:8
	dutch 86:3,4,5	early 10:14 11:5,24 12:15 62:1,1 105:14 138:4	eight 60:8 191:5,6
	dynamic 58:5 67:5	ease 145:6	eighteen 72:9
	dynamism 12:10 30:15 61:2	easier 103:18 130:4	either 15:24 19:16 25:9,18 57:7 64:17,19 79:19 85:15 90:14 100:7 111:14,15 115:20 133:3 142:15 149:16 156:17,17 159:10 189:14 205:11
	e	easiest 146:3	
	e 3:1 4:1,1 11:1 13:19 25:20 43:3 79:11 106:18 150:11 153:24 159:12 159:15 208:1,1	easily 32:4 90:2 90:9 146:18 192:2	

<p>elected 44:7</p> <p>elegance 145:13</p> <p>elegant 57:16</p> <p>elegantly 144:24</p> <p>element 106:20 158:18 187:8</p> <p>elements 15:19 49:6 103:18 126:3 162:7</p> <p>elevate 190:10</p> <p>eleven 71:22 72:8</p> <p>eliminates 31:14</p> <p>elm 11:15</p> <p>emanating 45:5</p> <p>emblematic 10:23 137:2</p> <p>embodied 10:24</p> <p>emerging 20:18 82:17</p> <p>emotion 91:11</p> <p>empathy 75:10</p> <p>emphasize 35:4 68:25 204:4</p> <p>emphasized 108:19</p> <p>emphasizes 42:4</p> <p>emphasizing 76:23</p> <p>empire 86:2</p> <p>employed 187:20 208:12</p>	<p>208:15</p> <p>employee 208:14</p> <p>empty 149:16</p> <p>encounter 89:19</p> <p>encourage 77:5</p> <p>encouraged 42:7</p> <p>encourages 131:23</p> <p>endorse 184:13</p> <p>endorsing 131:3</p> <p>enduring 45:14</p> <p>energy 67:5</p> <p>engaged 73:13</p> <p>engagement 75:2 77:5</p> <p>engaging 12:5</p> <p>engraver 2:11 8:3 194:17</p> <p>engraving 2:12 8:6</p> <p>enjoy 61:6 125:11</p> <p>enjoyed 34:12 68:13</p> <p>enlightenment 12:21</p> <p>ensure 44:1</p> <p>ensuring 36:2 131:20</p> <p>enterprise 82:12</p> <p>entertain 169:20</p>	<p>entire 69:15 98:22</p> <p>entirely 195:21</p> <p>entitled 37:5 71:10 126:19 160:20 207:16</p> <p>envision 103:10</p> <p>equal 193:16</p> <p>equality 75:3</p> <p>equally 126:12</p> <p>equitable 75:13</p> <p>era 10:6 11:15 76:1 184:17 202:3</p> <p>esoteric 125:9</p> <p>especially 23:9 39:5 46:23 47:12 85:2 103:13 112:10 112:11 113:1 118:5 158:9 167:25 189:4 192:19 204:11 204:14</p> <p>essentially 74:1 74:7 92:17 93:10,23 144:4</p> <p>et 58:14</p> <p>eternal 16:10 58:21</p> <p>ethnic 17:9 200:5</p> <p>evans 2:10 7:18 7:20</p> <p>evening 95:17</p> <p>evenly 167:22</p>	<p>eventually 204:7</p> <p>everybody 27:23 70:5 98:14 99:25 112:21 128:3 154:3 176:19 186:20 206:16</p> <p>everybody's 30:24</p> <p>everyday 204:21</p> <p>evocative 55:11 85:9</p> <p>evoke 15:20 63:21 90:7</p> <p>evokes 155:9</p> <p>evoking 63:20</p> <p>evolution 22:18</p> <p>exact 123:13</p> <p>exactly 38:6 55:6 62:2 86:24 108:25</p> <p>example 43:11 66:19</p> <p>excellent 32:13 84:10</p> <p>exceptions 62:7 201:9</p> <p>exchanges 34:24</p> <p>excite 90:11</p> <p>excited 16:23 85:17</p> <p>exciting 15:5 58:6 65:24</p> <p>excuse 50:21</p>
--	---	---	--

execute 202:17	exploded 81:10	105:14,16,22	169:13 170:7
exergue 54:4	explore 42:23	105:22 130:15	171:8 173:8
exist 111:25	explores 10:6	163:1	174:3 176:14
131:12	42:2 76:5	fact 56:1 59:20	178:4,25 180:3
exists 15:15	express 158:8	90:1 133:10,16	181:1,23
95:2	expressed	192:12 194:21	182:21 183:18
expanding	10:11 63:12,13	200:7	183:22,23
189:20	158:22	fail 15:23	184:3 186:18
expensive	expresses	failed 166:19	188:19 190:18
160:4	130:17	188:17	193:2 197:11
experienced	expression	fails 120:2	203:10 205:8
61:25	15:8 27:4,8,11	fair 60:13	favorite 27:5
experiencing	35:6 88:7,9	75:12	30:17 49:5,10
61:19 84:20	95:2	fairly 126:2	54:24 59:11
experiment	extend 84:7	familiar 15:3	60:6,10 141:17
35:11 75:19	extended 12:5	23:10	favorites 23:12
101:15	extent 160:11	familiarity	35:14 53:7
expert 135:10	eye 55:5	131:22	68:17
185:25 192:1	eyes 29:5 43:13	family 91:16	favors 169:17
experts 8:22	53:16	fan 55:13 95:16	feasible 195:3
34:7 74:17	eyesight 103:14	138:23	feather 143:7,8
133:25 134:2,7	f	fanatic 59:17	144:8
137:21 139:13	f 41:6 63:9,16	fanatically	feathers 33:25
146:20 150:17	63:22 208:1	58:20	34:1,3 183:2,3
184:10 195:17	fabric 12:9	fantastic 21:7	183:4,7,9,10
196:20 197:7	face 36:13,22	far 15:21 24:15	183:12
202:15	98:1 105:3	27:5 49:9 58:3	feature 10:3
explain 119:24	112:20 157:22	115:15	11:11,18 12:13
explained	faces 11:21	fashioned 29:8	42:13 44:23
119:22	96:2 99:7	faster 110:8	45:10 66:5
explaining	facial 95:1	fathers 125:3,7	featured 9:24
203:23	facilitate	192:4	12:25 13:24
explanatory	193:13	favor 51:15	41:12 45:3
17:6 117:4	facing 12:18	120:17 141:3	features 10:18
explicit 15:8	93:1,3,8,15,15	164:14,18,23	11:9 13:16
121:14	94:22,22 96:8	165:2,11 167:3	43:17,20 44:6
explicitly 15:13	99:9,11,14,18	167:5 168:20	44:17 45:4,16
22:20		168:25 169:6,7	66:3 200:11,16

featuring 42:25	final 41:25	116:25 119:12	65:5 149:5,6,7
feel 54:17	74:8 76:20	119:16,18,25	150:17 151:9
60:24 67:18	100:22	120:2,19	flagged 134:16
120:12 165:17	finalizing 3:8	123:24 127:5	flame 12:22
165:22 175:12	3:10	129:17 131:1	16:11 18:21
206:11	finally 4:11	138:25 150:5	43:18 45:8,11
feeling 155:9	8:19 72:12	150:21 162:9	45:17 58:21
189:3	76:17 140:19	162:13 166:19	65:13,15
feels 164:4	181:8	175:25 183:3	100:14 158:1
felt 18:13 35:6	financially	188:25 189:2	flames 23:25
82:1 91:20	208:16	190:1 193:15	flash 88:15
139:18 144:18	find 28:13	fit 14:20 15:17	flatter 138:9
144:19	29:11 30:8	17:16 20:20	flight 13:4,13
fertile 44:19	58:17 65:6	48:15 59:17	33:25 34:3
field 39:10	67:4 68:3 77:6	83:18 91:20	183:2,3,10,12
153:1,1	77:12 109:17	194:15,16,18	flipping 50:3
fifteen 144:14	114:17 119:11	194:21 195:16	105:17 158:15
fifty 91:6 120:8	124:8,11 168:9	196:20	158:17 162:5,6
141:1	194:20	fits 50:13 60:7	floor 168:8
fight 13:15	fine 88:21	84:19 113:25	flow 80:6
204:12	152:9 156:17	150:23	flowing 10:1
figural 102:3	171:20	fitting 195:1	12:14 105:2
figurative	fingertips	five 10:9 14:10	122:8
93:22	125:1	28:21 46:5	flows 58:13
figure 43:10	finish 59:10	56:11 72:1,6	66:24
202:10	finisher 114:6	76:6,18 77:10	flowy 121:22
figures 43:16	first 9:13,21,24	108:16 116:1	focus 61:22
96:16 98:3	23:25 24:11	164:25 165:1,6	164:11 186:9
100:16 118:19	26:22 41:4,9	165:11,11	folks 204:17
150:7 158:1	41:15 49:20	167:9,22,23	follow 97:20
200:6 203:8	51:2 61:3	171:12,12	135:3
figuring 122:3	65:10 72:18,23	173:15 179:6,7	following 7:6
124:23	75:25 76:7	189:24 193:2	8:25
fill 80:8	77:17 78:4	195:25 196:14	follows 22:17
fills 18:19	79:9 81:9 86:1	200:11,16	font 129:25
film 147:3,6,10	87:24 89:19	fixtures 148:7	fonts 110:16
148:13	93:9 94:13	flag 43:6 45:3	fool 27:19
	97:15 111:22	53:23,24 58:14	

forefront 204:10,22	165:19 167:4,5 171:12,12	116:15 120:17 120:18 121:7	33:11 53:10,12 53:13 69:14
forego 137:23	173:15 182:21	121:17 125:16	79:5 109:20,20
foregoing 208:2	fourteen 71:21	125:24 133:1	129:4,4 137:18
forever 42:20	fourth 164:21	136:14	137:19 141:7,7
forget 94:20	frame 38:20	fulfill 44:13	152:10,12,23
forgot 135:5	framed 43:16	66:18	156:12,12
forgotten 56:17	franklin 9:22	full 25:25	159:3,7,11,20
form 43:9	25:15 41:16	92:24 129:7	196:4,5 201:22
formed 13:18	62:10 112:12	149:15	gelberd's 166:25
86:2	136:16 138:13	fuller 4:23	genders 60:4
former 95:5	192:5	fully 185:12	general 1:20
forming 45:9	frederick 80:5	fun 27:12	2:5,5 4:20 6:1
forth 29:2	88:25 92:17,21	functions 18:11	6:6 24:3 46:1
74:18 118:22	97:5 99:15	further 10:10	92:11 113:12
148:11	104:25 105:3	60:5 126:15,17	117:2 124:23
forward 9:7	105:19 106:24	186:16,23	126:24 128:24
11:12 12:5	107:21,22	191:18 199:21	130:3 134:10
13:6 16:15	110:13 133:7	203:1,19 208:9	134:20 139:16
43:8 53:25	155:5 191:25	208:13	184:16,25
56:2,23 57:4	192:11	future 28:23	203:22
72:20 77:1	free 105:2	42:8 43:7,14	generally 88:2
85:10 90:24	freedom 12:21	43:19 44:1,4	165:16 169:17
91:13 92:8	16:15 69:19	45:6,20 48:7	172:13
95:9,20 155:11	frequently 9:20	53:17 57:4,4	generation
155:18 168:12	fresh 31:22	62:9 70:21	43:22 44:24
202:19	friendly 164:5	75:16 76:22	45:12 50:2
foster 75:12	front 50:7 61:9	85:11 101:1,21	62:5,23 63:10
founder 7:2	89:16,17	155:7	63:17 64:3,3
founding 10:12	107:22 110:20	g	64:14,20 75:20
44:13 75:18	132:3 198:24	g 4:1	111:18 156:5
76:1 125:3,7	202:6	gate 61:1	158:6
134:8 139:17	frontlines	gaze 36:13	generational
184:17 192:4	204:13	43:21 44:3	61:20 62:25
four 41:5 68:18	frowning 83:23	gelberd 2:4	63:12
119:15 164:20	fruition 85:18	5:22,24 17:25	generations
164:23,25	fugio 111:25	18:1,2 33:10	43:7 44:1 45:6
	114:21 115:14		

45:20 57:4 generic 90:10 gentleman 202:4 gentlemen 7:4 george 38:12 38:14 109:25 192:5 getter 111:3 125:17 129:6 139:7 140:10 146:17 getters 140:14 146:8 getting 52:1 60:23 103:21 131:14 144:20 177:7 ghost 117:7 gilkes 7:3 girl 43:7,12 59:2 65:9,12 65:14 67:6 91:10 girl's 46:15 51:11 66:24 67:3 girls 96:15 97:8 give 65:25 69:19 79:1 86:22,22,23 127:21 190:7 given 101:4,15 101:17 102:8 gives 42:22 57:17 78:14 139:25	giving 33:5 123:22 glad 186:12 glance 67:19 98:25 glass 149:15 glibly 144:11 gnome 117:6 go 5:21 17:18 18:5 19:5,7 20:4,5 24:8 28:9 32:16,23 37:20 53:18 55:4,16 56:21 57:1,6,8,12 63:2 64:10,16 65:16 70:10 77:1 79:16 80:6 83:4 86:16 88:12,21 89:22 98:9 101:12 108:10 108:14 109:6 110:14 113:9 113:16 116:7 116:12 128:18 131:6 138:21 139:5 141:5 142:1 143:1 146:1,9,11 152:19 154:20 156:8 157:2,7 160:7 162:8 163:17 165:20 166:6 168:12 170:20 176:1 178:14 182:13 199:6 202:21	203:1 god 10:19 42:16 54:3 goes 78:20 141:1,2 172:22 going 16:11 17:18 18:4 19:3,12 24:1 25:21 26:2,3,4 28:11 31:16 32:11 33:16 48:16 49:8 52:13 53:7 56:2,10,18,19 56:20,22 57:3 57:13,18 63:23 63:25 65:16,25 67:20 70:15,22 76:23 78:12 80:7,12,17 81:11 84:23 88:4 89:19,20 90:15,16,20 91:14 92:5 101:12,13,21 101:22 110:3 110:11,14,23 111:4,10 112:5 112:18 113:4 114:21 115:14 116:16 117:3 118:15,21 119:23 120:4,9 121:9,12 122:16 123:9 129:22 130:4 133:9,13,17,19 136:20,24	139:1,1,20 141:20 143:9 143:15 147:6 147:15,16 149:25 152:18 153:16 155:22 156:5 157:25 158:20 162:24 165:19 172:23 176:2 178:11 180:6 193:25 194:25 gold 51:20,22 52:7 56:11 157:16 158:9 160:5 good 4:3 9:18 16:7 17:20 19:11 20:16 23:2 27:6 31:19,22 34:10 49:23 50:8 55:24 56:1,9 81:15,19 88:17 98:3 113:1 116:11 120:14 126:5 152:7,8 154:16 159:21 178:20 186:14 192:22 199:17 201:15 goosey 139:19 gorgeous 148:16 gotten 104:10 govern 42:20 government 2:15 8:16 44:9
---	---	---	--

