

CITIZENS COINAGE ADVISORY COMMITTEE

CCAC PUBLIC MEETING

DATE: Tuesday, June 23, 2020

TIME: 9:05 a.m.

LOCATION: Telephonic Meeting

REPORTED BY: Angelina Rosania, Notary Public

JOB No.: 4080742

A P P E A R A N C E S

1. Tom Uram (Chairperson)-CCAC
2. Robin Salmon-CCAC
3. Mary Lannin-CCAC
4. Sam Gill-CCAC
5. Robert Hoge-CCAC
6. Dr. Lawrence Brown-CCAC
7. Donald Scarinci-CCAC
8. Mike Moran-CCAC
9. Robert Hoge-CCAC
10. Dr. Dean Kotlowski-CCAC
11. Dennis Tucker-CCAC
12. Jennifer Warren-Mint (CCAC Liaison)
13. Greg Weinman-Mint (CCAC Counsel)
14. April Stafford-Mint (ODM)
15. Megan Sullivan-Mint (ODM; Program Manager)
16. Pam Borer-Mint (ODM; Program Manager)
17. Joe Menna-Mint (Chief Engraver)
18. Ron Harrigal-Mint (Design and Engraving)
19. Larry Doby Junior-Liaison/family (Larry Doby)
20. Dean Kamen-Liaison (Christa McAuliffe)

21. The Honorable Steven McAuliffe-family (Christa McAuliffe)

22. Annette Amerman-Special Projects Historian, US Marine Corps (United States Marine Corps Silver Medal)

23. Betty Birdsong-Mint (Deputy Director OLIA)

P R O C E E D I N G S

THOMAS URAM: Again, thank you. Good morning, everyone. I call to order this meeting of the Citizens Coinage Advisory Committee for Tuesday, June 23rd, 2020. I would like to remind each member of the committee to mute his or her phone when not talking and to announce your name each time you speak.

Before I begin, I'd like to introduce the members of the committee. Please respond present when I call your name. Sam Gill.

SAM GILL: Present.

THOMAS URAM: Robert Hoge.

ROBERT HOGE: Present.

THOMAS URAM: Dr. Dean Kotlowski.

DR. DEAN KOTLOWSKI: Present.

THOMAS URAM: Mary Lannin.

MARY LANNIN: Present.

THOMAS URAM: Michael Moran.

MICHAEL MORAN: Present.

THOMAS URAM: Robin Salmon.

ROBIN SALMON: Present.

THOMAS URAM: Donald Scarinci.

DONALD SCARINCI: Present.

THOMAS URAM: Jeanne Stevens-Sollman.

JEANNE STEVENS-SOLLMAN: Present.

THOMAS URAM: Dennis Tucker.

DENNIS TUCKER: Present.

THOMAS URAM: Dr. Lawrence Brown. Dr. Brown? We'll come back to him. And I'm Thomas Uram, chairman of the CCAC.

GREG WEINMAN: This is Greg Weinman. We have a quorum. Thank you. Thank you, Mr. Chairman.

THOMAS URAM: Thank you. For today's agenda of the CCAC includes -- we will be reviewing acceptance letters from the secretary and approval of the minutes from our March 2020 meeting. We'll have a review and discussion of candidate obverse and reverse designs for the 2021 Christa McAuliffe silver commemorative coin.

We will review and discuss candidate designs for the new reverse of the American eagle gold and the American eagle silver coins; a review and discussion of candidate obverse and reverse designs

for the United States Marine Corps silver medal.

We will review and discuss candidate obverse and reverse designs for the Larry Doby congressional gold medal. We will review and the candidate designs for the obverse and reverse designs for Steven P. Mnuchin's Secretary of the Treasury medal. And then, we will review and discuss candidate obverse and reverse designs for the Donald J. Trump presidential medal.

Before we begin our proceedings, Jennifer Warren the CCAC liaison, can you please identify the members of the press in attendance on the phone with us today?

JENNIFER WARREN: Yes, I believe Mike Unser from CoinNews is on. I did not receive any other notification.

THOMAS URAM: Okay, thank you. For the record, I'd like to also confirm Mint staff are on the call today. Please indicate present after I call your name. April Stafford, chief --

APRIL STAFFORD: Present.

THOMAS URAM: Okay. Megan Sullivan,

senior design specialist.

MEGAN SULLIVAN: Present.

THOMAS URAM: Pam Borer, program manager.

PAM BORER: Present.

THOMAS URAM: Lisa (inaudible), program manager.

MEGAN SULLIVAN: She is present, but unable to participate in the conversation. But she is listening in.

THOMAS URAM: Okay, Lisa, thank you. Joe Menna, chief engraver.

JOSEPH MENNA: Present.

COURT REPORTER: I'm so sorry, can you please repeat that name?

THOMAS URAM: Which one? Joe Menna, M-E-N-N-A.

COURT REPORTER: The first -- the first name was Gerald?

JOSEPH MENNA: Joe. Joe as in Joseph.

COURT REPORTER: Joe as in Joseph.

Thank you.

THOMAS URAM: Thank you. Ron Harrigal, manager of design and engraving.

RON HARRIGAL: Present.

THOMAS URAM: Thank you. Jennifer Warren, of course, director legislative affairs and the liaison, CCAC.

JENNIFER WARREN: Present.

THOMAS URAM: Greg Weinman, our senior legal counsel, counsel to the CCAC.

GREG WEINMAN: I am present, and Mr. Chairman, at various times during the meeting, my following colleagues may be joining the call as program (inaudible) are brought up for public review, that's Jim Adler, Inna Dexter, and Gwen Mattleman.

THOMAS URAM: Okay. And Betty Birdsong, deputy director of legislative affairs.

BETTY BIRDSONG: Present.

THOMAS URAM: Thank you. And finally, during the day, as Greg mentioned, there will be several liaisons on the phone as well, and this includes Mr. Dean Kamen, liaison for the Christa McAuliffe commemorative coin and founder of FIRST.

Also joining, the Honorable Steven McAuliffe, the widower of Christa McAuliffe.

We will have for the Larry Doby Congressional Gold Medal, Larry Doby Jr., family representative and son of Mr. Larry Doby. And the liaison for the U.S. Marine Corps silver medal is Ms. Annette Amerman and she is the special projects historian for the Marine Corps' history division. Thank you, all of them, for joining us as well.

So I'd like to begin with the minutes. Are there any other issues that need to be addressed? Hearing none, the first item on the agenda is for the review and approval of the minutes and secretary's letters from our last meeting. Chair would like to recognize Mary Lannin.

MARY LANNIN: This is Mary Lannin and I would like to make a motion to approve the minutes and the secretary's letters from the last meeting.

THOMAS URAM: Thank you, Mary. Chair would like to recognize Robin Salmon.

ROBIN SALMON: This is Robin Salmon and I second that motion.

THOMAS URAM: Thanks, both of you. Are there any comments on the documents? Hearing none, we will vote to approve. All those in favor, signify by saying aye.

GROUP: Aye.

THOMAS URAM: It's probably easier to say no, in that case. All right, hearing -- are there any objections? Since we're on the phone, are there any nays? Hearing none, motion approved unanimously. Okay. We now turn to the business of the committee and I'd like to ask April Stafford, who's our chief of the Mint's Office of Design Management and April will present the candidate obverse and reverse designs for the 2021 Christa McAuliffe Silver Coin. April?

APRIL STAFFORD: Thank you, Mr. Chairman, and I will note for the transcriber, that if you don't have the materials, that I will be reading into record, those are coming your way as well. That way, I do not have to read all of the introductory material to introduce the coin and medal programs today, nor the design descriptions themselves.

They'll be, again, entered into the record and, of course, all of the CCAC members had them in advance as well. So for the 2021 Christa McAuliffe Commemorative Silver Dollar, this commemorative silver dollar is to honor Christa McAuliffe. The legislation mandates that coins minted under this act shall bear an image and the name of Christa McAuliffe on the obverse and depict the legacy of Christa McAuliffe as a teacher on the reverse.

Surcharges from the sale of the silver dollar are authorized to be paid to the FIRST organization robotics program for the purpose of engaging and inspiring young people through mentor-based programs to become leaders in the field of science, technology, engineering, and mathematics.

The letters in the FIRST acronym were assembled from the phrase, For Inspiration and Recognition of Science and Technology. Through our discussions with the liaison and consultation with the McAuliffe family, they have identified preferences for obverse 4B and reverse 1A. Again, those are preferences for obverse 4B and reverse 1A.

I'll also note that the Mint met with the U.S. Commission of Fine Art last week on this program and the CFA also recommended the same obverse and reverse of 4B for the obverse and 1A for the reverse. So I'd like to offer Dean Kamen or Judge McAuliffe the opportunity to say a few words before we get to the designs. Dean or Steve, would you like to say anything?

DEAN KAMEN: Steve, why don't you --

HONORABLE STEVEN MCAULIFFE: All right, thank you, Dean. This is Steve McAuliffe. First, Mr. Uram and members of the committee, thank you, obviously, very much for the opportunity to hear our family's preferences this morning with respect to the design you are considering. I realize you're busy and

have a long agenda, I can see that, and I'll endeavor to be brief, obviously.

First, I think, as I said to Pam, I think Dean and I both agree that all the designs are just terrific, exceptional work. And before I get too far afield, I want to particularly thank (inaudible) and Pam Borer and April Stafford and Gwen Mattleman, particularly, for their help in navigating this process. They've all been very professional and candid, friendly, and effective, and I think Pam and Gwen particularly, very patient and I think they'll -- I think (inaudible).