75:2	127:24 140:12	37:10,15,21	141:23 174:18
governors	167:16	38:8 39:5,5,7	174:21 175:1
42:21	ground 31:10	39:10,16 40:24	185:15,18
grace 26:4	44:19	41:3,4,9,12,18	hallelujah
graceful 15:10	grounds 64:22	41:21,24 42:1	171:22
gracefully	64:23	42:15 43:3	hancock 2:10
95:22	group 7:3	46:1,25 47:4	7:21,23 9:16
graciously	17:10 84:2	47:13,21 48:10	40:25
95:22	98:14 106:19	50:12 51:16,24	hand 13:17
graffiti 118:2	108:7 128:12	52:12 54:2,8,9	33:21 39:23
grandfather	128:13	58:1,5,10,22	43:13 46:15
65:11	grouping	59:13 62:15	49:19,20 59:3
grandparents	202:15	63:14 64:4,12	68:24 69:8
95:16	growing 30:25	69:17 70:10,16	71:7 81:11
graphic 145:11	grown 24:10	71:16,21 76:21	97:14 102:19
graphically	guarantee	77:11 78:13	103:10 104:16
144:23	113:2	80:23 81:1	118:13 136:17
grasps 13:5	guardian 43:1	82:13,22 90:20	136:19 147:19
gratification	44:25 45:7	90:23,24 91:9	151:19 153:25
141:12	guess 27:16	96:18 98:4	154:10 155:25
gratitude 84:8	61:23 62:5	100:6 102:14	161:22,24
great 18:19	85:25	102:18 104:3	162:20 164:1
23:15 25:14,15	guide 74:1,7	105:19 106:1,4	164:17,18
35:12 47:20	guides 43:10	106:5 108:14	165:4 167:3,8
54:18 68:12	guiding 43:24	110:24 111:14	167:13 170:10
69:9 77:15	guy 201:7	111:16,21	170:15 171:9
78:6 80:11	guys 78:22	112:1 115:25	171:15 173:9
81:16 84:13	79:1 90:18	118:6 122:1	173:13 174:9
85:10,15 123:1	111:7 156:15	123:16 129:13	175:24 179:4,9
143:5,6,6	h	129:15 131:11	181:3 182:1,6
147:18 149:22	hair 10:1 11:9	149:15,15	183:18 186:18
153:19 160:13	11:14,20 12:14	153:4 155:20	187:1 190:3,19
174:8	122:8	181:8,25 205:7	191:1,2 193:22
greater 200:18	hairdo 51:11	207:5	195:12 196:3
203:9	half 3:5,7 6:16	hall 41:23	196:24 197:11
greg 2:14 8:12	8:24 10:8	47:17 112:16	197:24 203:11
37:2 71:7,14	28:17 33:13,17	134:6 139:22	203:14
71:17 72:14		140:25 141:22	

handed 68:23 69:7	83:24 85:14 88:13 117:13	106:16 167:16 178:8 187:22	125:18
handing 64:20 70:20 123:18 123:20	120:23 136:20 161:14 172:12 185:10	heard 18:3 30:23 53:21 114:20 119:15 148:22	highlight 74:24 highlighting 16:14
handoff 57:2	harcourt 4:22		historians 135:13
hands 12:5 44:17 45:16 49:22 50:5,16 50:21 53:1,2 59:3,7 64:15 64:17 100:13 147:3,12 148:9 158:14 159:1 164:24 165:5 168:17,19,25 169:5,8,13,15 170:11 171:10 171:16 173:10 173:14 174:5,6 176:17,18 179:5,10 181:4 182:2,7 183:19 186:19 190:20 190:22 197:12 197:16 203:12	hard 99:22 205:24 206:9	hearing 9:7 34:12 61:10 68:13	historic 14:24 historical 92:9 139:20 186:3 202:3,10
	harken 29:4	heart 24:8	historically 91:4,20 141:24 150:16 151:12 185:2 204:19
	harkening 14:18	heavy 144:20	histories 75:6
	harkens 23:13 49:13 140:25	height 189:16	history 1:23 5:2 9:19 10:8 22:8,17 41:2 41:11 76:2,20 87:1 96:20 116:18 151:4 203:3
	harmoniously 133:14	held 147:21	
	harmonize 48:13	hell 26:23 109:16	
	harping 198:2	help 35:10 74:7 117:6 143:13 160:14	
	hats 11:15	helpful 60:23 169:23 186:5 186:11 199:10 199:17	
	head 12:16 13:5 14:25 17:13 24:12 26:11 81:3,10 92:22,23 93:14 103:5,9 110:13 162:7	helps 35:8,18	hit 55:1 80:12 92:11 155:23
	headache 53:18	heraldic 137:20	hitting 112:20
	headdress 19:16	heschel 202:5	hoard 2:5 6:1,2 14:12,14,15 57:24 88:23 102:21 103:16 121:3 130:25 131:1,6 136:19 142:8,19 154:11,21 161:25 162:16 164:2,3 167:15 167:21 172:4 176:1,10,10 178:7,8,15,20
	heading 101:20	hi 26:22 87:14 105:9 128:2 189:13 203:21	
	headlines 89:20	hidden 135:16 135:18 185:19	
	headpiece 15:12 36:21	high 40:4,17 74:3 89:7 108:7 125:16 146:17 158:10	
	hear 35:1 37:9 37:17,20 87:5 93:24 101:9	higher 72:25 highest 73:3 77:20 93:3	
happen 26:3 112:9 136:13			
happened 91:5 185:25			
happening 35:19 47:23			
happiness 140:2			
happy 56:5 59:8 66:21 70:8 78:21 79:22 80:18			

187:3,4,24 188:1,7 190:23 191:3 194:25 197:25 198:1 hogging 166:7 hold 45:16 102:14 190:21 holding 24:13 49:17,25 65:12 65:15 97:20 114:4 147:12 holds 13:9 43:12 home 189:11 honestly 19:1 109:11 131:15 202:16 honored 84:2 hope 21:8 45:5 57:18 150:1 hopefully 80:20 hoping 58:4 90:18 111:23 horizontal 126:3 horrible 149:17 hour 160:18 hours 68:2 112:1,2,2 122:2 house 2:1 4:23 5:11 huge 138:23 human 65:5 humanity 75:19	hundred 91:6 hundreds 67:23 hung 135:17 hunt 8:25 34:22 68:16 hyphen 198:21 198:22	ii 118:2 illegitimate 22:14 illusion 29:12 illusions 94:1 illustrate 58:8 76:19 image 21:15 29:12 41:16,22 46:22 47:1 67:25 115:3,10 130:21 192:2,5 204:14 imagery 42:10 121:12 images 9:25 21:9 26:5 30:15 36:3 46:13 48:13 70:9 119:7 144:23 151:17 imagine 164:6 immediately 62:20,21 immense 149:25 impact 23:9 58:23 84:14 159:17 195:4 impasse 165:17 imperative 204:9,20 implies 108:24 importance 23:8 69:2 important 16:18 21:14 22:19 25:1	61:17 63:24 70:20 88:1 204:4,8 impressed 83:11 impression 61:3 87:24 119:13,25 120:2 impressions 94:13 impressive 52:11 70:17 80:24 81:3 imprisonment 138:19 impugning 94:9 inaccurate 139:14 inadvisable 91:16 inappropriate 31:13 include 10:19 10:25 21:14 22:19 42:16 included 35:7 134:19 includes 6:14 44:10 including 75:1 76:3 inclusive 75:7 inclusivity 75:5 inconsistency 61:15 79:18 108:4
	i		
	icon 32:4 115:3 iconic 44:6 62:21 67:13 115:19 idea 29:23 49:19 50:17 105:13 127:8 134:2,21 135:25 175:1 186:8 ideals 10:11 74:22 ideas 75:3 131:4 identical 94:23 identifiable 62:21 identification 6:16 identified 175:7 identify 14:10 46:6 149:11 162:12 identity 75:1 ignited 12:23 ignorance 42:20		

inconsistent 62:16 64:5	individual 45:18 66:13	44:11	interpret 149:16
incorporate 108:18	77:19 108:11	inscriptions 10:19,25 42:16	interpretations 16:17
increase 39:8	128:14 129:1	43:2 103:5	interview 111:11
incredible 111:7	161:10 177:2	107:22 195:23	intrigued 58:25
incumbent 94:7	182:13	inside 146:11	introduce 4:14
incuse 152:15	individualism 75:3	151:24 174:18	introduced 138:13
152:25	individually 73:8 96:23	175:2	invalidate 94:4
incused 143:22	individuals 200:17	inspire 75:16	94:5
152:19	indulgence 174:13	inspired 11:5	invest 59:4
independence 13:15 28:21	inflection 28:22 76:6,7	42:18 86:6	invite 68:10
41:23 44:15	76:18	202:13,25	involve 33:17
47:17 59:15	information 127:22 135:13	inspiring 58:6	involved 70:9
60:1 73:17	informed 59:24	instance 133:7	83:15
76:4,8 84:24	185:18 194:17	instances 35:15	iphones 124:24
90:8 111:23	infusion 144:16	instant 141:11	ish 97:7
112:15 115:21	inheritance 75:22	instantly 137:24 156:22	island 67:15
116:13 121:6	initially 54:21	intensity 11:12	issuance 9:24
121:10 125:13	105:20	intent 107:21	41:21
132:5,22 134:6	initiatives 2:17	intentional 81:22 82:5	issue 24:25
137:3,13,16	9:4	interact 77:13	39:23 123:10
139:21 141:22	inner 12:22	interest 33:3	128:5 145:25
141:23,24	107:3	39:8 127:13	148:20
170:24 174:18	innovative 92:8	interested 33:5	issued 9:21
174:20,21,23	input 74:16	208:17	41:4,14 138:15
175:1 184:1	inquiring 109:15	interesting 24:16 28:13	158:9 160:2
185:3,14,18	inscription 10:18 11:7	35:1 82:1 87:7	issues 9:10
indicate 7:7	12:6 13:10,16	interfering 159:12	154:15
15:15 118:10	13:19 42:14,25	intergovernm... 2:13,16 8:9,17	it'll 71:1
118:24 172:17		interior 189:18	108:23
indicated 172:6		189:19	item 65:9
172:10		internal 36:7	iterations 9:23
indifferent 64:18			

j	198:24	jumping 101:9	kellen's 56:7
james 42:18,25 45:6	joe's 143:18 199:16	k	57:21 140:23 142:21
jarring 145:7	john 2:1 5:10 26:21 38:13,15 41:6 50:24 51:1 53:9 56:14 59:18 63:9,16,22 66:19 70:7 87:13,14 97:14 106:22 114:2 119:10 126:6 140:22 148:5 148:18 154:10 159:24 171:1 177:9,10 178:9 178:17 190:3,5 193:22,24 200:24 201:5 202:2	keep 14:9 19:4 20:19 25:2 32:11 42:3 46:4 61:13 62:11 76:22 77:2 189:17 198:2 204:20	kennedy 38:13 38:15 41:4,6,7 63:9,16,22,22 64:1,4,4
jeanne 1:24 5:6 17:1,4 18:3 22:4 25:10 33:21,23 34:1 47:25 48:2,24 83:6,8 84:4 116:3,5 117:25 130:10,13 132:16,18 142:22,23 143:17 144:9 145:4 149:13 151:12 157:5,6 162:20,23 163:11 173:6 182:25	jeanne's 95:1	keeping 72:20 73:11 147:13	kerning 189:20
jeanne's 95:1	jefferson 31:12 86:10	keeps 16:11	key 127:10
jennifer 2:13 6:23 7:1 8:8 128:1,2 160:24 180:5 182:16	john's 86:5 94:12	kellen 2:5 5:25 6:3 14:12,15 16:25 17:5 18:3 25:8,17 46:22 57:22 78:11 84:23 88:22 93:19,20 97:17 102:19 121:2 124:7,10 124:15 130:24 130:25 136:18 142:6,7,24 154:10 161:22 161:23 164:1,3 164:21 167:13 172:3 175:24 175:25 176:10 178:5,8 186:7 186:25 187:1,3 187:21 190:23 190:25 194:23 197:13,18,24 198:1,23 199:3 199:10,13,16	kid 158:21
jfk 63:13	join 8:25 28:11 88:4		killed 27:4 88:3 88:11,18
joan 147:4	joined 8:20 30:21		killing 98:15
job 29:11 54:19 84:10 111:6	joining 6:4 9:6		kilroy 118:1
joe 36:1 100:23 101:22 106:23 107:2 108:1 143:13 145:15 152:13 189:4 190:2,8 198:12	joseph 2:11 8:2 36:6 93:17 107:4 143:21 152:25 189:13 194:14 198:14 199:4		kind 14:18 15:13 18:13 27:14,21 28:7 51:10,14 52:5 52:6,14 53:24 60:22 62:19 63:21,24 64:2 82:16 88:9 90:10 95:9,10 100:12 103:4 103:17 112:24 117:11 119:14 131:8,19 134:20 135:24 139:16 140:24 144:19 149:5 150:23 157:25 159:16 175:9 186:1,6,8,10 187:19 198:10 202:18
	judicious 78:8		knew 37:14
	july 21:24 135:12 184:19 185:23,23		know 14:25 15:8 16:9,14

20:23 21:21 22:6,7,13,22 25:16,18,23 26:2,4,13 27:9 27:18 28:20 29:17 30:5,11 31:15 33:7 35:9,18,19 36:1 37:11 39:9,10,11,12 39:14 46:14,21 46:23 47:1,10 48:11 51:21 52:2 56:19 58:13 59:2 60:11 61:13,16 61:18,23,25 62:4,6,8,8,10 62:11,12,15,18 62:19,20,22 63:1,4,8,9,13 63:16,20 64:2 64:11,16,19 66:11 69:1,3 69:15 82:15,24 85:4 86:23 90:18 94:17 95:15 98:17 100:23 106:3 107:11 109:8 110:2 112:4,19 112:23 115:12 116:25 117:10 118:21 120:6 122:21 128:6 130:16 136:4 142:25 144:14 149:6,6 152:17	152:18 162:1,6 165:14 167:23 172:5 175:1 186:6 188:8 189:4,7,23 191:24 192:11 198:21 201:13 201:14,14 205:23 knowing 184:12 knowledge 42:5,19,22 43:1 44:25 45:7 58:22 69:3 76:25 124:25 known 98:19 99:24,25 120:4 knows 41:20 107:7 112:21 kristie 2:8	larger 23:21 73:22 103:18 131:25 latch 110:8 130:2 late 26:23 62:1 laugh 34:17 laughter 193:21 205:14 laurel 11:9 12:3,15 17:12 18:6 19:4,17 25:12 laurels 12:1 layout 18:18 lays 14:24 lead 60:25 75:10 146:25 leader 2:1,2,3 5:12,14,17 leading 43:6,11 59:2 76:2 leaf 52:21 leaning 11:12 67:11 68:8 learn 110:4 learning 2:17 9:4 leave 65:18 78:22,25 102:17 108:3 135:22 175:16 176:23 192:6 leaves 11:16 led 28:20 lee 2:17 9:3 34:7 35:23 68:10 175:19	left 93:4,15 96:2 99:4 105:15,21,23 106:13 123:25 130:15 143:24 163:2,5 198:15 legal 14:3 45:24 legible 47:8 123:8 legislation 39:17 legislative 2:13 2:15 8:9,17 9:1 lends 122:13 lens 175:14 lesser 158:3 lesson 18:9 69:20 letter 184:14 184:15,22 lettering 130:1 152:14 159:13 letters 144:1 172:5,16 206:25 letting 35:21 level 47:13 liaison 2:13 6:22 8:10 liberties 21:6 21:17,20 92:25 93:9 96:10 97:6 99:8,11 99:13,14 150:21 liberty 9:25,25 10:3,5,13,15
	l		
	l 189:24 la 20:11 lack 54:1 138:8 lady 49:11 50:1 118:10,15 119:1 155:12 land 147:4 landed 55:15 language 174:22 laptop 123:3,7 large 58:10 64:7 68:6 113:17 157:21		

10:18,25 11:4	115:8,19	lifetimes 98:19	71:18 73:21
11:6,9,11,16	116:15,23	lift 65:9	80:3,21 85:6
11:19,22 12:2	118:10,14,15	light 43:18	85:11 86:7
12:4,7,14,17	118:19 119:1,2	45:5 67:21	87:7 88:7
12:24 13:16,18	120:21 121:15	lighting 12:21	90:17 92:10
15:9 16:14	121:16,22	43:24	93:13 97:1,10
17:7,21 20:10	123:20,21	likable 15:6	100:20 101:6,7
21:8,13,15	124:17,18	liked 19:20	111:24 113:24
22:5,15 25:2	129:22 132:20	66:4,4 88:5	117:6,9 118:1
26:5 29:1,4,6	133:4 134:3,11	98:24	119:19 122:20
32:3,5 35:6	135:4,5 137:22	likely 115:9	125:9 126:16
41:10,12,14,17	139:15 140:1,1	likes 27:23	131:14 139:19
41:18 42:13,24	140:25 143:1	85:15 154:4	141:5 143:14
43:2,5,9,18,20	143:10 150:18	limited 75:1	147:19 148:25
43:23 44:1,3	150:23 151:2,5	line 54:4 68:15	161:6 187:7
44:23 45:1,8	151:9 153:19	68:21 106:25	201:16
45:10,17,19	153:21 154:6	121:12	live 4:10 79:19
46:24 47:8	155:8,13,19,24	lines 59:6	81:2 109:10
48:9 49:12	156:2,14,19,20	165:21 177:11	110:18 130:8
50:2,19 51:19	157:8,23 158:4	linked 138:2,17	lived 83:13
51:24 54:2	158:13,18,19	listen 60:19	lives 67:14
55:24 56:5,12	158:25 159:25	149:17	lobby 95:23
56:23,24 60:11	160:9 171:3	listened 70:4	137:20
60:12,25 62:22	184:16,24	78:9 86:12	lock 147:9
62:23 67:14,15	185:14 189:15	listening 4:13	london 60:2
67:22 75:2	189:19 190:6	97:16	long 23:11
80:16 81:3	190:12,12	literally 127:19	38:12 127:4
82:16,23 83:2	195:14,19,22	literalness	135:11 205:24
83:3 87:8	195:25	186:10	longer 175:19
89:12,13,15	liberty's 12:9	little 9:19	175:20
91:2,4,15 93:8	12:20 24:12	18:22 21:3	look 9:7 16:11
95:3 96:1,8,18	43:15 45:4,14	23:24 24:24	19:15,24 20:9
97:19,20 98:1	92:21,22,23,24	26:16 28:3	21:12 24:16
98:5,6 99:3	library 2:17	29:25 30:6,13	32:6 36:10
102:14 106:6	9:5 69:1	33:3 35:17	52:20 54:1,19
108:17 109:4	life 53:14 203:1	41:2 46:15	59:10 70:8
110:22 114:16	lifetime 112:3	50:6 51:11,17	72:20 73:2,9
114:25 115:2,4		65:12,14 70:20	77:4,19 79:17

81:10,18 82:20 87:21,25 88:15 88:17 92:8 95:14 98:21,22 98:25 101:1 103:9,11,19 104:24 108:6 108:16 109:16 113:22 118:1 128:11,11,14 133:16 141:14 143:8 144:25 145:2 175:13 183:25 189:12 206:22 looked 20:8 27:2 37:15 49:4 52:23 73:7 111:25 112:14 119:18 119:19 202:2 looking 16:9 23:6 28:15,19 29:6 30:5 31:22 32:7 35:25 42:8 44:3 48:6 50:4 55:23 56:13,23 57:3 66:10,14 69:17 72:24 77:17 80:21 86:25 87:20 90:24 92:14 93:7 94:15 95:20 101:22 102:4 103:7,25 104:1,2,19 112:15 117:7	123:2 131:14 131:23 133:6 133:11,15 142:11,25 144:12 149:14 188:17 looks 15:2 20:1 29:24 43:13 51:19 53:17 76:21 88:7 95:9 105:6 114:3 116:22 126:4 147:11 149:20 169:17 loosey 139:19 lore 134:14 135:15 136:8 137:7 186:1 lost 32:8 78:15 100:8 177:5 lot 16:22 27:2 27:12,25 28:3 36:2,7,17 52:8 52:16 53:4,21 80:13,23 95:6 106:9 110:7 111:19 124:14 138:22 141:4 144:12 145:1 loudly 115:2 love 30:15 47:19 50:16 54:3 68:5 88:25,25 89:1 109:23 116:2 139:2 155:8 160:11	loved 23:17 54:21 80:23 106:3 lovely 17:16 48:21 low 145:12 lower 20:1 lukewarm 84:25 85:11 90:6 92:10 lumberjacks 201:11 lunch 128:1,10 128:20 145:25 160:17,18,25 m	majestic 26:18 26:18 30:13 majority 2:2 5:14 56:15 make 23:9 30:18 31:2,6 37:13,25 47:2 49:8 57:2 59:23 70:17 77:13 80:17 100:23 102:16 105:10 107:5 108:15 111:12 113:20 121:13 129:3 131:12 131:21 136:1,5 137:8 139:4 146:1,7 156:2 160:19 162:9 165:15,23 166:1 167:23 168:2 176:2,5 177:3 178:21 183:6 186:2 189:15 190:1,4 190:5 191:19 191:20 193:19 194:3 196:21 198:10 199:21 200:10,15 201:6 202:22 202:23 203:1 205:11,16 makes 47:8 57:15 64:21 107:1 145:14 148:25 153:19
		made 6:19 15:21 16:22 22:4 24:8 29:8 30:7 34:16 35:11 36:9 56:14 63:11 65:10 93:18 94:2 200:4 madison 42:25 68:25 madison's 42:19 45:7 magic 85:25,25 main 33:18 98:2 102:24 107:14 121:7 136:24 maintain 44:21 45:19 maintains 38:12	

making 10:10 21:19 40:3,16 57:20 72:2,11 85:5 128:21 142:11 156:13 185:13 188:5 196:11 199:15	math 18:9 31:8 69:20 127:7 matter 8:21 34:7 37:5 71:10 74:17 103:19 126:19 133:25 134:1,7 135:9 137:1,21 139:13 146:20 150:17 160:20 184:10 185:24 192:1 195:17 196:19 197:7 202:15 207:16 208:3	measure 127:12 medal 51:18 113:2,4 148:15 148:16,17 medallic 1:25 5:7 medals 148:17 media 7:2 meet 34:23 36:20 meeting 1:5 4:7 6:14,25 8:21 43:21 60:9 70:14 135:9 meets 14:21 156:21 megan 2:9 7:12 melt 160:1,1 member 1:17 1:22,24 2:4 4:18,21 5:1,3,6 5:9,18,22,24 6:2,7,9 14:14 17:3 18:1 19:11 20:16 23:1 25:7 26:22 30:23 31:3 32:11 33:1,10,22 37:13 39:4,18 39:21 46:10 48:1 49:2 51:1 51:9 53:12 55:20 57:24 61:13 65:1 69:14,22 70:2 70:4,25 78:2	79:5 81:6,14 82:6,9 83:7 84:6 85:20,23 86:3,4,21,23 87:14 88:23 97:16 98:17 99:20 100:2,4 102:11,13,21 103:16 104:18 104:22 105:9 105:24 106:23 107:19 108:12 109:20 111:13 113:10,12 114:11 116:4 117:21 119:11 121:3 123:19 129:4 130:12 130:25 131:6 132:17 135:3 136:7,11,19 137:18 139:10 140:9,22 141:7 142:8,19,23 146:6,14 148:6 148:15 149:13 150:4 151:1,11 151:21 152:7 152:10,23 153:16 154:8 154:11,21 155:2 156:12 157:6,15 159:3 159:6,7,9,11 159:14,20,23 161:17,25 162:16,21 163:3,8,21
management 2:8 7:10 205:22	mcnally 2:8 mean 27:12 28:3 32:12 42:20 51:24 52:13 57:10,14 83:23 88:20 96:22 100:8,9 103:10,21 107:11 112:6 113:7 117:7,8 117:12 120:5 141:21 144:11 148:9,15,16,21 149:9 154:3 172:7 189:3		
manager 2:10 2:10,11,12 7:19,22,25 8:6			
marchers 202:6			
marches 200:5			
marching 150:22 151:5,6			
margarine 27:18 34:15			
mark 11:7 18:14 155:24 156:21			
marketing 113:3,4			
markup 160:3			
marry 145:13			
marshal 83:15			
mass 94:17			
massive 65:15			
match 68:21 121:24 122:4 122:11,17 133:9 141:20 143:9,12	meaning 137:12 means 75:22 92:16 127:13 meant 19:23 35:11 127:11 202:4		
matching 142:10			

164:2 166:1,4 166:7,10,14,16 167:15,21 168:10,16,21 169:3,22 171:2 171:5 172:4,21 173:19 176:1,6 176:10 177:10 177:22,25 178:7,13,15,20 179:6,11,18,25 181:10,12,17 182:25 183:8 183:16 184:8 185:4,7,10 186:12 187:3 187:24 188:1,7 188:24 189:2 190:4,15,23 191:3,20,23 192:9,15,18 193:12,20,24 194:3,9,25 195:13 196:4 197:1,13,25 198:23 199:3 199:10,16 200:3,21,25 201:5,18,22 202:1 203:5,21 205:1 207:9,11	memory 63:21 menna 2:11 8:2 8:4 36:6,6 93:16,17 96:3 107:4,4 143:21 143:21 145:9 152:22,24,25 189:13,13 194:13,14 198:14,14 199:1,4,4 mention 133:21 134:4 mentioned 18:8 33:13 37:25 59:18 136:25 146:10 159:11 mercury 23:14 86:17,17 100:3 merit 54:17 109:13 message 50:14 100:8 147:20 153:20 155:11 messaging 123:22 met 27:13 metal 80:6 107:7 metaphorical 137:12 methods 86:18 mic 109:9 133:6 180:23 michael 2:2,12 5:13 8:5 145:4	microphone 131:2 139:11 mid 138:6 middle 146:19 155:6 187:10 187:11 mike 7:2 30:21 55:19,21 67:7 70:3 78:1,3 79:5,24 80:7 81:17 100:1 107:6 108:11 108:13 109:21 181:17,21 183:16 186:17 191:23 192:8 192:13 195:7 204:25 mike's 110:25 202:21 military 55:12 millimeter 15:18 mind 60:17 61:24 72:20 73:11 75:23 77:3,18,23 78:10 87:24 103:19 137:4,8 minds 70:5 121:19 minimum 78:7 minor 104:11 minority 2:1,3 5:11,17 mint 1:1 2:7 6:22 7:6 9:9 81:8 84:8 94:3	94:5 111:7 144:10 165:20 196:19 197:2,3 197:6 198:10 200:10 205:21 206:15 207:5 208:5 mint's 113:3 mintage 158:10 minted 41:9 147:17 157:20 minute 37:3 71:9 126:17 minutes 14:10 26:24 46:5 128:1,10 mirror 105:15 mischievous 27:9 missed 18:14 109:2 missing 20:2 33:6 78:17 90:21 misspoke 19:23 mistaken 129:17 misunderstood 145:10 mitch 127:7 modern 14:23 15:4 16:12 29:5 42:7 49:13 54:1,19 56:5 59:19 65:21,22 86:1 110:3 115:9 119:15
---	--	---	--

modernistic 102:2	money 80:16 80:21 115:16	171:18 172:24 172:24 173:2	146:4 161:7,10 162:24 166:4
modification 193:9	months 41:5 198:7	173:16,18,23 174:12 176:2,5	166:10 170:23 171:2 173:20
modifications 162:14 182:14 182:22 184:4 186:23 188:21 191:10,18 197:22 199:21 199:24 203:19 205:4,10	moran 2:2 5:13 30:21,23 31:3 32:11 55:19,20 55:21 69:22 70:2,4 78:1,2,3 86:21 100:2 102:11,13 107:19 108:12 108:13 166:1,4 166:7,10,14,16 168:10,16,21 181:17,17,21 183:16,16 191:20,23,23 192:15 195:7 200:3,21 205:1	176:21 177:16 177:24 178:24 179:13,18,21 181:14 182:10 183:6,11,18,24 184:22 185:6 185:11 186:13 186:16,18,21 188:5,17,18 190:5,6,10,17 190:19 191:8 192:10,13,17 193:19 194:2,4 194:5,21 196:11,22 197:1,5,11,20 198:10 199:14 200:15,23 201:21 203:7 203:10,18 205:2 207:8	175:22 176:7 177:11 179:15 183:9 184:14 188:12 192:24 196:7 197:3 199:20 200:10 202:18 207:9
modified 183:7 200:6			movement 76:10 84:17,20 204:1,5
modify 183:6,9 183:12 193:4 203:8			moving 12:19 40:10 53:25 68:3 85:10 92:21 94:18 115:22 121:8 155:11,18 161:2 171:20 171:23 172:18 177:4 191:12
moment 8:18 22:20 73:13 77:24 92:20,22 93:3 96:21 141:15 163:13 164:10,11 166:22 168:6 170:2 206:3,22	morning 4:3 9:19 19:11 20:17 23:2 34:10		muddling 153:25
momentarily 111:11 161:20	mother 27:15 27:19,21 34:14	motions 128:21 146:1 161:4,9 161:14 162:10 162:15,19 171:1 172:19 175:23 177:9 179:17 181:9	multi 200:5
momentous 12:11 73:12	motifs 119:6		multiple 165:15 167:18 167:24 168:3
moments 76:19	motion 73:19 162:11 163:11 163:14,18,20 163:22,24 164:7,14 166:2 166:19,22,24 167:3,11 168:9 168:13,15,19 168:24 169:2 169:21 170:1,4 170:5,16 171:9		mushroom 117:10
momentum 45:12			n
monarch 10:15		motto 54:3	n 3:1,1 4:1
monarchy 11:21 12:11 22:13		move 37:11 38:8 40:21 97:18 98:8 121:6 132:5 140:6 145:16	n.w. 1:13 nailed 104:14 name 4:12,16 7:8 120:12
monetary 129:18			