They very much represented the government in an admirable fashion and we both, I know, appreciate that very much. So to get to it, we do prefer -- our family does prefer 04B the obverse and 01A the reverse. And we prefer it by a very wide margin, and for the following reason. With respect to the obverse, first of all, it's a very accurate likeness.

It comes from a photograph that's one of our favorites, but with respect to the coin and,

again, the purpose of the coin, I think what strikes me is the gaze is to the future, as it should be, and I think that's significant and important. It's a thoughtful look. It's a look of quiet, committed, courageous look, I think. And the sizing of the image -- I think this was Dean's point. I'm stealing his thunder a little bit, but the sizing of the image fits the coin very nicely.

With respect to the reverse, I think teachers will very much appreciate the reverse design. It's -- Christa always stressed in her role that she was a representative of teachers. She always understood and stressed and appreciated -- stressed for everybody and appreciated herself that she wasn't singled out for her own personal accomplishments and attributes. She was singled out and chosen to be a representative of classroom teachers and that's the role in which she reveled.

And so the reverse depicting her in that teaching role, I think, is significant and very important to us and would be very important to her. The reverse captures what teachers actually do, shows

the relationship with students. It's involved in active teaching and -- so that stuck us as very important. I think the motto is essential.

It applies universally to teachers everywhere. I think that all teachers would appreciate that motto and do appreciate it, and I think all of us in every walk of life, we can identify with it as well and appreciate its important message.

I also very much love the seven stars representing the entire crew of Challenger, all the Challenger spouses and families try to, whenever things like this -- or to try to make sure that if there are stars involved, that there are seven, and I think each of the crew members supported Christa's teaching mission overwhelmingly. They were just terrific supporters of teachers and the mission, so I think the seven stars is a very nice touch.

Finally, I think I have to say I very much support the inclusion of the first logo, Dean's organization and symbol. Dean, as many of you probably know, is the parent of this project. It wouldn't have come about, but it was his idea, his

work. He got it through Congress and that the proceeds will support such a fantastic stem organization that helps students throughout the entire country, I think, is terrific and I know Christa would be thrilled.

She'd be thrilled to see teachers recognized by this coin. She'd very much be humbled and appreciative of the fact that her face will be represent -- will be the representation of teachers everywhere, as she always felt that was her role. And I think she'd be very pleased that the proceeds will support such a practical, direct student education activity as FIRST is.

I won't keep you more -- long any longer. I thank you very much for the opportunity to participate and give our views and if there are any questions, I'd be happy to answer them, but otherwise, Dean, why don't you put your comments forward?

DEAN KAMEN: Thank you, Judge. I think you said it all much more eloquently than I could. I agree with every single thing you said. I would just confirm that one of the reasons we like the likeness

on the front side of the coin, while all the others were, as you point out, beautiful, to me all the coins, I think, are -- with Washington on them or Lincoln on -- it is a large bust of their head and anything else would make it look more like an award or something else, but this looks very much like genuine coin and that prestige is important and, again, agreeing with everything you said, on the back, it has the critical things that we asked for.

I touch the future. I teach. It makes it clear, that's a teacher. And FIRST is about (inaudible) the future. I think the image of her pointing up both connects the future and space.

And the fact that she's depicted with three students and very conveniently over the last few weeks we see how important it is that -- symbolic of inclusion and diversity, it's just, to me, perfect and the fact, as you point out, the seven stars do relate this to the other astronauts, but the fact that this is a coin about a teacher. There are many other astronauts; this was the first teacher.

This is the first coin, I believe, in

the history of the United States that recognizes a teacher. FIRST is about that, so the fact that this coin is so strongly on both sides representing a woman, a teacher, the students, and that it has the FIRST logo and the FIRST name, I couldn't ask for more. I agree with everything you said.

We're excited and we -- I agree with everybody at the Mint including Pam, everybody's been great. I hope this thing moves smoothly and quickly.

APRIL STAFFORD: Thank you so much. We really appreciate that. Mr. Chairman, are you okay if I go ahead and move through the obverse and reverse candidate designs?

THOMAS URAM: Indeed, thank you.

COURT REPORTER: Ma'am, what is your name?

APRIL STAFFORD: And again -- is there a question?

COURT REPORTER: Yes. Ma'am, what was your name, again?

APRIL STAFFORD: My name is April Stafford.

COURT REPORTER: Thank you.

BETTY BIRDSONG: I'm sorry, let me interrupt. This is Betty. I'm interrupting. Angelina, please confirm that you have the documents that I sent to you?

COURT REPORTER: Okay.

BETTY BIRDSONG: Because we sent everything.

COURT REPORTER: Let me look really quick.

BETTY BIRDSONG: Capital Reporting, we sent them also. Please pull them up to refer to. Thank you.

COURT REPORTER: Thank you.

APRIL STAFFORD: All right. So I'll ask the CCAC members to consult the portfolios that they received and I will simply move through the numbers of the candidate designs pause for reminder, if any particular design is a preference or a recommendation.

So starting with the silver dollar obverse candidate designs, we have Obverse 1, 2, 3,

3A, 4, 4A, 4B, and again, as said previously, Obverse 4B is the preference of the liaison and the McAuliffe family as well as the recommendation from the U.S. Commission of Fine Arts. Next, we have Obverse 5, 6, 6A, 7, 8, and that concludes the obverse designs.

Moving on to the reverse candidate designs, we have Reverse 1, Reverse 1A, and again, as previously indicated, Reverse 1A is the preference of our liaison to this program as well as the McAuliffe family and the recommendation from the U.S. Commission of Fine Arts. Next, we have Reverse 2, 3, 4, 5, 6, Reverse 8, 9, 10, 11, 11A, 12, 12A, and finally Reverse 13.

Mr. Chairman, that concludes the candidate designs.

THOMAS URAM: Thank you, April, and thank you, Honorable Steven McAuliffe and Dean Kamen for your thoughtful comments as well. I will say, as difficult as that day was many years ago, I would say, so great is the process and your journey towards this significant commemorative. I think I can speak for the committee and tell you that we are definitely

humbled to be part of this part of your process and journey here.

With that, are there any technical questions from the committee about the designs or we do our general discussion? Hearing none, let's begin our consideration. I'd like to take a moment, remind you that, please keep your comments to five minutes, if possible and please identify yourself -- well, I will call on you and then the transcriber will have that, so, let's begin with Donald Scarinci. Donald?

DONALD SCARINCI: Thank you, Tom. These are really, really, really nice designs and I think the 4B is absolutely stunning and I think I would pick it independently of the preference of the family, so I'm glad of that choice. I want -- I do want to also compliment the artists for 6A. I think 6A is just a beautiful way to do a portrait.

We've not done something like that before and I think this is something absolutely to keep in mind in the future for other coins that require portraits. I think doing portraits in new and different ways is something that's a bit of a

challenge for mints around the world and our artists are up for that challenge. So clearly demonstrated by this group of portraits.

The other one I really think deserves honorable mention and merit is No. 8, for the same reason. The creativity of how a portrait is depicted on a coin is really wonderful, so I think on the obverse designs, just wanted to make those notations.

Are we talking about the reverse designs as well?

THOMAS URAM: Yes.

DONALD SCARINCI: As to the reverse designs, I have to agree also with 1A. It accomplishes everything. It communicates the message of the coin and it's a powerful -- very powerful image, even though I generally don't like multiple people on a coin like that, this is a good size. It's a dollar commemorative, so from a size point of view, it's a good thing.

I want to compliment the artist on Reverse 6. I think that was really, really, really clever and I have to admit, I was loving that design.

And I also like Reverse 4, as a matter of merit. I think Reverse 4 has -- accomplishes getting the shuttle in there and talks about the bigger, I guess, the gravamen of it which was the Challenger disaster, as opposed to the teaching aspect of it.

But I think an opportunity to commemorate a teacher, we've had and we will have, I'm sure, other opportunities to commemorate issues involving the space program and the heroes who made that happen, but for now, this coin, to have that double hit and to be able to speak about teachers, I think it outweighs the shuttle -- the focus on the shuttle, so I really like -- so at the end of the day, I have no problem whatsoever supporting 4B. I would pick it anyway and 1A is absolutely fine. That's it.

THOMAS URAM: Thank you, Donald.

Michael Moran?

MICHAEL MORAN: Thank you, Tom. I'm quite happy with the choices of the family and the organization, particularly 4B. I think it's outstanding.

THOMAS URAM: Thank you, Michael.

Robert Hoge.

ROBERT HOGE: Hello, yes. I concur also and also I would like to say I was impressed with design No. 4 because I think the image of the shuttle was very strong, but I would -- I think that the image of Obverse 4B is really a very beautiful one. And I like the Reverse 1A as well. Thank you.

THOMAS URAM: Thank you, Robert. Mary Lannin.

MARY LANNIN: I agree with my colleagues that 4B is the best representation for the obverse and I also agree with 1A for the reverse, but I'd love to compliment the artist on Reverse 5. I really do like the hands holding the shuttle because it sort of brings a concept of a really marvelous piece of aircraft down to the classroom level and showing children what they can accomplish someday. Thank you.

THOMAS URAM: Thank you, Mary. Robin Salmon.