128:4	need 9:10 18:9	44:24 45:12	121:10
names 191:24	25:11,23 28:18	63:10,17 64:3	noticed 81:22
narratively	31:9 33:24	95:5 101:3,12	98:18
106:8	78:22,25 89:3	136:8	number 21:2
nation 10:16	98:6 102:13,17	news 89:19	29:10,21 33:24
11:24 12:18	107:20 108:3	nice 18:10	48:15 49:9
13:20 26:5	108:15 118:9	27:19,24 28:8	50:10 54:7
45:15 69:5	120:13 121:13	48:18 51:15	55:2,16 56:8
77:15 86:1	121:13 124:11	52:14,18 53:5	57:1,8,9 60:3
186:8	133:16 141:11	53:5 82:25	63:2,3,4 66:17
nation's 11:8	149:4 150:8,16	89:12 100:9	68:4 70:10,16
43:19	151:3 153:17	117:3,4 121:22	74:21 79:1
national 9:2	154:2 157:2	131:19 143:3,4	83:22 86:22
34:24 59:5	165:22 180:17	175:3 192:22	88:5 93:6,12
185:17	183:1 194:20	nicely 110:12	93:13 94:7,19
naturally	196:17 202:21	144:7 192:1	94:21 96:1,6,7
122:13	needed 45:18	nickel 198:6,25	99:7,12,17,23
nature 27:15	59:21	night 59:22	102:25 104:14
27:19,21 34:15	needs 26:11,12	nine 174:7,8	108:16,19,20
44:20 145:11	100:20 112:9	183:20,21,23	123:10,13
near 92:24	189:16	188:19 203:13	142:14,17
neat 103:23	negative 18:20	203:15,16,17	158:22 166:11
neatly 103:4	32:18	nineteen 72:10	166:11,12
necessarily	neither 208:11	nineteenth	168:11 170:25
16:2 38:23	neocolonial	76:11,16	numbers 19:21
74:2,8 104:8	120:19	nitpicking	173:1
112:5 114:23	nerdy 112:12	88:20	numismatic
131:12 134:13	112:24	nobody's	1:18 6:10 80:9
138:17 144:11	network 32:9	116:16	96:20
150:24 180:9	never 56:16	nod 11:14 12:9	numismatics
196:17	64:6 98:19	non 39:6 52:7	2:4 5:23
necessary	127:11	60:3 65:24	numismatists
43:25 105:15	nevertheless	norman 95:13	80:14
195:14 203:9	29:15 30:14	note 8:19	nurture 50:18
necessity	96:4	noted 174:17	nurturing
203:24	new 10:16	notes 135:8	43:10
neck 52:8	12:18 13:20	notice 81:21	
	38:13,14 42:12	82:7 104:24	

o	48:3,5,22 49:9	154:14,18	88:12,18 92:3
o 3:1 4:1	49:22,25 50:20	156:16,17,20	96:14 97:12
o4a 40:7	50:21 51:2	157:2,23 158:4	99:19 105:21
o6 40:8	53:15,19 54:6	158:13,21,25	124:13 125:15
oak 44:18	54:12 55:15	162:2,12,24	133:14 150:5
52:21 141:2,21	56:8,24 57:13	163:11,19	150:10,12
142:19,20,25	57:19 58:2,12	164:10,14	154:19 175:10
object 26:13	59:1,3,11,14	166:5,11,17,20	187:9
objection 135:7	60:5 62:20	166:23 168:11	obvious 47:11
objections	64:11 65:2,20	168:20,22,25	56:7 57:21,23
56:18	65:22 66:17,20	169:1,6,6,7,11	165:24 198:20
objectives	66:23 68:20	169:13,17,23	obviously
74:20	70:16 71:5,21	170:2,8,19	29:14 36:8
obligated	71:22,23,24,24	171:3 172:25	96:17 124:10
165:22	72:1,1,2,25	173:4,8,20,23	occasion 73:13
obscure 15:25	73:5,20 74:4	174:4 176:7,15	occupied
observation	81:1 83:2,3,16	177:17 179:1,1	190:12
42:19 105:7	83:19 84:24	179:22 181:2	occurred 125:2
191:21	87:11 88:3	181:12,13,13	occurs 97:18
observations	98:11 99:17	181:15,24	october 1:8 4:5
68:14 102:16	100:15 102:17	182:11,20,23	odd 188:3
observe 82:14	103:4,6 106:5	184:2,5 188:14	oddly 106:19
obverse 9:14	107:9,10,14,21	188:18,22	offer 77:22
10:4,13,19	108:2 111:15	191:14 193:1	108:10 164:5
11:2,22 14:15	114:18,25	197:23 199:25	167:24 168:3
18:4 19:3,5,14	115:8 118:6,25	203:20 205:5,7	offers 23:18
20:24,24,25	121:8,22 122:4	205:11	office 2:8,15
21:11 23:23	122:9 123:11	obverse's 12:13	7:9 8:16
24:13 27:1,6	123:17 124:2	12:17	205:22
29:3 30:19	124:17 128:12	obverses 11:4	officials 44:8
31:1,3,15	128:15,25	11:11,18 12:4	oh 32:23
38:11,12 40:1	130:14 133:8	15:23 18:13	132:18 136:19
40:2,3,5,5,23	137:8 139:6	21:7 23:12	137:16 142:7
41:7,10,17	140:24 141:9	49:7,21,24	142:20 146:5
42:12 43:5,17	141:18,20	53:13,14 54:16	148:5 154:9,10
43:20,23 44:2	142:2 144:24	55:14,23 68:1	159:14 163:16
46:12,21 47:4	145:13 147:24	71:20 77:17,18	166:6,21 172:2
	151:25 153:17	80:3 81:1	177:5 178:4

183:8 184:7 185:22 187:1 188:10,16 190:21 191:4 194:11 197:24 199:3 200:2 okay 19:1 24:23 27:22 31:4 37:19 39:22,24 51:6 53:3,3,3,21 79:14,25 89:10 96:4 102:12 105:24,24 111:5 113:14 116:19 122:24 122:25 132:10 133:20 137:22 141:2 154:22 159:11 163:10 163:17 167:7 167:13 168:4 168:18,23 169:25 170:22 170:22 171:7 177:15 178:15 180:21,24 181:14 182:18 183:14,21 184:21 185:9 186:17,20 187:25 188:4 188:10 190:2 190:16 191:4 191:12 192:15 194:5,17 199:18 201:22 203:15	old 27:20 29:7 89:21 93:20,23 older 85:9 100:15 106:13 oldest 100:2 olympics 20:8 20:11 35:16 once 11:23 15:9 40:1 73:4 119:22 147:17 150:9 177:1 196:15,16 one's 121:9 123:1 159:15 ones 31:14 34:25 35:13 57:25 89:18 ongoing 137:12 137:13 open 65:12 128:17 168:8 operate 115:19 127:1 opinions 77:22 172:11 opportunities 21:8 opportunity 34:23 39:6,7 49:23 68:13 128:11 148:1 149:23 oppose 182:8 opposed 17:13 29:23 51:18 52:3 97:24 112:20 116:21 122:7 125:23	134:14 135:15 148:19 152:16 158:15 165:3,7 167:8 169:12 170:14 171:15 173:13 174:9 179:8 182:5,9 182:21 183:22 184:3 186:9 188:19 190:24 191:7,8 193:2 197:15,19 203:17 205:9 oppressive 120:9 149:19 optimism 95:10 optimistically 95:20 option 38:10 165:15 167:18 168:6 174:21 175:14 196:11 196:13,18,22 options 122:17 order 3:2 81:12 104:25 164:9 ordinary 143:16 orientation 53:24 original 13:1 13:24 originally 56:9 88:13 182:17 ought 168:12 outcome 208:17	outdated 89:16 outfit 147:25 outreach 2:17 9:4 outs 120:17 outside 59:23 outstanding 96:20 outvoted 115:11 outward 44:4 overall 18:18 19:2 24:3,15 28:16 30:16 50:14,20,22 78:5 79:17 84:15,22 85:16 111:6 118:4,14 119:8 129:24 146:23 147:14 overarching 84:16 overcome 152:18 overkill 21:4 overnight 60:14 overthink 89:4 overthrowing 22:12,13 overview 72:19 74:11 own 16:16 28:10 42:21 59:19,23 60:21 66:9 90:14 168:2
--	---	--	---

p	participant	118:7,11 119:2	115:22 116:21
p 4:1	32:8 132:14	120:23 154:13	117:14 118:12
p.m. 4:8 160:21	168:13	155:12,25	119:16,24
160:22 207:15	participatory	156:4,24 157:9	121:23 122:8
207:17	42:5 44:19	158:6,14	122:12,16
packaged	76:24	past 48:9 53:15	123:10 124:19
162:11	particular 17:9	57:10 58:8,9	128:5 130:16
paid 116:17	23:5 38:2	75:15 155:7	131:23 133:8
painful 95:13	126:6 130:17	path 16:15	137:4,8 138:11
pains 120:22	134:15,24	patience	138:16 140:3
painting 95:13	135:9 139:2	113:13	140:23 141:4
95:15	141:18 142:2	patient 110:3	141:13,18
pair 178:19	147:24 165:18	patiently 43:23	142:18,24
paired 46:23	175:9 204:3,5	patter 24:8	143:9,19
64:17 142:1	particularly	pattern 129:13	144:25 145:2
pairing 30:19	27:11 30:16	paul 7:3	149:11 156:21
108:2 128:15	31:10 55:25	pause 32:10	158:22 173:1
158:25 159:22	59:1 70:18	161:21	174:25 179:12
pairings	87:16 101:19	pay 33:24	189:3 201:9,10
205:18	124:22 126:3	183:1	203:25 204:7
pairs 106:4	153:23	peace 29:13,13	204:13
paper 138:14	parties 208:12	94:23	people's 106:16
par 61:2	208:15,16	peaceful 95:10	121:18 142:15
parchment	parts 28:12	pegged 202:20	percent 120:8
143:23,23,25	93:10	pencil 133:18	percentage
pardon 137:25	pass 43:21 62:7	people 15:2	120:6
park 92:12	109:4,8 119:25	22:9 23:10,15	perfect 44:11
parks 185:17	passed 31:8	35:10 42:20	47:20 48:17
part 14:19	62:1,2 63:10	47:9,11,15	59:14 61:1
19:25 20:1	63:18,19 67:15	52:1 53:21	91:11 108:21
29:11 62:6	108:18 111:5	54:9,13 60:2	108:23
74:21 93:8	passes 106:13	60:18 80:13,22	perfectly 27:24
99:16 108:22	passing 44:24	85:7,24 90:13	79:6 85:14
125:4 157:21	45:11 50:2	94:13 100:13	89:3 120:23
180:13 191:15	63:5,8,17 64:3	103:21 106:9	period 38:25
193:3	100:13 106:11	110:6,8 112:9	76:2 87:4
	108:24 111:1	112:19,21	134:8 137:4
	111:17,21	114:4 115:9,15	144:14

periphery 152:14	phones 141:13	147:8 208:7	pleasure 15:20
permission 94:2	photo 67:22	planchet 36:1	pluribus 11:1
perpetuate 69:5	phrase 47:20	62:14,17 64:7	13:19 25:21
person 87:21	phrases 146:10	64:12 68:6	43:3 79:12
117:7,9	152:1 193:15	148:19,19	106:18 150:11
personality 95:21	193:17	planned 100:10	153:24 159:12
personally 136:15 158:24	phrygian 31:12	plant 44:18	159:16
168:4	86:9,14,15,19	planting 50:18	pocket 54:14
personification 118:14	86:21 87:3	platinum 3:9	103:22
personified 10:14 41:10	physical 125:6	3:11 6:18	pods 11:16
42:13	pick 38:11 55:8	play 24:9 32:3	poetry 63:15
perspective 28:18 60:24	79:25 87:21	66:14 102:8,8	point 19:22
93:24 94:6	109:4	playing 39:10	31:2 32:25
95:5,11	picked 25:17	101:6	33:2 36:19
peter 1:14,17	88:13	pleasant	37:23 49:18
5:19 6:9 18:1	pictures 87:20	142:11	63:23 66:22
32:22 33:10	144:25 145:2	please 4:15 7:7	67:23 68:8,11
53:12 55:20	202:3	14:9,13 17:2	69:20 73:7,19
78:2 104:22	piece 16:23	19:10 20:15	74:1 76:7
105:12 108:12	51:20,22 56:11	22:25 34:9	80:10 87:1
128:9 160:24	64:9 71:1	37:1 46:4,9	91:6 92:7
196:4	116:1 141:1	47:25 48:21	94:12 95:1
peter's 32:1	146:25 160:14	49:1 50:25	97:12 100:22
pharaohs 147:4	piggyback	53:11 55:19	102:22 105:25
phase 105:14	109:21	61:12 64:25	106:15 112:6
phenomenal 111:6	pin 122:25	70:3 71:6 77:2	113:20 125:18
philadelphia 41:19	pitch 113:20	104:17 113:17	126:10,14
	146:7	138:5 142:5	128:23 129:2,5
	pitches 31:6	165:3 167:3,8	130:5 138:2
	pitter 24:8	170:9,14 171:9	139:12 140:23
	pivot 92:18	171:15 173:9	142:14 145:18
	93:10 96:11	173:13 174:5,9	159:24 161:13
	97:6	176:16 179:3,8	165:13 169:20
	pivots 96:12	181:3,25 182:5	175:5,11 180:6
	place 101:11	183:18 186:18	184:9 185:12
	105:6 106:1,19	190:19 197:11	195:7,13 201:1
	114:6 129:21	203:11	201:6 202:21
	134:24 135:17		205:25

<p>pointed 66:19 67:7 69:16 114:2 132:19 203:4</p> <p>pointing 174:19,24 196:6,10</p> <p>points 28:22 33:5,7 40:2,3,3 40:12,12,13,14 40:15,16,18,18 47:23 66:1 70:22 71:21,23 71:23,24,25 72:2,5,8,9,10 72:11,13 76:7 76:18 85:7 89:7 104:10 106:10 109:24 150:5</p> <p>polished 143:25</p> <p>polling 114:6</p> <p>pop 58:24 144:6 151:16 151:16</p> <p>populace 69:4</p> <p>popular 14:25 157:21 158:10 158:13 162:3</p> <p>popularized 138:6</p> <p>population 120:6</p> <p>portfolio 9:13 21:19 22:21 23:5 26:7 28:16 40:21</p>	<p>47:2 55:3 60:1 61:9 64:22 66:10 81:10 84:13,23 85:17 89:18 90:1 91:17,19 100:24 101:2,7 101:16,19 104:6,7 114:19 125:7 135:22 154:4 155:6 199:6 202:18</p> <p>portfolios 9:8 36:8 49:4 66:11 69:16 72:21 73:8,10 77:20 82:4 84:17 90:9 92:14 96:13 125:5 161:11 206:4,5,10</p> <p>portion 20:6</p> <p>portrait 17:11 38:14,14 41:7 94:23 130:17 130:18</p> <p>portraits 94:25</p> <p>portray 12:4 13:12</p> <p>portrayal 67:6</p> <p>portrayed 96:14</p> <p>position 190:11 190:13 196:21 197:4</p> <p>positive 48:8 116:8,11 130:21</p>	<p>positively 172:10</p> <p>possibilities 168:7</p> <p>possibility 96:13 150:25 195:6</p> <p>possible 40:2 71:22 72:11 93:14 96:1 97:18 98:10,11 98:18,23 150:14 169:18 195:3,22 205:17</p> <p>possibly 94:19 97:5 143:24</p> <p>post 95:17</p> <p>potential 146:25</p> <p>potentially 42:9 95:25 96:17 97:9</p> <p>potter 2:17 9:3 34:8,10 68:11 68:12</p> <p>power 42:22 44:7 58:17 68:25 101:5</p> <p>powerful 64:8 83:12 117:15 158:8</p> <p>powerfully 13:4</p> <p>praise 91:25</p> <p>precursor 69:22</p>	<p>preeminent 96:19</p> <p>prefer 18:17 19:2 25:10,20 27:23 37:17 48:5 53:19 60:20 124:1 162:8</p> <p>preference 19:13,18 29:20 34:25 67:10 81:17 93:5 98:13 99:16 118:6 159:19</p> <p>preferences 9:8</p> <p>preferred 60:9 102:25 118:25</p> <p>prejudice 112:7</p> <p>prescriptions 144:13</p> <p>present 1:16 2:7,16,19 4:16 4:18 5:3,9,20 5:24 6:2,7 7:7 7:11,14,17,20 7:23 8:1,4,7,11 8:14 9:16 40:25 71:15 75:15</p> <p>presentation 190:8</p> <p>presented 95:19,21 187:18</p> <p>presenting 96:16</p>
--	--	---	---

presents 94:21	111:25 134:18	prompting	49:2,3 84:6
preserve 16:15	146:3 184:19	60:5	117:21 146:14
45:18	problem 78:14	proof 3:9,11	146:15 155:2,3
president 9:22	proceedings	proportion	192:9,18 203:5
41:6	6:21 208:10	65:8	203:21,22
presidential	process 75:18	propose 87:9	purdy 192:9
41:8,22	81:8,15 127:6	87:10 169:23	purpose 11:12
presidents 26:6	producing 30:4	proposed 170:1	17:17 18:12
26:6 87:5,6	production	protect 45:17	45:12 131:25
presiding 1:15	29:14,15	59:4 135:19	156:3
press 6:24	professional	protective 45:9	purposeful
pressing	2:17 9:4	proud 48:7	36:13
147:11	professor	78:5	pursuing 16:19
pretty 52:11,12	127:7	proudly 43:5	82:12
67:19 80:18	professors	43:14	pursuit 140:2
84:13 113:7	201:12	public 1:21 2:5	push 139:5
121:4 123:4	profile 12:13	2:5 4:7,9,13,20	pushing 147:22
142:10	41:7	6:1,6,13,25	put 24:9 31:24
previous 9:23	program 14:4	14:24 15:6	33:7 50:9 51:3
46:16 89:25	38:3,9,10	16:1,16 51:22	51:20 52:6,12
142:10	40:22 61:3	56:16 59:25	52:18 70:22
primarily	74:12 75:24	61:5,6 84:14	78:11 87:15
109:23	144:17 162:18	85:1,2 89:18	88:19 91:15,16
primary	programs 8:22	92:4 109:15	98:3 107:21
131:10	progression	110:3 113:13	136:19 148:7
principles	28:19,25 29:19	113:14 114:22	149:4 153:6
75:18	30:2,2 92:20	117:2 123:19	187:14 190:12
prior 14:11	project 205:23	124:23 125:10	190:21 192:1,4
37:17 46:6	projecting	126:25 130:3	193:25 203:14
private 136:15	122:3 133:12	134:10 137:24	204:9 205:17
privilege 78:3	prolong 103:25	138:1 142:12	putting 21:1,2
151:6	prominently	pull 114:14	26:16 27:11
probably 19:1	10:18 42:13	140:14	28:6 29:23
25:19 26:9	promise 45:6	pulling 114:12	51:23 120:12
27:12 32:1	107:19	pun 137:25	148:2,2 150:25
39:2 51:15	promote 75:9	purdie 2:5 6:5	156:7 158:17
52:9 53:7	promoting	6:7 22:25 23:1	191:24 205:20
94:13 111:23	74:21	23:3 48:25	206:4

q	quarters 21:14 21:18 28:17 42:1 77:10 79:10 93:1 99:8,13 124:17 145:19 150:22 170:23	96:25 103:8,11 103:12,17 104:10 109:11 135:16 155:23 185:19	136:17 144:1 151:20 152:16 153:2 154:10 161:24 162:20 164:1 165:5 167:14 169:8 169:15 170:11 171:10,16 173:10,14 174:6 175:25 176:18 179:5 179:10 181:4 182:2,7 183:19 186:19 187:2 190:3,20 193:23 195:12 196:3,25 197:12,24 203:12
qualified 1:17 1:23,25 2:4 5:1 5:7,23 6:9	quest 10:24 12:23 137:12	quorum 6:12	
quality 94:9	question 33:1 63:25 80:6 86:10 93:11 126:25 135:4 142:8,21 145:5 152:12 162:1 172:1,3,5 178:18 187:4 188:24 189:2 195:1 198:23	quote 68:25 69:6	
quarter 10:10 38:8,9,10 51:3 51:5 59:15 66:20 79:13,15 80:5 89:13,24 91:15 97:19 98:1,8 99:19 109:19,22,25 110:11,18 113:25 115:1 120:5,10 121:1 121:6,21 122:12 125:13 126:7 132:6 137:16 138:25 139:3 140:7 142:4 145:11 145:17 147:16 147:24 148:19 150:12,20 152:5 156:25 170:24 172:19 173:4 174:5,20 175:22 176:15 177:5,8 179:16 181:3 184:1 188:11,13 191:13 192:25 195:23 196:9 196:13 198:5 199:22,23 204:3	quest 10:24 12:23 137:12	quoting 42:25	
		r	
	questions 14:4 32:24 33:9 34:6 35:23 36:24 45:24 69:12 70:1 146:2	r 4:1 208:1	
	quick 69:14 87:22 102:22 110:7 136:22 159:3 161:25 187:4 198:23	rabbi 202:5,8	
	quickly 88:16	race 130:19	
	quill 141:19	paces 60:4	
	quincentennial 71:16	radical 104:9	
	quite 15:5,13 27:3 58:19 68:6 82:20 88:24 89:9	radio 5:19	
		rail 113:16	
		railing 116:23	
		raise 56:19 61:9 164:18 165:3 167:3,8 167:10 169:5 169:13 170:9 170:14 171:9 171:15 173:9 173:13 174:5,9 176:17 179:4,8 181:3,25 182:5 183:18 186:18 188:2 190:19 195:1 197:11 197:16 203:11	
		raised 30:12 33:21 89:23 97:15 102:20 104:17 107:8,9 124:11 126:6	raising 13:18
			rang 135:12 136:8,8,9 185:22
			range 10:20 21:20 42:17
			ranges 50:17
			rather 29:21 90:22 96:6 103:2 113:21 115:13 119:6 147:12 164:17
			rays 45:5
			reach 165:17
			reached 81:16
			reaching 147:19
			read 21:15 37:22 103:12

117:1 129:11	79:6 80:22	reasons 25:8	172:25 173:3
133:13,13	81:9 82:20,25	93:6 142:13	173:20,23
137:13 172:25	83:5,5 84:18	157:3 204:2	176:7 177:17
180:10	88:24 89:9	rebuilt 135:17	179:22 181:15
readable	90:3,21 91:24	135:19	182:14,24
131:13,21	92:3 99:21,22	recall 36:8	184:5 188:23
readily 141:13	100:6,14	125:17	191:11 199:25
reads 13:11	101:18 103:4,6	receive 92:5	205:19 206:11
19:25 21:16	104:14 107:8	received 40:2,3	recommenda...
190:13	109:1,17,22	40:5,6,6,6,7,7	6:19 82:5
ready 39:25	110:6,7,19	40:7,8,8,8,9,11	162:13 163:9
41:1 71:17	111:2 116:16	40:12,13,13,14	165:18,23
85:20,21	116:17,25	40:16,17,18	169:18 170:18
160:17	120:1,11	71:21,22,23,24	172:16 178:19
readying 43:21	122:10,23	71:25 72:1,2,4	182:12 191:16
real 58:23	123:24 125:11	72:5,6,6,7,8,9	193:3,6
72:15 97:7,24	127:19 131:7	72:10,10,13,25	recommenda...
129:23,23	133:3 136:13	73:3 77:19	3:8,10 6:17
142:25 159:3	136:22 138:6	85:8 90:16	72:22 128:22
180:6,23	139:5 150:2	91:25 93:2	160:19 161:2
202:25	156:22 158:6	recognizable	165:15 168:1
realistic 65:4,7	159:17 186:1	32:4 64:13	204:17 206:23
reality 183:14	188:1 189:15	115:3 137:24	recommended
really 14:17	206:2,5	156:22 158:2	2:1,2,3 4:23
15:5,12 16:5	rearrange	192:2	5:11,13,16
18:5,9,13,17	195:24	recognize	184:2 188:13
25:9 26:10	rearranged	35:10 55:6	191:14 193:1
32:2 34:1,19	195:20	125:11 138:12	200:1 205:7
35:8 39:11	reason 18:23	156:22 204:7	recommending
48:8,20 50:19	33:18 49:16	recognizing	33:16 167:18
54:5,13,18	55:13 58:2	75:6	170:8 174:3
55:7 57:16	59:16 98:24	recommend	176:14 178:18
58:3,19,23	99:2,3 102:25	111:20 157:12	179:1 181:2
59:8 60:18	121:7 131:10	162:9,24	reconsider
64:16 65:14	131:15 136:24	163:11,19	87:11 88:5
67:25 68:4,6	198:24 199:5	165:19,20	93:13 157:10
68:20 70:15	reasonably	166:20,22	reconsiderati...
78:5,6,18,21	109:2	169:23 170:2	88:20

<p>record 7:5 8:20 37:6 46:6 71:11 126:20 160:21 180:9 207:17 208:10</p> <p>recorded 208:8</p> <p>records 9:2</p> <p>redbook 98:21</p> <p>redesign 38:3 73:14</p> <p>redundant 17:14</p> <p>reexamine 106:2 120:13</p> <p>reference 11:16 11:24 29:16 30:7 134:20 201:7</p> <p>references 94:8 94:11</p> <p>referencing 38:18</p> <p>referred 9:20 198:18</p> <p>referring 157:16</p> <p>reflect 10:16 74:24 75:7 77:4 200:6 203:9</p> <p>reflections 95:17</p> <p>reflective 203:3</p> <p>refrain 73:19</p> <p>refuel 160:18</p> <p>regard 19:20 57:7 65:2 66:2 103:24 114:1</p>	<p>121:5,20 123:2 123:16</p> <p>regarding 36:8</p> <p>regardless 105:21</p> <p>register 118:12</p> <p>related 59:1 73:1 115:20 208:11</p> <p>relationship 145:20 175:10</p> <p>relative 208:14</p> <p>relatively 119:4</p> <p>relief 145:7,12 152:16</p> <p>remain 195:14</p> <p>remains 96:19</p> <p>remarkable 14:17 82:20</p> <p>remember 27:20 33:13 34:14,18 35:19 95:14</p> <p>remembering 22:6</p> <p>remind 4:11 14:8 27:14 46:4 72:18 73:24 114:5 129:12</p> <p>reminded 195:8</p> <p>reminder 44:12 128:3 193:14</p> <p>reminding 34:19</p>	<p>reminds 27:21 87:17 99:5 129:25 147:10</p> <p>reminiscent 51:20 137:2</p> <p>remiss 91:23</p> <p>remotely 6:4 6:24</p> <p>remove 18:8</p> <p>removing 193:5</p> <p>rendition 53:25 54:7,22 56:1 67:5 80:16</p> <p>renewal 32:2</p> <p>renewals 22:17</p> <p>reorient 52:10</p> <p>repeat 25:11 157:11</p> <p>repeatedly 91:18 102:23</p> <p>repetition 119:6</p> <p>replace 97:19 116:2,19 193:7 194:6</p> <p>replaced 10:15 41:17,22</p> <p>replacing 133:3 191:17</p> <p>replicas 138:7</p> <p>replicate 24:21 157:11</p> <p>replicated 177:19 179:3</p> <p>reporter 208:22</p>	<p>represent 13:1 25:13 28:25 29:18 44:8,14 58:21 59:20 125:5 132:1 200:18</p> <p>representations 124:18</p> <p>representative 134:6,14 135:24 202:23 203:2</p> <p>represented 41:13</p> <p>representing 1:20 2:5,5 4:20 6:1,5 11:10 12:18 13:14,24 43:7,25 44:19 45:5,17 113:12 134:23 186:7</p> <p>represents 12:22 17:8 112:11</p> <p>republic 12:12 42:3 44:22 62:11 76:22 86:2,6</p> <p>request 36:20</p> <p>requesting 12:6</p> <p>require 112:18</p> <p>required 42:2 44:12,21 195:23</p> <p>resembling 35:16</p>
---	--	--	--