ROBIN SALMON: I also agree with Obverse 4B. It's a beautiful portrait and a strong

portrait, looking to the future. It was the one that I selected before I even read the rest of the descriptions. And I also agree with Reverse 1A for all of the reasons that have been previously delineated. Thank you.

THOMAS URAM: Thank you, Robin. Sam Gill.

SAM GILL: Thank you, Mr. Chairman. Well, I'm going to agree with everyone and tell you that I think 4B is just simply a beautiful, beautiful design. It makes her look so pensive and she's looking to the future and that makes me happy to see it. The Reverse 1A is the right choice, as well. It captures everything that, I think, the -- what was intended and communicates the message beautifully, so I concur. Thank you, Mr. Chairman.

THOMAS URAM: Thank you, Sam. Dennis Tucker?

DENNIS TUCKER: Thank you, Mr. Chair and thank you to Mr. Kamen and Judge McAuliffe. It is an honor to work on this particular commemorative program. I was the numismatic specialist for the

committee, so I looked at these designs from a numismatic perspective and I'd like to share some of my thoughts with you, if I might. And I will say up front that I'm going to try to push you in a slightly different direction or at least give you my reasoning for thinking a little bit differently.

The portrait in Obverse 4 is a lovely likeness of Christa McAuliffe. As a work of art, it's very nice, and my eye was drawn to it as well, as I went through this portfolio. My only critique to Obverse 4 is that its portrait is a bit of a throwback to the Mint's classic era of commemoratives and how our coins used to depict real people. Mr. Kamen, you mentioned that that was actually an appeal of this design for you that it looks like a coin, similar to a Washington quarter or a Lincoln cent with a prominent bust or profile.

From 1892 to 1954, our nation's commemorative coin program produced more than 60 different silver and gold coins and by my quick count, some 31 of those coins features 57 portraits of real people. Quite a number of them were double portraits.

Of those 57 portraits, 40 of them -- that's 70 percent -- were either a traditional left-facing or right-facing head or a head and shoulders, or in the case of two of them, only two of them, a three-quarter profile.

In the modern commemorative era, the Mint has shown more diversity and variation in its portraits of real people. It started out with General George Washington on horseback in 1982. Then 10 years later, we saw architect James Hoban in a half-body bust in front of the main entrance of the White House. We saw Christopher Columbus in dramatic standing pose; James Madison, seated, writing at a desk; Jackie Robinson sliding into home base; Franklin Roosevelt riding in a car; Dolly Madison draped in flowers; Benjamin Franklin flying a kite; Mark Twain smoking a pipe.

So Obverse 4 is a lovely traditional portrait, but in the modern commemorative era, we can explore beyond the classic profile or three-quarter profile, and that boundary pushing doesn't need to be gimmicky or contrived. Look at the 2009 Abraham

Lincoln bicentennial silver dollar. The obverse design by Justin Kunz is one of the most forceful and awe-inspiring individual portraits in the modern commemorative coin series.

President Lincoln's face is lifted slightly as it's seen from below. We're looking up at him while he looks up at heaven, toward the future, to the end of war. For me, in this portfolio, Obverse 6 and Obverse 6A give us that kind of innovation and modern style coin portraiture, while still keeping the artistry of a beautifully well-crafted likeness.

Donald, you called these two out as being exemplary within this portfolio, and I agree with that. Christa McAuliffe is looking upward to the stars, which is what an astronaut does, and she's looking upward to the future, which is what a teacher does. Below her, the arc suggests the curve of a crescent moon or the flight path of a manned space shuttle or it could be the face of an astronaut's helmet.

It's subtle but evocative. The entire composition works as portraiture and it also works as

symbolism, so I would, as the numismatic specialist of the committee -- and there are other numismatists on the committee -- I would ask you to take another look at 6A and 6. Of the two Obverse 6 is my favorite and has my strongest support.

For the reverse, I agree with my colleagues. I agree with you, Mr. Kamen, and you, Judge McAuliffe. Reverse 1A is a pleasing illustration between the teachers and students. It really stands out in this portfolio. The symbolism of the seven stars, a respectful way to memorialize Christa McAuliffe and her six fellow crew members. I like the way Reverse 5 carried forward the curve or arc from Obverse 6, but I do like and appreciate the humanity and the balance of Reverse 1A, so Reverse 1A has my strongest support among the reverse designs. Thank you, Mr. Chairman.

THOMAS URAM: Thank you, Dennis. Dr. Larry Brown.

DR. LAWRENCE BROWN: Good morning, everyone and I want to thank my members -- the members of the committee because this gives me another

opportunity to learn, as a person who represents the public, who happens to be a coin collector. I'm trying to get to be a numismatist, when I grow up, but I'm a coin collector for now.

And I want -- I must confess that I appreciate all the comments that my colleagues have shared, especially ones that just preceded me. It is certainly moving to me. At the same time, I must confess, there is somewhat of a preference to go in the direction of the family and the organizer, partly because of the fact that I appreciate the time and effort that they spent to giving all these designs their attention.

And by the way, I want to also commend all the artists because I found all the designs to be fascinating. At the same time, I -- while I do appreciate the subtleness that sometimes occurs with designs, I think that from the standpoint of the general public, that there is -- sometimes the subtleness can get lost and for that reason, I must confess that I do prefer Obverse 4B and Reverse 1A.

But I -- again, I respect the opinions

of my colleagues. At the same time, Mr. Chair, my vote would be with the Obverse 4B and Reverse 1A. Thank you so much.

THOMAS URAM: Thank you, Dr. Brown. Dr. Dean Kotlowski.

DR. DEAN KOTLOWSKI: Thank you, Mr. Chairman. I very much like Obverse 4B, in large part, because it is very classic and it's very beautiful and so that has my strongest support. In terms of the reverse, I'm very, very happy to go with 1A. I really like the addition of the seven stars. I think that that adds a nice touch and it's very inspirational.

And I think with bringing multiple figures in, you're getting some innovation there, as well. Want to give a shout out to a couple of other designs. I was very much taken with Design 4. I thought the innovation of including the pencil with the E Pluribus Unum and bringing the space shuttle in, I think made a very attractive design.

And then building a little bit on what Mary said, Obverse 5, it does bring the idea of a model of a space shuttle that would be used in class

and it also brings back some nostalgia for me, something that was very popular even before the first space shuttle was launched were these plastic models by Revel that a lot of us made of airplanes, and one of them was a space shuttle.

And so those are my comments, Mr. Chairman. Thank you.

THOMAS URAM: Thank you, Dr. Kotlowski. Jeanne Stevens-Sollman.

JEANNE STEVENS-SOLLMAN: Thank you, Mr. Chairman. I have to agree with my colleagues about these wonderful designs. It was a very wonderful portfolio for me to view, but I do agree with the family's preference. I think that one -- Obverse 1A is wonderful and her portrait of 4B is also wonderful, and I would have chosen those, I think, without knowing the family's preference.

I agree, also, with Dennis. I like the fact that we need some innovative portraiture, but in this case, I want to go with the recommendation of the family and thank you very much.

THOMAS URAM: Jeanne, thank you. And

once again, the artists did a wonderful job here and the staff and our liaison to, went through the process here, so I am going to also support Obverse 4B and Reverse 1A. I appreciate Dennis' comments on the artistic style.

This brings in -- by going with 4B and 1A, it doesn't emphasize so much one particular part of the commemorative, whether it's Christa or whether it's FIRST or whether it's being an astronaut, and I think if we were to go with 6 or 6A, it's a wonderful design, but it tends to emphasize one over the other; whereas, these designs that the family has chosen, I think, represent all three elements that, did want to be accomplished for this commemorative.

So I, too, will support 4B and Reverse 1A. Moving along, I would like to ask Joe Menna, our chief engraver, Joe, do you have any comments on the designs for the portfolio at this point that we need to consider?

JOSEPH MENNA: I appreciate the opportunity. I think Dennis' choices, as an artistic representative are the -- I would think that Dennis'

choices would generate the most artistically interesting points that we could make for this program. So that's all I have to say. Thank you.

THOMAS URAM: Okay, thank you, Joe. Any further discussion?

DENNIS TUCKER: Mr. Chair, this is Dennis.

THOMAS URAM: Yes, Dennis.

DENNIS TUCKER: I would ask our liaisons, Mr. Kamen and Judge McAuliffe if they could weigh in and share their insight on the portraits in Obverse 6 and 6A. I'm just curious because I think those were mentioned earlier. I'd like to hear their thought process, if that's something they'd like to share.

I understand that 4B seems to be the consensus and, as I said, it is a lovely portrait.

THOMAS URAM: Okay, Dennis -- go ahead.

STEVE MCAULIFFE: This is Steve McAuliffe, Dennis. Yeah, this is probably impolitic to say, but what I -- my first reaction to Pam was, I'd love to take the design of -- the sweeping design,

what you call the innovative design on 6 and put it on 4B, use the portraiture of 4B, but she -- that wasn't doable. I'm sure there's some artistic borrowing reason why that couldn't be done.

But yes, I agree with you. I'd love the swooping design on 6. That was my -- those are my second choices. I'm not so enamored of the portraiture on those coins. I think they're beautiful, but they're just not for me. But I would -- yeah, my -- one of my early reactions was, boy, it'd be nice if you would take this sweeping design on the obverse of 6 and put it on 4B.

DENNIS TUCKER: Thank you for sharing that. That's actually very helpful for our artist to hear, to get that kind of feedback and insight, so thank you.

HONORABLE STEVEN MCAULIFFE: Yes, it's new, it's futuristic, it's attractive and it really says the future. I loved it. So if I could do it, I'd take the swooping design on 6 and put it on 4B.

THOMAS URAM: Thank you. Thank you, Steve and Dennis. Anything else, Dennis?

DENNIS TUCKER: No. Thank you, Mr. Chairman.

THOMAS URAM: Thank you. Okay, if there's no further discussion I would like for everyone to -- you have in your packet there, you've received a copy of the scoresheet. Fill that in either by cut and paste or email it to our main council, Greg Weinman. Greg will then tally the scores and present the results shortly thereafter.

At this point, we will take a five-minute break for voting and tallying and thank you all.

GREG WEINMAN: Thank you. If anybody has any questions about how to get me the scoresheet, let me know.

COURT REPORTER: I'm sorry, sir, who was that just speaking about the scoresheet?

GREG WEINMAN: That was Greg Weinman.

COURT REPORTER: Thank you.

GREG WEINMAN: Members have any difficulty in forwarding the scoresheets, let me know. This is Greg.

(Break)

THOMAS URAM: -- the result?

GREG WEINMAN: Yeah, the results of scoring are, for the obverse, Obverse 1 received four votes; Obverse 2 received two votes. Obverse 3 received three votes; 3A received two votes. Obverse 4 received six votes. Obverse 4A received two votes. Obverse 4B received 27 votes, making it the high vote getter. Obverse 5 received 1 vote. Obverse 6 received five votes. Obverse 6A received six votes. Seven and eight received zero.

On the reverse, Reverse 1 received one vote. Reverse 1A received 29 votes, making it the high vote getter. Reverse 2 received one vote. Reverse 3 received one vote. Reverse 4 received six votes. Reverse 5 received seven votes. And the only other one that received votes was Reverse 13 received one vote.

THOMAS URAM: Thank you, Greg. Are there any motions that anyone would like to make? Seeing none, we'll move on and I'd like to first of all, Honorable Steven McAuliffe and Dean Kamen, thanks

for being with us this morning and we look forward to this commemorative and -- this is just part of the process.

There's a lot more to be done as we said and I think this going to be a very successful program, and congratulations to FIRST as well.

HONORABLE STEVEN MCAULIFFE: Thank you very much, Mr. Uram, and thank you members of the committee. Really appreciate the opportunity to participate. Thank you very much.

THOMAS URAM: Thank you.

DEAN KAMEN: I as well, thank you very much.

THOMAS URAM: Thank you.

HONORABLE STEVEN MCAULIFFE: Very good. Have a great day. Bye bye.

E X H I B I T S

NO.	DESCRIPTION	PAGE
Exhibit 1	2021 Christa McAuliffe Commemorative Silver Dollar Design Descriptions (*Exhibits attached.)	

THOMAS URAM: Okay. The next item on the agenda is for the review and discussion of the candidate designs for the new reverse of the American Eagle gold and the American Eagle silver coins. April Stafford, Chief of the Mint's Office of Design Management, will present. April?

APRIL STAFFORD: Thank you, Mr. Chairman. The designs of the American Eagle gold and silver coins have been used since first launched in 1986. So the United States Mint plans to redesign the reverse of these coins in 2021, which would be the 35th anniversary of these programs. To retain the global recognition and brand equity of the American Eagle gold and silver coins, the United States Mint will continue to use versions of the same historic obverse design on the redesigned coins in 2021 and thereafter.

The silver coin is producible only in a one ounce size, while the gold coin is produced in one ounce, one-half ounce, one-quarter ounce, and one-tenth ounce sizes. The reverse designs are presented here today for consideration as both gold and silver

designs side by side. Different reverse designs will ultimately be collected for the gold coin and the silver coin. I'd like to ask the CCAC members to refer to the presentation that was emailed to you where each of the reverse designs are formatted in gold and silver side by side for your consideration. Again, so you can see how making a recommendation for one or the other would change the formatting.

So I will move through the reverse designs. Reverse 1, 2. And I will note that Reverse 2 was recommended by the U.S. Commission of Fine Arts as the gold reverse.

Next we have Reverse 3, 5, 6, 7, 8, 10, 11A, 12, 12A, 13, 15, 16, 18, 18A, 19, 19A, 20, 21, 22, 23, 24, 25, 27, 27A, 28, 28A, 29, 30, 31, 32, 33. And I'll pause and note that Reverse 33 was recommended by the U.S. Commission of Fine Arts for the silver reverse. They made note of the fact that the current silver reverse features a herald eagle of sorts, and they liked the idea to continue that style into the next chapter as well.

Moving on next, we have Reverse 34, 35,

36, 37, and 38.

Mr. Chairman, that concludes the candidate designs.

THOMAS URAM: Thank you, April. Are there any technical questions from the Committee about the designs before we begin our discussion?

Seeing none, we'll begin. From a (inaudible) perspective in particular, this is a really significant change over 35 years. And we're going to be selecting a design here that will be here for another probably 25 to 35 years. So I look forward to our discussion, and I'm going to start off with Don Scarinci. Donald?

DONALD SCARINCI: Well, I'm glad we're finally changing the reverse design. This is long overdue and wonderful. The obverse I've always felt of both coins -- so the obverse I've always felt for both coins is phenomenal. The reverse I really think lack, especially in the silver, lack real artistic merit. So it's wonderful that we are doing this.

I think that I discount -- so the first level (inaudible) is because we have a lot of

wonderful designs here. And we've been doing eagles for a long time. So this Committee have seen a lot of eagles. So that's a great thing. And this is no disappointment at all, what we're seeing before us. I think we're seeing some of the very best things.

So I think the prime thing to -- the way I did my analysis, the prime thing that I looked at was, you know, it's a reverse, right? So you want to remember the fact that it's a reverse, not an obverse. And when you're looking at reverse designs, I discounted what I would call the portraits of eagles because I think a portrait of an eagle like a portrait of a person is more appropriate for an obverse design than a reverse design. So things like for example Reverse 21, I discounted that. I wouldn't consider something like that. I wouldn't really consider something like 28 or 28A. Now, these are wonderful designs and we've seen things like that before, but I wouldn't put it as a reverse. I think those are obverse design. So things like Reverse 38, I discounted that.

So after you discount those, I think --

you know, I really looked twice at what the CFA wants to do. And I really can't go wrong with that. I think there's no reason for it. You know? And there's no reason we can't have a more interesting eagle. And just because we currently don't have an interesting eagle on the reverse of the silver doesn't mean we shouldn't.

And I think, however, Number 2 is absolutely -- Reverse 2 is absolutely a compelling design. And I think that would look good whether you put it on the gold or whether you put it on to silver.

I think that Reverse 12A is compelling. And I really -- I adore what Roger did on the original Sacagawea dollars. I think that was a really beautiful eagle. But I think that something like 12A has a lot of potential. And I chose 12A over 12 because of the position of the sun and the rays and the use of the one side of the coin, assuming that can be done from a striking point of view. And that's a question we can always ask later without bogging down the conversation or using my five minutes.

I liked design number 22 as well. And

I think 22 is compelling for a lot of the same reasons. And the downside to 22 is that it's a bit busy. And when I look at it in the context of the majesty of the obverses of both our gold and our reverse, I discounted it even though I think on maybe another coin it would be a really nice coin. I had the same issue with Reverse 13, which is another design I like.

So in addition to the portraits, I discounted designs that were just too busy. You know? I don't think it should be too busy. I think it's an eagle, and it should be an eagle, a majestic eagle. And when we start cluttering it up with the way Reverse 15, you know, where you have the two eagles and you clutter it up with something like 16. You've got two eagles kind of huddling with each other. You know, Reverse 19, that might be a nice coin for some other purpose. And it could be amazing in proof. But these are bullion coins, and I'm not sure that goes -- Reverse 20 by the way, I also -- again, the two eagles.

So I kind of discount the ones with two

eagles or anything too busy for the reverse. You don't really want anything detracting from the obverse. I felt the same way with the use of the flag. I don't think we need to put the American flag on the reverse. I think the obverse of both coins after all these years makes a statement. You know, these are American coins. This is America. The obverse says that loud and clear. And these coins, these bullion coins that we make are accepted throughout the world and identified by even a kid in another country as an American coin. You know? Just like the Maria Theresa Thaler was identified as an Austrian coin. You know? And probably as (inaudible) would say, the Athenian owl. You know, that owl would have been clearly an Athenian coin. It's almost -- you know, our obverse on the gold and silver really makes a statement: This is an American coin.

That's my five minutes. I'm timing myself.

So I think in the end I'm anxious to hear what everyone says. My picks for either the gold or the silver would be -- the things I like the most

would be Reverse 2, Reverse 12A. Those would be the two that I would pick until I hear from everybody else. But this is such an -- this is an exciting -- this is actually one of the most exciting things I think we've been called upon to do. And I've been there for a long time. But to have the opportunity to pick the reverse of the most iconic, the two most iconic coin designs that identify the United States around the world is just I have to say a very humbling experience, and this is a very exciting opportunity for us on this committee to really have this opportunity. So I applaud the director for finally making the changes that really need to be made on the reverses, because I think we can do better and I think we need to do better today. Today is the time to do better. So that's all I have to say for now.

THOMAS URAM: Thank you, Donald.

Michael, Michael Moran?

MICHAEL MORAN: I am here, Tom. Just had to get it unmuted.