resentful 27:9 88:8	return 37:1,3 74:11 80:15 128:14	93:14 96:1 99:7 100:11,14 100:17 102:15 106:1,3,8,10 107:10,15 108:3 109:6,18 109:24 110:10 110:17,18,21 111:16,20,21 113:12,19 114:1,16,19 115:10 116:9 118:4 119:12 121:9 122:5,19 123:18,24 128:12,15,25 129:5,20 132:21 133:8 137:20 139:21 140:14,15,16 140:17,18,19 140:20 141:8 145:11 149:15 150:19 152:1 153:7,18,22,24 154:12 157:1,9 157:12 158:14 158:19 159:21 162:3,13 163:4 163:12,19 164:6,10,15 166:15,16,17 166:20,23 169:24 170:2,8 170:19 171:3 172:25 173:1,4 173:9,21,24 174:4 176:8,15	177:18,19 178:12 179:1 179:23 181:2 181:13,15,24 182:12,21,24 183:13 184:2,5 188:14,15,19 188:22 191:11 191:15,16 193:1,4 194:7 195:9 197:8,23 200:1,12,18 203:8,20 204:3 204:14 205:5,8 205:12
resolute 19:15	revelation 82:11		
resolution 36:17 73:23 82:21 95:10	reverse 9:14 10:23 12:19 13:8,15,17,22 16:4,19 17:18 18:17 19:2,7 20:4 21:21,22 22:2,23 24:19 25:16,24 26:12 26:17 28:1 30:16,20 31:1 31:4,25 32:20 33:17,24 38:12 38:15 40:11,12 40:12,13,14,16 40:17,18,19,23 41:8,11,18 42:18 43:2 44:5,5,17 45:2 45:4,13,16 47:5,6,18,21 48:16,16,22 50:1,21,22 54:22 55:1,3 55:15 56:21,25 57:14 58:16,18 58:19,25 59:5 63:1 64:15 66:5 68:3,20 69:18 70:18,19 71:5 72:4,4,5,5 72:6,6,8,9,9,10 72:11,12 73:2 73:5,21 74:4	reverses 12:20 13:3,12 16:4 16:21 18:16,24 18:25 19:20 20:7 24:7 29:2 29:22 30:9 40:10 44:23 45:10 49:7,24 50:6,10 52:13 54:17,21,25 55:10 57:2 66:2 87:16 88:2,14,15 108:6,7 112:25 116:8 117:22 119:3 121:4 124:13 126:10 133:7 140:10 175:11	
resolve 11:20			
resolves 154:14			
resonance 85:1 139:23			
resonant 121:17			
resonate 23:16 35:3,8 112:5 137:25			
respect 29:10 95:4 107:20 203:23			
respectfully 129:12			
respects 66:18			
respond 4:15 144:22 202:2			
response 105:12			
responsibility 45:19			
rest 17:15 20:20 97:2 102:4,6 105:7 124:24			
results 3:6			
resumed 37:6 71:11 126:20 160:21			
retaining 87:3			
rethink 116:7			reversing 157:25
			revert 26:3 63:23,25

reverts 38:4,6 38:16	68:10 69:24,24 70:12,13,23	170:1,6,13,16 171:14,18	181:3 199:23 203:25
review 3:3,4 6:14 113:17	71:1,3 77:25 79:3,4 80:1	172:18,21 173:2,6,16,18	ring 43:16 132:23 134:13
reviewed 9:13	82:9 83:19,22	173:22 175:17	135:5 185:23
reviewing 8:22	86:5,11,11,24	175:21 176:4	rings 136:12
revisit 175:6 177:2 178:18	89:3 93:1,8,15 96:2,8 99:7,9	176:11,13,20 177:4,11,16	rising 12:18
revolution 11:19 12:10 13:14 22:12 185:20	99:11,18 100:7 100:10 102:1,7 102:8 105:14 105:21 106:13	178:2,23 179:13,15,19 180:14,21,24 181:1,6,18	risk 106:5 156:13
revolutionary 10:6 11:15	106:25 107:18 108:6,9 110:20	182:9 183:5,17 183:23,25	robes 156:1
ribbon 10:1 19:22,24,25,25 20:4,5 32:14 32:17	111:9,15 112:9 114:10,11 115:7 116:14 117:16 121:2	184:7 185:5 186:14,15,21 187:21 188:7,8 188:10 189:1	rockwell 95:13 95:16
ribbons 11:14	124:6 126:22 130:10,24	189:12 190:9 191:6,10,22	roger 2:9 7:15 205:17,20
richard 8:25 34:22 68:16	132:15 136:5 136:11 140:6,7	192:7 196:3,12 197:10,14,18	roger's 144:17
rid 19:5 31:19	140:8,21 142:4 145:16,23	197:20 198:13 199:13,18	role 42:4 66:13 76:24
ride 26:24	146:4 148:5 151:14 152:5	200:2,13 201:19,23	roll 3:2 72:15 139:1
ridiculous 56:18	153:3,18 154:21,25	202:4,11,24 203:16 205:3,6	roman 86:2 119:17
right 9:11 14:7 15:14 16:25 18:11 19:8 20:12,16 27:8 31:5 32:24 33:8,20 36:23 36:24 37:8 39:1,3,20 46:3 46:10 53:9 59:13,13,21 60:16 62:6,6 62:22 64:7 66:7 67:21	155:1,6 157:4 158:17,24 160:17,23 161:23 163:18 163:23 164:5,8 164:13,19,22 165:1,6,25 166:3,18,25 167:2,11 169:4 169:10,11,16	205:13 207:10 207:13 rights 22:18 44:7,16 51:4,5 51:6 76:17 79:13 83:16 89:1 110:17 116:9 123:1 126:1,4 152:5 177:5 179:16	room 20:18 206:14,16 roosevelt 9:21 9:23 14:23 16:7 26:4 89:6 94:9,14 98:20 98:23,25 99:5 103:3,20 rosette 114:6 126:12 146:7 146:11,16 147:25 148:2 148:21,23 149:4,24 150:14 151:24 196:8

<p>roughly 37:3 round 206:18 row 92:5 95:8 150:10 159:7 159:10 202:6 ruby 83:16 85:13 105:17 110:20 187:17 200:3 rule 12:22 38:19 rules 15:24 run 4:8 156:13 rung 184:19 185:2 runner 126:11 russell 2:10 7:18</p>	<p>156:10,12 159:2 166:25 174:1 196:3,4 sanders 127:7 sapling 44:18 52:21,24,24 57:10 saplings 52:22 sash 23:24 24:1 24:20 satisfied 84:22 192:23 saturday 95:17 saunders 2:1 5:11 26:21,22 50:25 51:1,2,9 70:7 86:3 87:14,14 97:16 106:23 119:11 140:9,22,22 148:6 154:8 159:23,24 171:2 177:10 177:10,22 178:13 190:4,5 190:15 193:24 193:24 194:3,9 200:25 201:5,5 201:18 save 86:21 saw 21:24 23:17 65:11 96:12 116:25 saying 93:25 109:22 148:18 156:4 187:22 says 17:21 20:5 22:5 28:5</p>	<p>48:17 scale 94:12,17 95:7 scarinci 2:3 5:16,18 25:6,7 39:4,18,21 61:12,13 70:25 85:20,23 86:4 86:23 98:17 99:20 100:4 111:13 135:3 136:7,11 148:15 153:16 157:15 159:6,9 159:14 179:18 181:10,12 188:24 189:2 197:1,2 scheduled 4:7 scheme 198:11 school 204:12 schumer 5:18 scope 51:13 score 36:25 37:2 71:5,5,7 scored 37:10 scores 37:9,14 37:17,20,23 71:15 73:1,3 74:2,6 77:20 127:2,2,21 scoring 3:6 33:4 39:23 40:4,17 72:3 72:12 73:25 74:4 108:7 127:8,10,11,19 127:20</p>	<p>screen 32:12 163:12 177:12 205:12,18 206:23 script 141:19 sculpt 133:12 133:12 143:15 144:10,21 145:7 sculpted 133:17 143:11 143:19 144:1,9 144:24 sculptors 144:10 sculptural 145:14 sculpture 1:25 5:7 seal 41:8,22 searching 32:6 seattle 60:2 second 4:6 54:24 76:5 78:15,21 105:18,24 114:5 125:17 153:23 154:12 163:14,20,22 166:24,25 169:2 170:4,5 173:5,6,25 177:23 178:1 179:24 181:16 181:17 183:15 183:16 185:6,8 185:11 190:17 192:10 200:23</p>
s			
<p>s 3:1 4:1 sad 55:7 safe 47:12 safest 22:23 safety 147:19 sake 59:20 187:14 sam 2:4 5:22 17:25 18:2 19:8 33:9,11 53:10,13 55:18 69:13 79:4 109:20 111:9 113:13 129:3,4 131:6 137:17 137:19 139:8 141:6,7 142:3 152:9,11</p>			

<p>201:20,21,22 secondary 34:1 183:3 seconded 163:24 186:12 seconding 201:3 seconds 171:6 176:10 180:1 181:19,22 207:12 secretary 168:2 184:23 206:12 207:1 see 14:22 16:23 21:9 23:21 25:11 31:7 50:1 51:22 55:12 59:2,3 65:14 79:23 80:7,15,22 81:20 82:3 84:13 85:17 90:25 94:13 103:3 108:16 110:12 111:3 112:16 113:22 114:2 117:3,6 118:20 119:16 119:16 120:8 122:11,19 123:15 140:9 143:22 145:19 145:19 148:9 148:10,10 150:9 152:21 160:11 163:12 167:13 168:9</p>	<p>168:10,11,19 168:25 172:21 175:24 191:4 206:25 seed 11:16 seeing 20:10 79:7 83:17,17 95:5 96:22 110:10 139:2 seeking 65:21 seem 27:8 58:23 65:7 116:13 127:17 147:21 200:2 seemed 55:2 seems 27:22 48:18 53:1,15 56:25 58:6 65:8 67:5 83:18 97:22 106:19 108:13 133:9 172:8 202:10 seen 11:6,8,22 12:1,8 13:8,22 21:22 24:14 46:12 56:16,17 91:17 112:17 138:14 141:22 148:13 sees 22:7 select 206:10 selected 93:2 182:11 selection 77:24 93:12 104:3 177:1</p>	<p>selectively 200:12,21,22 205:2 self 75:2 semantic 104:12 semi 50:13 155:23 semiquincent... 3:3,5,8,10 6:17 10:9,21 11:8 13:10 21:12 33:14 40:22 41:25 47:3 73:16 74:24 133:23 161:3 162:18 164:15 170:9 181:25 senate 2:2,3 5:14,17 send 197:1,3 sending 101:22 senior 2:9,9,15 7:3,13,16 8:16 sense 15:21 16:9,23 74:20 77:8 82:11 145:14 156:3 167:23 184:15 sent 59:25 sentiment 192:19 separate 53:23 separated 187:7 separately 161:8</p>	<p>separation 67:2 serene 36:13 serenity 83:25 series 6:19 19:13,19,23 20:21 29:21 33:4,15 36:9 47:23 48:19 54:20 55:10 65:2 68:17,17 87:8 101:14 113:5 130:1 serve 67:25 served 33:19 serves 18:11 156:3 service 77:15 185:17 session 4:4,7 49:4 set 10:7 64:9,23 66:17 71:2 77:8,9,9,13 92:15,19 93:8 96:10 97:5 104:23,23 105:7 107:1 124:9 126:13 147:7 155:20 155:23 184:13 seven 72:5 92:16 161:5 171:12,13,13 182:3,4 184:2 190:22 197:18 197:19 205:8 205:18</p>
---	--	--	--

<p>seventy 149:17 149:18</p> <p>several 60:11 74:13 88:24 134:16 152:1 200:4</p> <p>severity 36:10</p> <p>shade 43:13</p> <p>shape 94:17</p> <p>share 20:18,23 36:5 81:17 105:7 124:14 202:13</p> <p>shared 10:20 59:16 74:25 75:21 97:2 136:6</p> <p>sheet 33:5</p> <p>sheets 37:2 71:7</p> <p>shield 53:16</p> <p>shift 12:11 61:20 62:4,25 63:12</p> <p>shirt 72:16</p> <p>shorter 20:3,5 113:25</p> <p>shortly 71:4</p> <p>shoulders 92:23</p> <p>shout 78:4</p> <p>show 31:22 42:12 58:9 131:13 156:25 168:16,19,24</p> <p>showing 24:13 64:15 138:17 203:24</p>	<p>shows 41:7 44:2 52:8 63:5 91:8 107:23</p> <p>shrink 148:6</p> <p>shuttling 127:14</p> <p>side 21:3 97:7 101:8 105:16 105:19 131:8,9 163:3 187:19 187:19 206:15 206:15</p> <p>sides 97:8 177:20 179:3 206:14</p> <p>sidewalls 144:3 144:4</p> <p>sign 90:3 131:8</p> <p>signifies 47:7</p> <p>silhouette 94:16 150:7</p> <p>silver 129:19</p> <p>similar 41:13 52:16 61:23</p> <p>similarity 94:8 94:12 103:3</p> <p>simple 16:20 24:14 26:7 28:3 57:11 63:4,5 89:5</p> <p>simpler 28:7</p> <p>simply 59:17 127:12 144:8 189:20</p> <p>simultaneous 86:20 103:15 104:21 108:8 131:5 161:15</p>	<p>163:15 167:19 170:21 171:21 171:24 178:6 178:16 180:4 181:20 192:14 194:24 201:2</p> <p>simultaneously 161:5</p> <p>single 13:20 89:7</p> <p>sitting 87:18</p> <p>six 71:24,25 72:6 88:5 108:19,20 116:2,2 153:13 169:9,11 170:12,13,20 171:11,12,12 173:15 182:21 190:21 197:17 200:17 203:8</p> <p>size 23:5,20 24:2,5,17 30:11 39:11 47:13 80:4 89:5 103:1 123:5 148:7</p> <p>sized 123:7 148:18,19</p> <p>skip 111:10</p> <p>slavery 138:19</p> <p>sleeves 72:16</p> <p>slept 60:14</p> <p>slight 21:23 81:24</p> <p>slightly 52:10 60:15,15 88:10</p>	<p>slogan 146:18 153:25 177:14</p> <p>slogans 149:7</p> <p>small 18:22 26:11,19 28:4 28:8 30:11 33:4 36:1 82:22 103:8,11 103:12</p> <p>smaller 62:17 68:24</p> <p>soapbox 61:10</p> <p>society 75:13</p> <p>sold 157:19</p> <p>sollman 1:24 5:6,9 17:1,3,4 33:22,23 34:2 37:13 47:25 48:1,2 83:7,8 116:4,5 130:12 130:13 132:17 132:19 142:23 142:24 149:13 149:14 151:1 152:7 157:6,7 161:17 162:21 162:23 163:3,8 182:25 183:1,8 207:9</p> <p>solution 115:4 150:13,15</p> <p>somebody 52:1 67:14 99:1 160:10 171:25</p> <p>somewhat 137:9 160:3</p> <p>soon 9:22 206:25</p>
---	--	---	--