I too like this package in total. There are some that I like a lot less than others.

But I thought it gave us a diversity of eagle designs which there should be something here that we as a group can settle on, although it might take more than one iteration to get there.

As I approached all of these, I had three rules for this. One, is it consistent with the obverse it will be paired with and not jarringly different, as I think the current designs are. Two, is it -- 1A, we'll do 1A -- it needs to be significantly different from the original reverses that the coins embodied in the first designs by Saint-Gaudens and Weinman. We are in the 21st century, we can come up with different reverses. And finally, three on these designs, I look at whether the design was scalable down to the quarter-ounce coin. Because to me that dictated whether we used it on the gold coin or not. And I found those to be the three pillars that I used in judging.

Going down through these, I liked Reverse 2. It is clean, it's simple, and it's scalable. And it's consistent enough with the obverses that it goes with them. It basically

transcends time.

I also liked -- I have to scroll my page down here. I liked 11. I particularly liked 11A. I think that the eagle says something there. I also think that it is consistent with what we're doing with the obverses, and I'll give some votes there.

I also agree with Donald on 12 and 12A. Those are both excellent designs. And I think I agree with him that you need to get the landscape out of there and that gets messy.

Nineteen was a conundrum for me. I might be in the end getting sucked in by the glitz here. Nineteen itself with the laurel branch in the eagle's mouth to me doesn't do anything. It's too simplistic. I'm not sure I've ever seen an eagle fly with something in its mouth. In its claws, yes. I might even like to see that disappear. But I did like the superimposing of the flag in the field. It doesn't go with the silver bullion coin because you've got too many flags. You've got a flag on the front. But it is consistent enough that I would consider it for the gold coin.

As to the heads, I get what Donald was saying about the portraiture. But if there is a desire of the Committee to use the head of an eagle, I've not seen one better than number -- I've got to get to it. I think it was 38 -- I'm getting dizzy -- 38. I particularly liked that one.

I will be giving all these threes and then waiting to see what how the rest of the Committee goes, because they are all excellent designs, and I could live with any one of them. With the exception of 19. I will not be giving the three score on the silver bullion coin.

That's it. Thank you, Mr. Chair.

THOMAS URAM: Thank you, Michael.

Robert Hoge?

ROBERT HOGE: Hello. I'm having some computer problems right now. Can you get back to me?

THOMAS URAM: I can do that. Mary Lannin.

JENNIFER WARREN: Excuse me, Mr. Chairman. This is Jennifer Warren. Did you just get the slides that I sent to you?

THOMAS URAM: Yes, I'm just looking at them now.

JENNIFER WARREN: Perfect. Thank you, Mr. Chairman.

THOMAS URAM: Thank you. No problem. Mary Lannin?

MARY LANNIN: Hi. I am here.

This is an enormous portfolio. And, boy, the ones that we don't choose still need to be kept somewhere for future use, because there is some remarkable art in this.

To go through the ones that are my favorites, I would say that -- I had to do a backwards thing here. I am in agreement with Mike. Even though Donald doesn't think that we need just the head of an eagle on something, I think number 38 is an absolutely extraordinary design. There is no messing with that eagle. I really, really like it. I can understand if the Committee wants to do something with the entire eagle body, that won't come up as an option for us. But I think number 38 is absolutely phenomenal.

To go through some of the other ones,

we can go back to the beginning. I liked 2. It wasn't necessarily my favorite. I do like the part of the eagle's wing, left wing going off the coin. That to me made it interesting. I was looking at the leaves of the oak and thinking, okay, that's fine. I don't tend to like, along with what Donald said, I don't like two eagles on something. And I didn't want to have any flag behind anything.

I would like to say something about design number 7. I'd like to compliment the artist, because I thought the use of the river heading towards the purple mountains was a really good idea for us to put In God We Trust or One Ounce Fine Silver. So I liked the perspective of that one.

I also liked the perspective of number 10 where we see we're actually floating above the eagle who is carrying an olive branch. I thought that that was an interesting perspective.

And now we get to -- I liked number 11A as a ferocious eagle. I also agree with Donald that 12A is very nice. I prefer just the sun without the mountain. And let's see. I don't like anything -- 16

was confusing for me because my eyes first caught the male eagle's eye. And then you had to sort of look down to see the female go by. So I really didn't prefer that one at all.

So I would say that above all, I like number 38, even though we're probably not going to go with it. And I would do 2 and 12A. Thank you very much.

THOMAS URAM: Thank you, Mary. Robin Salmon.

ROBIN SALMON: Thank you, Mr. Chairman. I found myself counting primaries. I was really amazed at how detailed some of these drawings were in terms of accuracy, anatomical accuracy. I too looked for designs that would complement the obverse. And I didn't mind the eagle head on 38. In fact, I shouldn't say it quite that way. I thought it was really powerful and particularly representative of what we're hoping to convey in some of the new designs.

I also liked number 34. And that evoked for me Paul Jennewein's sculpture of the eagles

that are on the bridge going into Arlington Cemetery. Those same eagles are also at the American Embassy in Paris, and they're at the entrance to Brookgreen Gardens. So that particular design is very special to me. And I like the fact that it is not in the center, that it's set off on the left of the design.

Let's see, I'm trying to get to the right ones here. And my computer is not cooperating.

Number 10, the overhead view of the eagle flying was very interesting and I think could make a very beautiful design. I opted though in my favorites to choose the full eagle or mostly the full eagle in flight. And number 18 I think shows the power and the majesty of the eagle beautifully. And then number 30 has a -- it has a forward look, but it also goes back in time a bit with the banner in the eagle's beak, the E Pluribus Unum on that banner. Both 18 and 30 are really beautiful renditions, and accurate renditions of the American eagle. And I like those in particular for the gold and silver designs.

Thank you, Mr. Chairman.

THOMAS URAM: Thank you, Robin. And

keep in mind, we do have on the larger versions the scaling of the gold as far as the (inaudible) sizes and the thumbnails there on the bottom. So keep that in mind as we go along.

Sam Gill?

SAM GILL: Thank you, Mr. Chairman.

Well, I'm sure everyone would agree that this is probably the most important and challenging coin that we've had the pleasure of working on, at least certainly me. I consider it a real privilege and a pleasure to be a part of the CCC that has the responsibility to weigh in on such an important design. And I want to pay homage to the reverses that these new designs will replace. I always thought they were classic and beautiful. And that's certainly what I'm striving for here.

I think the designs -- this is what I was looking for, the lens I was looking through. The designs have to be emblematic of our country and they should show strength and pride, which is what the eagle does. The gold and silver are such an important part of the financial world, and we have to -- this

coin must represent our country as the leader in the world financial community.

So in my mind, there's not an easy winner here. And I'm going to be really interested to what everybody has to say on this. All 38 designs could work for either coin in my view. But of course in the interest of time, I've chosen a couple. And then I've got some honorable mentions, if you will.

I agree with Mary and whoever else said it that number 38 is just a stunningly beautiful design. I know it's a portrait that Don doesn't like, but it's just gorgeous. I love it very, very much. That would be my choice for the gold. And a runner up would be two. It's a very, very pretty design. If you want to go with flight, that would be a good one.

And then for the silver, I was looking at number 29. It's a beautiful design. It kind of harkens back to the history of the country for some reason to me. But it's an eagle on a nest, the mountains in the background. And it's just to me a very, very classic design. And I was looking at 33 with the silver as the second choice, but it reminds

me a lot of the one we're leaving behind. So I did not choose that, but I liked 29.

In terms of the runners up, 12A, terrific. I liked 5. I liked the two eagles. It's busy though, that's one thing I would say, but I think it's beautifully done. I liked 18A. Anatomically it's a beautiful, beautiful depiction of the eagle. And I liked number 35 just as emblematic of our country.

So those are my choices. And I will certainly entertain any ideas from the group, because this is too important. And this I just one person's opinion on this one. But it's a magnificent set of designs. Thank you for that. That's all, Mr. Chairman.

THOMAS URAM: Thank you, Sam. And that's the whole idea. You bring out everyone's opinion, and it counts. And that's what we want to hear. Take our time to work through the portfolio. So thank you for that.

Dennis Tucker?

DENNIS TUCKER: Thank you, Mr. Chair.

And thank you to the mint and all of the designers who participated in this portfolio. It's amazing. I agree with my colleagues that this is one of the best groupings that we've seen in a while, and a very important subject.

Miley Busiek was the artist of the family of eagles on the gold coin back in 1986. And I think when that design debuted, it was actually something unusual in an American coin design. Did its style and theme match the strength of Augustus Saint-Gaudens obverse? That's a matter of debate in the hobby community. And I think we've heard some of that back and forth in our conversation today. But at the time it did offer a different view of the bald eagle than what American coinage had seen from the 1790s to the early 1980s.

Keeping in that spirit with this portfolio, I tried to look closest at designs that offer a fresh perspective. So many of the designs I discounted because they don't do anything new with the subject matter. As Donald mentioned, we have seen many eagles in flight in the platinum bullion series

and elsewhere in the American Liberty high relief gold coins. So I discounted quite a few of the designs that simply show an eagle flying.

We've also seen eagles crouching, we've seen them getting ready to fly, we've seen them standing and in similar poses. So I discounted a good number of those designs.