sorceress 60:10	speak 17:7	spirit 10:24	85:12
sorry 19:23	102:11 107:15	137:11 186:7	stakeholders
40:14 76:11	114:21 136:20	splat 113:16	8:21 133:22
114:12 137:18	142:12 144:17	split 142:10	134:16 136:3
145:9 152:10	speaker 4:23	167:22 172:8	174:17 203:3
163:16 166:9	68:18 178:9	spoke 46:22	stance 48:7
166:21 169:12	speakers 68:19	136:3 185:17	stand 189:6
169:14 172:2	speaking 4:12	sports 38:9,9	standard 91:21
175:24 177:5	14:11 34:21	spread 27:16	standing 158:1
178:4,7 179:22	46:7 86:20	27:17	207:14
181:12 182:15	88:3 94:2,3,4	sprout 52:23	standout 14:16
188:16 194:11	99:21 103:15	squiggle 187:7	stands 71:1
sort 21:16 22:6	104:21 108:8	187:11,20	star 97:20
22:13 29:18	131:5 161:15	198:4,8	106:17
30:1 34:21	163:15 165:16	squiggles	stars 11:23
35:2 47:11	167:19 170:21	198:11	12:15,25 13:2
48:13 66:15,24	171:21,24	stacked 198:3,7	13:24 18:18
66:25 67:25	178:6,16 180:4	stacking	43:16 44:14
73:22 105:13	181:20 192:14	198:16,17,19	55:25 56:2
115:2 119:20	194:24 201:2	staff 2:7 7:6	58:14 67:7
127:14 184:16	speaks 57:17	81:8 83:9 84:8	start 9:11 11:2
198:10	special 74:17	207:6	31:4 57:25
sorting 104:11	151:4	stafford 2:8 7:9	74:11 77:17
sounds 131:3	specialist 2:9,9	7:11 9:16,18	81:7 120:17
178:20	2:15 7:13,16	35:25 38:17,24	128:4,21 161:2
sovereignty	8:16	39:1 40:24	172:23 182:19
13:7	specially 1:17	41:2 132:7,10	started 9:12
space 18:19,20	1:22,24 2:4 5:1	133:25 134:5	155:17 167:12
22:1 32:18	5:7,22 6:9	135:7 136:10	starting 71:20
58:10 75:4	specific 120:16	140:16,18	108:11 114:24
80:8 196:20	specifically	142:6 145:5,18	129:1
198:17	43:1	153:8,10,12	state 33:12
spacing 25:20	speech 63:11	174:13 175:19	stated 25:8
spark 12:23	spend 87:22	176:22 185:16	131:10 157:3
28:20 82:21	spending	187:16 202:12	statement
114:25	115:15	202:25	26:18 64:21
sparking	spent 112:1,15	stage 10:7	83:12
103:21	122:2 206:3	29:16 57:10	

staten 67:14	33:22,23 34:2	striking 46:18	125:22 141:19
states 1:1 2:7	37:13 47:25	52:5 80:8	156:2
10:25 22:14	48:1,2 83:7,8	stripes 11:23	stylistically
42:14 189:8	116:4,5 130:12	strong 36:17	36:16 121:25
200:9	130:13 132:17	43:17 58:16	122:4 140:24
stationary	132:18 142:23	96:24 116:10	145:8 155:21
120:24	142:24 149:13	117:16 143:1,2	stylized 43:20
statue 20:9	149:14 151:1	200:4 202:14	subject 8:21
32:3 44:3	152:7 157:6,7	stronger 95:7	34:7 74:17
45:14 46:24	161:17 162:21	strongest 16:5	133:25 134:1,7
51:19,23 56:12	162:23 163:3,8	47:6	135:9 137:21
56:22 59:19	182:25 183:1,8	strongly 35:7	139:13 146:20
60:24 66:6	207:9	36:20 113:15	150:17 184:10
67:13,15,22	stewardship	131:9 154:2	185:24 191:25
81:3 90:19,22	42:24	165:17 175:12	195:17 196:19
91:3,15 95:3	stick 65:17	struck 92:15	197:7 202:14
97:19 98:1,5,6	150:6	structured	subsequent
102:14 106:6	sticking 80:9	107:13	162:10,15
108:17 109:3	stone 60:12	struggle 62:10	substitute
119:1 123:20	82:18	62:12	178:11
153:19,21	stood 204:15	stuck 116:14	subtle 145:12
154:6 155:8,19	story 56:3 75:8	205:1	succeeded
156:1,13,19,20	78:7 107:16,16	students 60:19	79:23
157:22,23	109:18 135:11	study 60:22	success 25:13
158:18,18	175:2,3	110:4	successful
159:25 160:8	straight 34:4	studying 87:19	32:20
statute 38:4	59:24 183:10	stuff 28:6	succession
47:7 67:20	street 1:13	36:11 95:18	61:22
91:2	65:13	144:21	succinctly 79:6
statutory 38:22	strength	stunning 89:4	suffering 120:5
stay 93:12	138:18	stunningly	120:9 121:1
140:4 157:1	strengthen	58:13	126:7
stayed 84:18	75:12	style 11:5 42:7	suffrage 22:19
steadfast 11:20	stretch 13:6	65:22 89:16,21	51:8 66:20
44:3	stretching	92:6 93:22	76:10,15 79:15
stellar 58:3	189:21	96:9	110:15 114:1
stevens 1:24	stride 49:15	stylistic 96:15	116:9 120:2,7
5:6,9 17:1,3,4		99:18 124:8,12	122:24 126:1,4

126:12 146:4 146:21 147:1 148:9 149:2,5 149:10,15,23 149:25 150:20 151:13,24 152:2 177:8,14 180:18 192:25 193:15,16 194:1,7,9,15 194:18 195:1,8 195:14,19,24 196:8 199:22 suffrages 51:7 89:1 suffragette 70:8,11 suggest 126:14 suggested 190:8 191:16 205:4 suggesting 93:18 162:4 suggestion 98:10 151:23 154:17 178:10 suggestions 85:5 193:14 suite 81:1 sukrita 2:11 7:24 sullivan 2:9 7:12,14 82:3 summation 82:23 summed 79:6 summer 36:10	summit 71:15 sun 12:18 117:7 sunk 152:15 sunrise 94:22 super 123:13 123:23 131:12 145:12 superhighway 119:21 supervisor 107:7 support 31:21 36:17 123:17 200:8 supporting 31:21 suppose 80:10 supposed 111:2 116:24 117:9 119:20 supposition 177:12 sure 21:19 23:19,25 37:25 47:3 50:12 51:11 52:9 59:23 67:24 81:21 85:22 86:12 92:4 97:2 105:15 107:5 113:18 115:7 117:16 121:11 131:4 131:21 136:1,6 136:25 147:16 178:21 180:11 185:11 186:3	195:22 202:22 203:2 surely 61:6 surface 123:9 surprised 120:7 suspended 84:19 swap 120:16 124:1 189:14 190:6 swapping 189:25 switch 88:8 98:10 120:23 switching 152:20 symbol 11:23 44:6 45:14 52:25 60:25 61:4 118:15 134:22 146:21 149:2 184:25 196:7 symbolic 10:16 13:6 symbolizes 12:2 symbolizing 13:19 44:20 symbols 147:1 symmetry 87:2 system 127:8 127:10,11 129:18	t t 3:1,1 208:1,1 table 108:10 128:18 140:4 164:9 166:22 173:3,23 177:16 179:21 183:12 184:22 190:10 194:6 197:6 203:7 tail 31:15 take 15:4 37:3 67:21 71:8 101:13 108:6 126:14,16 139:12 143:10 146:19 160:18 161:14 183:25 188:8 206:22 taken 62:3 208:13 takes 43:9 147:8 talk 39:4,14 53:22 56:7 61:7 73:1 83:21 86:7 100:18,19 110:15 116:20 178:13 talked 36:2 58:18 65:20 90:13 106:9 154:23 175:8 talking 69:2 91:12 94:18 103:20 128:4,6
---	---	--	---

158:5 talks 36:7 tally 180:8 talons 13:13 task 101:14,17 102:9 206:13 tasked 101:3 tastefully 15:13 tate 2:15 8:15 191:2 taxed 65:21 teachable 141:15 team 202:16 technical 14:3 45:24 194:13 technology 132:13 teleconference 2:19 tell 78:6 109:17 175:3 tells 56:3 ten 126:16 tend 144:25 tepidly 90:16 term 29:22 54:1 138:8 terms 28:1 32:4 46:20 49:15 50:3,16 70:21 85:1,10 91:21 93:20 94:1,16 104:14 115:25 118:7,8 120:16 125:12,22,25 127:1 134:12 134:23 146:18	146:23 147:23 153:1 155:5,10 155:22 206:7 test 14:19 119:25 120:2 text 103:11 115:18 116:20 123:8 131:21 139:25 143:22 texts 115:19,24 thank 4:19 5:4 5:10,21,25 9:6 9:18 14:2,14 16:23 17:1,3,5 17:23,24 18:1 19:7,9 20:11 20:13 22:24 23:1 25:3,5 26:20 33:10,20 35:22 36:23 40:20 45:23 46:10 47:24 48:1,23,24 49:2 50:23,24 51:1 53:10,12 55:19,20 57:24 61:11 66:6,8 68:12 69:9,11 69:24,25 70:23 72:14 78:2,11 81:4,5 82:7 83:6,7 84:4,6 85:18 87:12 88:22,23 92:12 92:13 95:24 108:12 111:8 114:9 116:4 117:18,19,21	119:9,10 121:3 124:4,6 127:24 128:7,8 130:12 130:22,23 131:1 132:3,19 133:19 135:1 137:13 139:7,8 142:3 143:16 143:17 145:15 146:14 148:3,4 149:12 150:2 152:22 153:2,5 154:9,22,25 155:2 156:8 157:3,4 159:22 160:23 162:16 162:21 164:2 167:15 175:15 175:17 178:22 179:20 180:2 180:16,25 190:2 192:7,21 196:4 197:25 199:9,12,19 200:13 203:6 204:23,24 205:3 thanks 35:20 36:22 61:10 84:7 113:8 174:1 thematic 14:20 15:7 16:13,17 90:4 95:8 thematically 15:25 90:12 124:9 131:24 206:6	theme 10:5,17 35:9 42:8,15 51:10 57:9 58:8 60:6,7 61:2,16,17 63:7 75:5,14 84:16 90:23 91:21,22 108:20 109:4 111:16 121:13 121:18 122:15 125:22 136:5 158:7 themes 39:13 56:22 74:19 75:23 92:5,9 thing 22:10,11 26:10 31:4,11 34:17 35:4,18 50:8 62:5 68:24 73:18 82:14 92:15 95:9 100:4 112:13,24 115:17 120:3 125:2 133:5,20 152:11 166:8 189:10 things 27:3,20 31:7 39:12 51:13 69:22 73:1,11 77:5 88:8 100:5 114:18 144:22 161:5 202:17 think 15:6,12 16:1,5,7,8,17 17:10,14,16,19
--	--	--	--

17:20 18:4,11	81:11 82:19,24	121:4,6,8,12	172:13 176:3
18:18 20:17,25	83:4,22,25	121:15 122:10	183:1 186:5,7
21:2,4,21,25	84:12,17 85:16	122:14,15,17	189:3 192:23
22:3,5,23	86:25 87:18	122:20,25	197:17 198:9
23:13,13,14,16	88:3,11,14,15	123:12 124:2	200:25 204:8
24:4,11,15,18	88:17,24 89:3	124:19,21	204:20 206:6
24:20 25:1,3,8	89:11,21 90:11	125:8,14 126:1	206:16 207:2
25:14,18,23	90:15,20 91:2	126:4,9,12	thinking 20:21
26:10 27:2,4	91:14,16,23	127:16 129:23	23:7 30:1
27:24 28:2,8	92:2,3,11,15	130:3,8,20,22	34:17 36:15
28:18,24 29:10	93:5,7,19 96:5	131:7,11,19	61:14 63:3
29:16,24 30:14	96:6,9,22	132:24,25	66:12 68:22
32:13,19 33:18	97:10,14 98:2	133:3,10,12,16	90:25 91:5
33:24 34:20	98:15 99:20,21	135:20 136:2	97:4,5 104:23
35:12 36:12,16	99:22,23 100:6	136:23 137:6	115:18,23
38:17 46:12,14	100:20,24	137:10,23,25	137:7 155:4
46:16 47:5,8	101:6,11,20	139:5,15 140:4	thinness 23:7
47:12,16,18	102:7,13,17	140:23,25	third 75:14
48:7,12,15,20	103:7,16,22	141:2,4,9,14	106:15
49:5,10,14,23	104:13 105:25	141:25 143:2,2	thirteen 71:23
50:3,6,10,11	106:4,8,12,24	143:5,9,11,12	thirteenth
50:15 51:17,23	106:25 107:2,9	143:13 145:3,5	76:13
52:4,6,8,17	107:20,24	146:17,24,24	thomas 31:12
53:5,6 54:5,8	108:15 109:1,2	147:18 148:13	86:10
54:11,18 55:4	109:3,8,12,21	148:16,21	thought 19:17
55:7 56:1	110:6,7,8,11	149:14,22	56:14 60:22
58:20,22 61:16	110:13,21	150:6,8,15	64:23 65:23
63:2 64:8,21	111:13,14,24	151:10 152:9	81:11,25 97:17
64:22,22 65:8	112:8,18,25	153:22 154:2	98:6 105:20
65:12,17 66:2	113:23 114:14	154:14 155:9	114:7 134:25
66:16,25 67:7	114:20,23,24	155:12,15	159:13 191:25
67:9 68:5,18	115:14 116:1,8	156:16 157:1,2	thoughts 9:8
68:21 70:2,17	116:10,16	157:15,24	106:16 114:13
70:19,25 72:19	117:2,4,17	158:12,24	142:15 152:17
77:12,23 78:6	118:18,24	159:15 160:7	152:20
78:17,18,22	119:4,8 120:1	160:13,17	three 14:19,21
79:5,25 80:12	120:4,5,10,13	161:4 164:4,16	15:24 41:25
80:17,25 81:8	120:14,21,25	167:16,21	44:14 51:3

66:12 67:9	38:20 39:9	73:6,10 75:4	61:25 63:6,8
72:7,13 75:25	45:25 49:14	81:20 84:12	63:10,17 64:20
79:2,24 83:22	51:21 61:18,23	87:15 93:9	65:7,18 66:6
86:22 88:6	61:25 62:4,16	96:25 107:11	68:5,23 69:7
93:6,9,13	63:12,18,18	114:13 115:24	70:19 82:22,24
94:19,21 96:6	65:10 66:3	124:20 126:2	98:15 100:10
99:3,10,14,17	69:15 73:9	126:11 145:8	100:13 106:11
105:10 116:10	75:4 77:3 86:1	145:19 147:13	108:17,24
119:15 123:10	89:7 90:1,3	205:21 206:4,8	109:4,5 110:25
130:22 136:2	91:17 95:14	told 149:1	111:1,4,17,21
149:18 164:19	98:22 101:11	tombs 147:8	116:23,23
164:20,25	101:15 112:15	tondo 31:23	117:13 118:7,7
171:11,12,17	113:19 134:8	tone 144:14,20	118:11 119:2
173:11,12,15	134:15,24	took 82:6	120:24,24
179:11 182:8,9	135:16 137:3	tool 74:1,7	123:12,18,21
184:3 193:2	138:18 145:22	127:12	123:22 129:8
197:20 205:8	149:19 151:4	top 15:14 20:23	130:6,9 154:13
206:7	157:21 161:1	72:3,12 79:12	155:12 156:1
threes 35:1,13	184:11 185:2	95:8 111:3	156:24 157:8,9
thrilled 134:2	185:19 188:5	129:6 139:7	157:10 158:2,2
137:22	193:8,17	140:10,14	158:14,21
throwing	201:20 202:13	146:8 153:11	166:11
144:19	times 21:1	158:1,2	torches 58:17
tie 90:4 93:9,16	103:20 108:14	torch 12:20	torn 18:5
96:17,25	114:20 128:6	13:18,22 17:20	totally 105:10
110:11,14	144:12	18:21 20:9,10	125:23
165:9	timey 89:21	24:9,13 25:18	tough 25:22
tied 122:15	93:20,23	25:23 28:2	toughest 26:9
166:19	tiny 129:23,23	29:23 32:1,2	toward 31:1
ties 61:1 66:18	today 4:24 6:20	33:18,18 35:15	43:19 44:4,11
131:24	7:7 8:23 9:6,14	43:15,22,24	47:19 48:17
tight 103:6	40:1 98:2	44:24 45:4,11	57:3 108:20,23
tightly 103:5	109:12 132:14	45:14 46:24	127:14
tilde 198:22	160:4	47:14 48:6	towards 67:12
time 4:5 14:17	today's 4:7	49:17,17 50:1	68:8 72:21
15:12 21:10	6:13	50:2 51:14	73:22 76:21
27:3 30:8	together 44:18	53:19,22 54:22	92:21 93:3
33:12 35:20,24	50:18 59:4	57:3 59:9	99:15 119:6