So what I ended up focusing on was those that have an unusual view of the subject matter. I actually liked Reverse 1, which shows eagles building a nest. I like that concept. It applies cooperation, community-building, protection, nurturing, family. A lot of things that we saw in the family of eagles design from the gold. And in fact, these could be the young eagles from that nest in the gold coin grown to maturity and building a new home. I think this design has some potential.

I liked the fresh perspective of Reverse 3, but I don't like its symbolism. The oak tree is traditionally a symbol of strength, and here we see the oak tree being broken, so I didn't think that that worked.

I like Reverse 5. It's novel. It is a bit busy, but it's unusual. It shows a pair of eagles in flight. One has the military arsenal with the arrows. The other is bringing peace. Either one of them by itself would just be another flying eagle. But I think the coupling of them is innovative. So to me, number 5 has some potential as well.

Number 10, an unusual perspective. And I also liked the fact that the eagle is carrying only an olive branch, which is a symbol of peace, of course. And I thought that in this day and age, that was a refreshing view.

Number 15 was innovative. I liked the ghosted effect of the farther away eagle. And I know that's something that our Philadelphia artist could sculpt well. We've seen that type of effect in other designs that Joe Menna has designed and sculpted. And I like the way the sun's rays tie into the Saint-Gaudens' obverse. But it's overly-detailed it. It's a bit busy. And I'm not quite sure about the eagles looking off in separate directions. I know that doubles are vigilance, but it also makes them seem

like they're at odds somehow. And I also didn't like the word America being covered so much by the eagle's wing.

Reverse 16. I actually liked this. To me it was something of an extension of the family concept in the gold design, the family of eagles design. This theme of family, of community. I think this would be a good successor to the original family of eagles.

Let me see here, 25 also struck me as having that same continuity with the concept of family and of group, of a community.

Eighteen and 18A, I must admit, I found my eye drawn to these. I found these to be really powerful eagle designs even though they are one of many eagles in flight that we see. I think these would make a nice, bold silver dollar taking over for John Mercanti's heraldic eagle. And also something with 18 and 18A, this eagle is actually kind of simple. He is not trying to do too much. He's not wrestling with olive branches or banners or ribbons or what have you. And it's bold and active.

I didn't like 22 and 23 because of the (inaudible). I think that's not an appropriate symbol for the United States. And as I quickly scroll through, I realize I'm running over here time-wise.

These designs are all very well-composed. I like 32. It kind of harkens back to the flying eagle cent of before the Civil War. 33 is actually attractive. It's traditional. There is nothing wrong with it. It might actually serve that commercial purpose that Sam was talking about. You know, you look at this and it really says Federal United States silver or gold. I love all these in the late thirties. 36 and 35 are beautifully done and different. And I also liked 38. I was drawn to that one, and I think that would make a nice design.

So those are some of my thoughts. Nothing really definitive, kind of scattershot, but maybe helpful. Thank you, Mr. Chair.

THOMAS URAM: Certainly, Dennis. Thank you. Dr. Lawrence Brown.

DR. LAWRENCE BROWN: Like my colleagues, I too say that this is a phenomenal

opportunity to be involved in this consideration of these fantastic designs. I mean, this is impressive. When I thought about considering to put my application for the CCAC, it was just this opportunity that I was really looking forward to. So I would like to commend all the artists, because these designs were fantastic. And my selection, my choices is just -- you might say the difference between those that I have chosen and those that I have not is more minor than substantial. So I'm going to go through some of them that I really have some greater appreciation for.

And I would start with design 2. I would agree with my colleagues at CFA that that's a novel design. It's one that I certainly think would be recognizable. And, by the way, in the interest of transparency, one of the reasons that I really love this opportunity that we are engaged in now is because of the fact that as a collector, while I collect mostly (inaudible) coins, the gold and silver eagle are probably the ones that I view as an exception to that overall framework. And 2 was one that I really did appreciate and found some fondness for.

I also liked number 7. It has beauty that to me was phenomenal, particularly that landscape and the background. It sort of reminded me of looking over the landscape of the United States as a strong eagle flies above.

I'm going to probably now skip down to design 19A. I thought that this was really phenomenal. And I think for me it was the issue of having the background of the flag. I do appreciate that the obverse will automatically say in symbolism of the U.S., but something about that background was really entertaining to me. So that was one that I found favor with.

I must also say that Mary's comments about number 16 was interesting to me. I didn't think about the male and female gender (inaudible). But I liked the issue about family. And I think that because of the fact that this is novel compared to much of what we see on U.S. coinage about seeing more than just one eagle, I had a fondness for that as well.

And number 25 was also quite

interesting to me. And again, the thing about family. In fact, it was somewhat to me symbolic wince we were saying that this is the second time that the reverse has been designed in the history of these coins. It's sort of like passing the baton from the parent to the child, because what we are doing now is beginning a new generation of reverse designs for the gold and silver eagle. So to me it has that symbolism that I found moving for me.

The next one that really took my eye is actually number 33. Hold on one minute here, one second. My apologies. No, it was not 33. It is actually number 34. I love that majestic look at the eagle in that way. So that was phenomenal.

And please forgive me, my background -- I had my timer on because I was timing myself as well. So I timed myself for four minutes, Mr. Chair, but I went a little bit over. But thank you very much for this opportunity.

THOMAS URAM: Would you like to say anything further, or is that fine? We have time.

DR. LAWRENCE BROWN: No, I think I've

made it clear about the choices that I favor. So thank you for the opportunity to consider further.

THOMAS URAM: Okay. Thank you, Dr. Brown. Dr. Dean Kotlowski?

DR. DEAN KOTLOWSKI: Thank you very much, Mr. Chairman. Again, as I approached this, I guess I'm more comfortable with historical issues. This is getting very much into artistry and symbolism. And I'm fairly comfortable doing that. I'm just thinking a little bit about countries that have eagles as their national symbol. So like Sam, that was very much on my mind. And of course Germany, the old Russian empire, the Austrian and Hungarian empire, they both had the double eagles. And I think these countries do this because the eagle projects strength, nobility, courage. Not necessarily aggressiveness, even though they obviously can be aggressive. Countries don't want to think of themselves that way. And for that reason those in the number 11 did not appeal to me. I thought the eagle looked too aggressive. I didn't think that was a good symbol for the United States to project internationally.

So it turned out that what I was looking for here were designs that were innovative that just my sort of sensibility would stand the test of time. And as it turns out, I picked one that was a full eagle, one that might be called a partial eagle, and the other was a portrait. And I'm not sure that these are going to surprise anyone.

I picked for the full eagle number 2. And I thought that was a good design. Very familiar, very classic. Very safe, but very, very good.

The one that I really fell in love with, well, the two, were number 10 -- that's my partial eagle. I liked the perspective. I liked the fact that we're looking down. I think this would stand the test of time. I liked the circularity of it. I think it probably could work on either the gold or the silver, but I'm going to defer to some of the experts there. And I really loved 38. I thought the portrait was fine. I thought it was striking. I thought it was different, but again, something that could become a new classical.

And then I'm going to give a shoutout

to a coin, maybe if it gets any votes. It might just be from me. And that's 37. The problem with 37 is there's a lot of blank space. And I'm not so sure how it's going to work on the gold. But I like the naturalness of it. I like the trees. And I would just urge people to keep it in mind for the silver.

And just briefly in terms of the other coins just to say a few things about them. Like John, I wasn't really drawn to the multiple eagles. I thought it was too busy. And I think those in the number 7, I thought the eagle looked a little too fleshy, a little bit like maybe it was a turkey.

Number 12, 12A, I think I would be pretty happy with that. I thought 13 was a little bland. I think it's something familiar. 15 was too creepy for me. And 16, they looked more like lovebirds in that one. And then, you know, my eyes were drawn -- I don't think it's a really great design, but 15 with the eaglets there, I thought that was interesting.

And then on the final page, I wasn't really drawn much to 32 or 34. But Dennis and Robin

respectively caused me to give a second look. I do like the idea of the flying eagle penny. I remember that. And 34, it looked too much like a griffin to me. But there's also in the bible the way of the eagle on the rock. And I think that would be okay. I just am not impressed with 33. I don't think it's -- I think it's too similar to the silver eagle. And it's not really any sort of improvement on it.

So, Mr. Chairman, those are my thoughts. Thank you very much.

THOMAS URAM: Thank you, Dr. Kotlowski. Jeanne Stevens-Sollman?

JEANNE STEVENS-SOLLMAN: Thank you, Mr. Chairman. I think that this is a fabulous portfolio. We were definitely gifted to have so many wonderful designs to choose from. I compliment the artists on really going far out to articulate all the feathers. Robin mentioned she counted the feathers, and of course I did, too. Some of them are more credible than others. But as I went through the portfolio, I tried to look also at designs that were more innovative. I wanted to say that we are going to do

some contemporary work here. And I disregarded some of these designs because I think we've seen them so many times even though they are good. But I wanted this particular design because of the gravity of -- the longevity that it will have, we need to look at something fabulous.

And so the first thing that I was drawn to was 38. 38 is powerful, a powerful portrait. The detailing is spectacular. And I think it would complement the obverse that we are looking to (inaudible). And this would be a great piece. Also it would be a great piece because on any scale of the gold coins, it would be a simple piece.

I also liked number 37. 37 (inaudible) because we have a little bit of landscape. But the negative is quite refreshing. And I liked the articulation of that eagle. It was definitely in flight and was just passing over the United States.

I have to go back to number 7 and 8. And although I don't find these eagles particularly marvelous, and I do think Dean had an interesting comparison to what this bird was. But I think it

could be adjusted if this was a chosen design. The design on both 7 and 8 is interesting. You know, the purple mountains, the waves of grain. And I liked it, except I didn't find that eagle very well-constructed. You know, more like a chicken. Sorry, whoever did this. But it was a great difference in the view of this eagle coming in. And I think that was a good, innovative design.

As far as number one, I liked this too because it also, as Dr. Brown mentioned, it represented family, and I think this was a good thing.

The (inaudible) was number 2. I think it's just too traditional and I didn't feel like it was giving me enough power for a contemporary piece.

I liked Robin's comments on number 34. I didn't choose this originally, but I was intrigued by her definition of where this particular eagle stood. I liked those comments very much.

So I am going to make this brief. I liked Donald's concept of number 12 and 12A, but I would like not to see the rays of the sun. That eagle is beautiful. The understory of it is lovely, and

kudos to the artist who did that.

So those are my choices, 38 being number one. And 12A with maybe some revisions. And 1 deserves my recognition. And so that's all I have, Mr. Chairman. Thank you.

THOMAS URAM: Thank you, Jeanne. And Robert?

ROBERT HOGE: Thank you, Mr. Chairman. I am very impressed with the beauty of so many of these designs. It's a difficult decision to even select some of them out more so than others. I really am quite impressed though with the originality of number 10, the top-down view. I have never seen a representation that I can recall that was at all like that. And I think that it might really be quite striking to do this concept.

Some of the others I found exceptionally beautiful as well. Number 16 I think is kind of interesting because of the duality of the two eagles. People might think, well, what is this. Well, you need to bear in mind that the female bald eagle is vastly larger than the male. So we're seeing

the little guy kind of tucked into his partner's bosom there. And I kind of liked that.

Number 37 I think is especially attractive because of the trees and the perspective there. Number 38 is really handsome. It's a true portrait of an eagle. There might be a little too much detail there for representing this eagle effectively in a sculptural sense though. It really looks like this is more of a drawing than it is a sculpt.

But on the whole, I think these are just a marvelous set of designs, and I'd like to see them reappearing in the future. Thank you.

THOMAS URAM: Thank you, Robert.

And as far as my comments when I looked at these designs, I really saw three concepts. We have eagles in flight, we have eagles landing, and we have eagles on watch. So when I think of the gold, I think of a very definitive, maybe an eagle that's more stoic, an eagle that's more on watch. And I chose three designs that I thought would fill that category. And that would be number 38 as my first choice. I

thought that for the gold, it was very stoic, very what you would want to see more so on gold than others. That's my opinion.

I also looked at number 34 and number 16. 34 is kind of -- you know, Robin brought this out first. And that was that it's definitely on watch. It's on guard. And that's what gold is for the most part. That's how I view it. So I particularly like number 34 and number 38. And Jean also mentioned it being adapted to -- a little bit of design technique there that would work.

On the silver, I looked at -- I thought silver would be in flight. I know that there's a lot for number 2, and I think it's a great design. But I don't know, maybe I'm reading too much into it (inaudible). I just don't want to see an eagle landing necessarily. It reminds me, you know, America should be in flight and looking up. And I just feel that if we have an eagle that's landing, I'm just not comfortable with the symbolism, although I like the design. So for my eagle in flight, I looked at 12A. I thought that -- number 12A. And I agree, we can

even have it without the rays. I think that it has -- on its own it's strong. The wings are spread. It's just an upward-moving -- the negative space would be great. So for the silver, I think that I would be leaning in that direction. The other one would be -- with that modification I think that Jeanne also brought up.

And then number 10 I agree too, that's interesting. You have the olive branch. It might not be -- it still has the wingspread and it goes out into the rim. So, you know, I think that is a unique approach as well. You know, the eagle looking down on all that is good.

So my choices for the silver would be number 10 and number 12A. And for the gold I think I'm leaning more towards 34 and 38. I think probably leaning more towards 34. Both are just outstanding in my opinion.

So that's how I came to my conclusion. And with that, do we have any further comments? Or I will ask Joe Menna at this time, do you have any comments on the design portfolio, Joe?

JOE MENNA: Thank you, Mr. Chairman. Artistically speaking, I always like when an obverse-reverse complement each other in terms of their compositional elements. So the gold is a very strong vertical composition, which I think would benefit from a composition that was perhaps maybe little more dynamic or had some diagonals.

The silver, while it has a strong vertical in the center, has a lot going on. There's an arc across the top, there's a diagonal going towards the sun. Her other leg creates a diagonal. So maybe something a little more static on the reverse would complement that artistically. And that's all I have to say. Thank you for your time.

THOMAS URAM: Thank you. And of course I think we were talking about the one design that (inaudible) already have. If you go with that on the silver, you already have the rays of the sun on the front of the silver eagle as it is. So that definitely would not be something that I think you would necessarily want to keep on the reverse of 12A, as Jeanne had mentioned.

Any other -- at this time why don't we do our --

DENNIS TUCKER: Actually, Mr. Chair, I do have one question. This is Dennis.

THOMAS URAM: Yes.

DENNIS TUCKER: On Reverse 10, can anyone comment on the anatomical correctness of the layout of the eagle's feathers?

JEANNE STEVENS-SOLLMAN: Yes.

DENNIS TUCKER: Is it good?

JEANNE STEVENS-SOLLMAN: No, no.

DENNIS TUCKER: Is it bad?

JEANNE STEVENS SOLLMAN: I would hope that if this were chosen, that the sculpting would be more accurate. These feathers are definitely not in alignment. I mean, it sort of looked like it damaged itself by flying into a tree. It's just not correct. You know, if you look at a bird, the feathers are going to go in one direction. These feathers don't do that. They're kind of willy-nilly, sorry to say. The head feathers are fine. And these -- how can I say? These wing feathers -- there's a set of feathers, the

primary feathers, the secondary feathers that go over. And they're very much in alignment so that through the air they're going to not get into any distress. They're not going to -- you know, they're going to fly through the air, they're going to be smooth like an airplane. So these feathers are not correct.

DENNIS TUCKER: Thank you, Jeannie.

ROBIN SALMON: This is Robin, and I agree.

DENNIS TUCKER: So what would we do about that? I mean, because this design was mentioned several times in our conversation as being innovative and attractive. But how do we vote on that then? How do we rank this if there's work that still needs to be done?

JEANNE STEVENS-SOLLMAN: For me, Dennis, I would not rank this at all. I love the concept. It's a wonderful concept. But because there's so much work that needs to be done, this design should be sent back to the drawing board. Also I think that the little interruption of the rope around the fine gold, I don't think that's a good

idea. So it just to me doesn't work as a bird in flight.

THOMAS URAM: Did I hear [OVERLAPPING SPEAKERS].

GREG WEINMAN: Mr. Chairman, this is Greg Weinman. April Stafford and I were just discussing before you vote on this, could you discuss if you -- you were given two different ballots, one for silver, one for gold. But it might make more sense to all to vote on one ballot and then go by motion after that based on the strength [OVERLAPPING SPEAKERS].

THOMAS URAM: That would be fine. Is the Committee okay with that? Everyone is okay with it? Anyone totally against it? I mean, that would be fine. That way we'll have the top three or four designs, we'll know what the votes are, and then we can decide from there what would be gold and what would be silver.

DENNIS TUCKER: Yes, I think that will help us narrow down. And also, Tom, Greg, I have kind of a procedural question that we have addressed in

past meetings. In instances like Reverse 12 and 12A, if you -- I mean, really they are very similar with minor modifications. If you split your vote, is that going to weaken the concept? (inaudible) the same amount for both of them, then that's going to be the same amount.

COURT REPORTER: I apologize to interrupt. I just need one person to speak at a time, if possible. And also, if you're going to, you know, say anything, make a statement, if you could please state your name, reiterate your name so that I have a clean record.

DENNIS TUCKER: That was Dennis Tucker asking those questions.

COURT REPORTER: Thank you so much.

GREG WEINMAN: This is Greg Weinman. Yes. I think if that's in any way a concern, please give the -- especially for this exercise -- please give the same points to each of the various designs. That way, we can use this tool to craft the some motions later.

JEANNE STEVENS-SOLLMAN: Excuse me,

this is Jeanne. Greg, am I understanding we're going to send in one ballot?

GREG WEINMAN: Yes. And --

JEANNE STEVENS-SOLLMAN: Is that --

GREG WEINMAN: -- unless we're adjusting that, I think --

JEANNE STEVENS-SOLLMAN: No, the --

GREG WEINMAN: Rather than sending -- the ballots are identical.

JEANNE STEVENS-SOLLMAN: Correct.

GREG WEINMAN: So rather than sending in a silver ballot and a gold ballot, simply send in one ballot.

JEANNE STEVENS-SOLLMAN: Okay.

GREG WEINMAN: We will tally the scores, all right, as a tool. We will report out what the scores are. And with that, the Committees can make some motions on recommendations for gold and recommendations for silver.

JEANNE STEVENS-SOLLMAN: Excellent. Okay, thank you.

THOMAS URAM: I think that's the -- Tom

Uram -- that's the simplest. And Dennis, yes, said he can score equal weight to yeah, the same (inaudible), such as 12 and 12a, if you want to go that direction. And then, Greg, would you -- since we're running ahead of schedule, do you want to get these -- tally them and come back versus wait until after lunch?

GREG WEINMAN: Yeah, I think we can do that. We can -- we'll take an appropriate break.