128:21 161:2 track 177:5 traditional 10:3 30:6 42:10 65:25 93:21 115:8 trailing 45:11 train 31:16 transcribed 208:8 transcript 4:13 180:13 208:2,9 transfer 90:9 transformation 104:9 transition 130:4 transitioned 90:2 transitioning 131:18 translate 143:15 147:17 transmittal 172:5 tread 60:21 treasurer 168:1 treasury 168:1 184:23 206:12 207:1 treated 192:3 treatment 145:14 tree 11:16 44:18 141:21 142:19,20,25 143:15	tremendous 124:16 206:1 trend 19:12 31:1 trends 28:11 tricorn 11:15 trouble 104:19 120:25 true 43:2 44:25 45:8 86:5 208:10 truly 83:10 trust 10:20 42:16 54:3 try 14:9 20:19 31:16 36:20 77:6 79:16 110:4 161:4 trying 26:24 50:14 53:16 54:19 59:22 62:7 92:14 93:23 94:3,5 95:23 114:17 124:8 131:25 138:3 149:18 151:14 154:5,6 156:25 206:10 turn 150:21 turning 94:19 106:5 115:1 tweaked 85:6 twelve 72:5 twenty 60:8 189:24 195:25 196:14 twice 89:16,21	two 4:6 23:17 31:6 45:16 55:21 56:22 70:5 79:10 82:6 92:5,25 99:8,19 100:5 109:7 119:11 122:17 124:4 125:15 126:10 141:5 142:17 145:6,19 149:18 150:21 151:15 159:10 159:15,18 164:24 168:7 171:11,17 174:16 175:9 177:11 179:11 193:2,14,17,25 207:4,5 type 15:16 117:7 124:19 types 14:25 50:17 typo 33:4 tyrannical 12:22 tyranny 10:6 11:10,13,21 13:16,23 16:14 17:22 22:5,16 25:2 35:6 110:22 115:20 129:22 140:1	44:15 83:15 96:20 102:2 144:10 171:23 172:18 189:5,7 189:8,14,18,21 190:1,6,7,11 190:13 208:5 uber 26:23 ultimately 55:14 79:25 80:11,17,25 125:10 141:16 141:25 156:18 unanimous 176:20 unanimously 181:7 186:22 191:15 200:1 undemanding 15:19 under 25:2 38:22 189:19 192:5 208:9 underneath 159:1 191:24 underscore 42:8 understand 16:2 30:10 31:25 52:25 60:7,19 67:11 67:16 75:9 85:6 116:17 134:21 138:5 143:14 154:3 184:18 185:1 understandably 155:10
		u	
		u.s. 29:9,17 30:7 41:3 44:8	

understanding 144:5 185:12	upset 138:4	8:5,8,12,15	137:15 139:8
understands 14:24 15:18 120:7 184:24	uptick 131:19	14:2 16:25	140:5,11,21
understood 134:9 135:23 204:18	usable 15:5	17:24 19:8	141:6 142:3,7
union 44:11 47:20 48:18 108:21,24	usages 47:17	20:12 22:24	142:17,20
unique 109:12	use 16:2 18:19 19:16 39:9 58:10 64:7 66:3 127:2,22 149:3 151:24 157:25 195:10 196:13	25:5 26:20 28:10 30:25 32:10,23 33:8 33:20 34:5 35:22 36:23 37:8,16,19 40:20 45:23 47:24 48:24 50:24 53:9 55:18 57:22 61:11 64:24 66:7,9 69:11 69:24 70:3,23 71:3,13 72:14 79:4 81:5 82:8 83:6 84:4 85:19,22 87:12 88:22 92:13 93:17 95:6,25 96:4 99:6 102:10,12,19 104:16 105:8 105:18 106:21 107:17 108:5,9 111:9 113:8 114:9 116:3 117:19 119:10 121:2 124:6 126:22 127:24 128:8,9 130:10 130:23 132:4,9 132:11,15 133:20 134:1 135:1 136:17	143:17 145:15 145:21 146:12 148:4,14 149:12 150:3 151:19 152:4,8 153:3,14 154:7 154:9,16,22,25 156:10 157:4 157:13 159:2 160:16,23,24 161:16,19,23 162:12,17 163:1,6,10,16 163:23 164:8 164:22 165:1,6 165:10,25 166:3,6,9,18 167:5,7,11,20 168:5,14,18,23 169:4,10,16,25 170:13,16,22 171:7,14,18,22 172:2,15 173:2 173:12,16,22 174:8,11 175:17,21 176:4,11,20,24 177:15,23 178:2,17,23 179:7,13,19 180:2,11,14,17 180:21,24 181:6,11,14,18 181:21 182:4,9
united 1:1 2:7 10:25 42:14 189:8 200:9	used 20:10 23:15 27:15 144:13 148:23 152:2		
universal 146:21	useful 60:22 132:13 172:14		
unrealistic 65:6	using 54:9,15 63:14 80:22 98:22 100:15 109:13 113:1 113:20 131:1 135:24 141:15 144:14		
unrelated 105:11	usually 172:6		
unser 7:2	v		
unum 11:1 13:19 25:21 43:3 79:12 106:18 150:11 153:24 159:12 159:16	val 94:18 valuable 22:9 22:11 value 160:1,1 values 59:5 74:25		
unusual 15:25	van 1:14,17 4:3 4:19,22 5:4,10 5:19,21,25 6:3 6:8,9 7:4,12,15 7:18,21,24 8:2		
update 23:15			
updated 16:8,9 23:18 54:1 55:2 56:4			
updates 15:3,4			
upper 19:25			
uproar 138:16			

182:18 183:5 183:11,17,21 184:21 185:5,9 186:14,21 187:1,21,25 188:4,10,16 189:1 190:2,9 190:16,24 191:6,22 192:7 192:12,16,22 193:18,22 194:2,5,11,16 195:6,21 196:12,24 197:5,14,19 198:13 199:13 199:18 200:13 200:22 201:3 201:16,19,23 202:9,24 203:6 203:16 204:24 205:3,15 206:21 207:10 207:13 variations 41:12 varied 75:8 varies 38:24 varieties 112:2 various 8:22 73:1,11 74:17 93:6 147:12 vasquez 2:9 7:15,17 versa 94:20 verses 169:1 version 20:3	versions 82:16 151:15 versus 27:16 142:11 145:25 168:11,21 vetted 199:6 vice 94:19 victory 11:10 12:2 25:13 video 2:19 view 16:21 28:22 44:2 45:13 58:15 87:1 123:20 viewer 12:5 viewer's 43:21 virtually 93:21 visible 47:14 123:9,14 vision 100:25 visions 162:6 visual 14:19,22 16:6 58:23 59:17 61:2 131:20 visually 15:24 59:6 90:12 199:2 visuals 161:18 voice 5:19 164:17 volition 90:14 vote 56:20 87:9 109:1,23 111:3 125:16 127:12 127:19 129:6,6 139:7 140:10 140:14 141:8	146:8,17 149:19 151:7 164:13,17 167:2 170:7 171:8 173:7 174:2 176:13 178:3,23 180:8 182:17,20 186:15 203:23 205:8 voted 79:22 89:7 97:23 98:4 127:17 165:10 votes 19:3 51:5 55:4 73:25 93:3 111:19 123:13 151:2,6 151:15,25 177:13,19 179:2 188:19 193:5,7 194:6 195:5 voting 151:2 vow 93:23	91:10,17,24 96:14,16,18 98:3,9 105:21 118:19 124:2 154:13,18,18 154:19 155:13 155:24 156:8 157:8 want 4:11,14 8:19 32:14 35:4 37:25 61:3 62:15 66:22 68:24 78:12 84:7 86:7 87:10 91:23 99:2,4 100:5 104:6 130:16 132:7 133:5 139:13 140:13 143:5 144:17 145:19 151:17 152:21 157:11 159:4 168:16 175:6 177:3 180:8 182:24 195:7 199:6 205:16 205:21 wanted 19:22 33:2,6,11 36:4 36:19 61:8 65:23 69:20 70:6 100:5,22 101:23 105:10 106:16 112:6 129:5 130:7 132:2 134:4 135:19 136:1,5
		w	
		waft 11:20 wag 31:16 wait 37:9 77:24 171:25 190:21 203:13 walk 91:13 walking 41:14 41:17 48:9 49:19 54:2,2 55:24 56:24 65:5,13,17	

139:4 151:22	washington	119:15 120:10	widely 185:22
152:11 159:23	1:13 38:13,14	125:15 128:11	willing 56:9
174:14 175:5	192:5 208:7	141:22 175:8	83:1 115:10
175:11 178:15	washington's	187:5,19	winds 11:19
178:21 186:2	109:25 116:22	weak 143:3	winged 86:17
187:14 188:2,8	watching 4:10	wears 11:6	wings 13:4,5
189:17 200:6	6:24 126:25	wednesday 1:7	86:17
202:1	128:5	4:4	wise 16:1 85:11
wanting 83:14	way 12:21	weight 114:3	95:7
102:1	15:14 28:24	147:11	wish 83:23
wants 52:2	29:1,4 31:24	weinman 2:14	withdrawn
83:4 85:13	32:19 43:18	8:12,14 37:2	194:22
176:2	58:8,10 63:13	37:22 38:21,25	woman 17:9
war 118:2	66:23 72:17	39:2,15,20,22	59:2 67:6 91:9
135:18	74:12 77:4,7,7	51:8 71:7,14	147:25 150:22
warner 147:5	77:13 78:8	71:18 79:3	woman's 66:23
warren 2:13	82:17 89:2,21	127:5 140:13	women 96:14
6:23 7:1,1 8:8	92:19,20	140:17,19	97:7 124:2
8:11 128:2,3	100:10 107:10	153:6,9,11,13	149:20 151:15
161:22 164:21	107:23 115:18	154:23 165:8	151:25 154:13
164:24 167:4,6	115:23 127:1,2	165:13 166:13	154:17 177:13
167:9 169:9	136:23 138:5	166:15 196:15	177:19 179:3
170:12 171:11	149:16 150:10	weinman's	193:5,7 194:6
171:17,25	153:18 155:24	41:14	women's 22:18
173:11,15	175:6 189:6,17	welcome 4:9	66:20 76:9,15
174:7,10	190:1 195:18	7:4 117:23	194:1,7,9,18
176:19 179:6	ways 22:9	143:18	won 97:23
179:11 180:5,5	75:10 125:19	went 18:25	wonder 79:9
180:12,16,19	we've 18:10	37:6 54:12	wonderful 6:8
180:22 181:5	28:3 52:15	71:11 87:4	14:2 39:11
182:3,8,15	57:6,17 70:11	99:3 104:12	55:18 59:17
183:20 186:20	73:4 78:6,7,8,9	126:20 148:21	84:9 108:2
186:25 188:15	79:7,23 80:18	150:13 160:21	110:23 124:22
190:21,25	81:16 91:18	207:17	204:17
191:4 197:17	93:2 97:12	western 93:22	wonderfully
203:13	98:19 99:25	white 143:23	141:15
washed 136:4	101:17 102:9	whiteboard	wondering
	110:20 119:9	123:4 131:8	79:16 80:5

99:2 100:12 118:8,23 142:12,15 162:1 172:9 187:13 word 113:21 113:23,24 149:4,10 150:17 151:13 151:24 152:2 176:8,16 195:8 195:10 205:1 wording 177:18 179:2 190:10 193:4 195:20 197:8 words 20:2 32:22 74:8 121:11 129:22 148:10 151:16 159:16,18,18 167:17 193:25 194:20 195:16 196:13 wore 201:10 work 23:20 24:5,13,18,19 24:22 44:21 48:21 49:12 50:3 53:20 72:15,21 73:21 74:4 80:11 107:10 111:7 114:18 115:24 118:18 119:9 119:12 124:20 125:14,20 126:2,10,12	129:24 139:16 145:8 149:9 155:13 159:21 206:9 workable 141:21 worked 134:5 working 44:17 50:18 59:4 84:9 128:21 205:24 works 24:24 25:3 47:4,18 50:6,12,19 54:5 83:5 84:18 89:5 106:24 114:23 115:13 122:25 146:24 149:6 150:11 156:6 164:7 world 7:3 35:12,20 61:18 86:1,7 102:5,6 110:3 115:3 118:2 world's 124:25 worry 108:3 worth 20:21 22:6 134:3 160:5 worthy 114:7 wow 205:13 wrap 153:4 202:18 wreath 18:6 19:4 25:12	writing 206:24 wrong 31:12 52:15 89:21 y yeah 33:9 36:7 39:15 54:23 57:25 79:1,24 80:2,11 85:23 86:25 94:21 99:20 102:21 104:13,17 110:21 111:13 122:23 124:4 131:16 132:9 132:11,15 136:4,7 137:10 137:18 140:11 140:13 141:12 141:14 142:19 142:22 145:9 145:22 148:14 152:8,10,24 154:11,19 156:13 159:14 159:21 162:15 167:15 168:21 172:15 185:22 year 15:16 38:18 39:8,13 39:16 101:4 122:1 127:6 years 10:2,7 11:7 13:11 16:10 17:15 18:8 19:5,6 25:12 31:8,9 32:14 42:3	57:9 69:19 74:13 76:6,19 76:23 81:23 83:13 90:25 91:6 113:3 130:5 144:15 149:18,18 154:24 201:15 207:5 yep 153:9,11 153:12 yesterday 6:19 18:9 34:23 59:16 95:22 109:11 146:10 148:22 149:1 192:1,20 193:15 203:4,5 york 136:9 yorker 95:5 young 43:6,12 43:24 60:1 61:24,24 66:24 67:3 69:7 91:10 118:13 younger 85:2 100:16 106:14 youth 43:10 youtube 4:10 z zone 99:23,24 zoom 118:3 zoomed 122:20
--	--	---	--