THOMAS URAM: Just to -- see, but now, what do you think?

GREG WEINMAN: Yes, and he's got a lot of stuff -- he has a lot of stuff to do.

JENNIFER WARREN: (sound drops) -- sorry, this is Jennifer. I would suggest that we go ahead and vote, stay on the line while we're voting, wait until Greg has announced the tally and then we'll break for lunch. That way, we know that everything has been in and there's no complication.

GREG WEINMAN: Okay. By the way --

THOMAS URAM: And if there's time for a discussion on motions, we can decide that based on how long it takes.

GREG WEINMAN: Yes. Well, you're starting to vote right now. But something going back, going back to Christa McAuliffe that I'd like to note. And I just -- I had a little off-line discussion with the folks in the design office. There was a note from the recipient organization -- the recipient about a potential interest in incorporating the border element of obverse 6 and 6a with the recommended design of 4 - - of obverse 4b.

He is correct that we tried to give the Committee a reasonable blueprint that comes in from the artist. That is a contract question. However, the CCAC is welcome to make recommendations about changes to the design.

So if there was -- and actually, I don't want to presume this -- but if there is some interest in CCAC of incorporating the border elements of obverse 6 and 6b -- 6a with obverse 6b, the CCAC could make such a recommendation.

While, we would note that the border elements on obverse 6 and 6a, there would need to be a change. The C in McAuliffe would need to be lower

case.

JENNIFER WARREN: Oh okay.

COURT REPORTER: Okay. And sir, who is this speaking right now?

GREG WEINMAN: That was Greg Weinman. I'm sorry.

COURT REPORTER: Thank you.

MIKE MORAN: This is Mike Moran. I'm really uncomfortable basically mutilating the artwork of two different artists into this thing, at least at this committee level. If the mint feels that's appropriate after the fact, fine, but I personally would not want to do it.

GREG WEINMAN: This is Greg Weinman again. Absolutely no obligation and it's not something we need to take up right now. I just wanted to clarify for the record what the process would be and what your options would be, if you want -- if anybody in the Committee wanted to go there. Obviously, if there's no interest, then it's a moot point. In the meantime --

DENNIS TUCKER: Greg, this is Dennis.

If I might comment? I wanted to mention that I agree with that typographical change that you mentioned. Whichever design we go with, the Christa McAuliffe coin, that C should be not in the same all caps as the rest of the typography in her name. It should be lower cased.

GREG WEINMAN: And the design office is aware of that but thank you very much.

DENNIS TUCKER: Yes.

GREG WEINMAN: In the meantime, everybody please send me your ballots. I will -- we will -- when the Chair is ready, we'll take a recess. I will let everybody know, as I've received them. By the way, I've received some empty emails from Mary Lannin, just so you know. There was no attachment.

ROBERT HOGE: Hello, this is Robert. Robert. I would have a -- like to have a question for Joe Menna to comment on the feasibility of changing the designs of the American Eagle Gold or silver, the design number 10, the perspective from above to make the feathers correct. That sort of thing.

GREG WEINMAN: Joe, are you there?

This is Greg Weinman.

APRIL STAFFORD: This is April. Joe may be on mute or just stepped away from the phone for a few minutes. I would say Mr. Hoge, certainly if that observation is made by the CCAC, that the accuracy of the eagle feathers needs to be addressed, that is something that absolutely can be done in concert with both the artist who created this composition, as well as the sculptor, engravers. And of course, Joe Menna's chief engraver would oversee that and ensure it was modified appropriately.

ROBERT HOGE: Yeah, thank you. I agree with Jeanne that this design needs help, but I like the concept very much.

GREG WEINMAN: Mr. Chair, are we in recess?

THOMAS URAM: Yes, we'll be in recess. Let's say reconvene at 25 after?

DR. LAWRENCE BROWN: This is Lawrence Brown. I have a question for the Chair.

THOMAS URAM: Yes sir? Go ahead.

DR. LAWRENCE BROWN: I guess I was

under the impression that we were going to wait -- this is Lawrence Brown. And I thought -- we were under the impression that we were going to wait to hear from Greg before we --

GREG WEINMAN: This is not the break. This is merely the -- a recess so I can tally.

DR. LAWRENCE BROWN: Okay, thank you. Thank you for the clarification.

GREG WEINMAN: Yes.

DONALD SCARINCI: Tom, can I ask you something as well? This is Donald Scarinci. The eight -- two things. 18 has an 18a, which is not on the voting sheet. And you know, I just want to be, you know, so that we don't get confused if people like 18, it's -- we're really talking about 18a. And the second thing is, 12 has a 12a.

And I think 12a is cleaner than 12, but if people vote for 12 and people vote for 12a, that will dilute the vote for the selection of 12. And therefore, 12 won't be able to win if the -- you know, so I don't know if we can address those two issues?

THOMAS URAM: Right. I think what

Dennis was talking about was the same thing. We -- I think if you get the same weight, so if you voted one, you voted one for both or if you voted three, you voted three for both, and then that way, it'll weigh out the same.

DONALD SCARINCI: Oh okay. Okay. This way, it doesn't dilute -- this way it doesn't --

THOMAS URAM: 12, 12a the numbers would -- you know, 18, 18a. In the case of 18, if you voted, since it's not on there and you voted that to be an X number, that'll be -- we can consider both of them at the time. We can do that by motion. But definitely, to have 12 and 12a, if you like either of them, you voted for them at the same level.

DONALD SCARINCI: I see. Okay.

THOMAS URAM: Great. Thank you.

Great.

DONALD SCARINCI: Thanks.

THOMAS URAM: Okay, we are back on the record, and Greg (sound drops) the report.

GREG WEINMAN: Yes. Okay. With the scoring tally. The design number one received five

votes. Design number two received 18 votes. Number three received two votes. Number -- I'm sorry. Number four -- I'm sorry, number five received four votes. Number six received one vote. Number seven received five votes. Number eight received two votes.

Number 10 received 15 votes. Number 11 received four votes. Number 11a received four votes. I'm sorry, 11a received six votes. My fault. Number 12 received 15 votes. 12a received 18 votes. 13 received one vote. 15 received two votes.

16 received 12 votes. 18 received 10 votes. 19 received eight votes. 19a received eight votes. 20 received one vote. 21 received one vote. 22 received one vote. 23, one vote. 24 received one vote. 25 received 11 votes. 27 received one vote. 27a received one vote. 28 received one vote.

28a received one vote. 29 received four votes. 30 received 12 votes. 31 received two votes. 32 received eight votes. 33 received four votes. 34 received 12 votes. 35 received six votes. 36 received seven votes. 37 received 11 votes. 38 received 29 votes, making it the highest vote getter.

THOMAS URAM: Got it. So why don't we do this, Greg? Why don't we take the top five? Let's look at the top five. So our 38 is the highest. And then, well, we'll just say number 38's the highest. And then, with number two -- we had two at 18. Two and 12a were at 18, respectively.

And then number 10 was at 15. Number 12 was at 15. And I thought there was another one that was, and then we had a couple that were --

GREG WEINMAN: Yeah, below.

THOMAS URAM: We had number 30 and 34. So why don't we just put those on there? But those were the --

DONALD SCARINCI: The top five, Tom, are 2, 10, 12, 12a, and 38.

THOMAS URAM: That's right, yeah.

GREG WEINMAN: And there is my concern between 12 and 12a.

THOMAS URAM: They're both in there, it -- so we would move -- one of the other ones could move up, but 12 and 12a should be considered together.

GREG WEINMAN: Because if you consider

it together and you total the votes, it exceeds 38.

THOMAS URAM: Yeah. Well, it -- everybody voted the same, though, for the same two. So it's the same vote for both, essentially. That's what you were starting with.

GREG WEINMAN: And the bottom line is you have your top four plus four plus design.

THOMAS URAM: Right.

GREG WEINMAN: If you want to go with the ones that were 12, you can add in --

THOMAS URAM: Number 34 and number 30.

GREG WEINMAN: And number 16.

DONALD SCARINCI: I would suggest keeping just 12a and eliminating 12. This way, everyone, if they want that one, they can focus just on that one.

THOMAS URAM: Yeah, and that's fine, that's fine.

GREG WEINMAN: Well, we -- we all --

MIKE MORAN: Tom, this is Mike Moran. I'll move that we consider 12a and not 12.

THOMAS URAM: Yeah, I don't think we

need a motion, but we'll just -- we'll make -- but that's fine. So we're all -- when we get to that point, we can make that motion appropriate at that time. So we're going to consider 38, 2, 12a, 10 and 12 for the top five. I'm sorry, 34. Well, what do you want to do? Do you want to consider 34 and 30 and 16? Those are the number 12's. Or do we want to just focus on 38, number two, 12a and 10? That's four designs right there, right?

DONALD SCARINCI: Let's keep it to four. I think we --

GREG WEINMAN: Remember -- this is Greg Weinman. Identify yourself when you speak for the record.

DONALD SCARINCI: Yes, Donald Scarinci. I think we should keep it simple and just do the four.

THOMAS URAM: Yes. There's a big difference between -- there is a difference, so why don't we start there, anyhow?

JEANNE STEVENS-SOLLMAN: This is Jeanne --

THOMAS URAM: So at this point, go

ahead, Jeanne.

JEANNE STEVENS-SOLLMAN: And I agree with you and Donald that we should just keep it with four. It just will get too complicated.

THOMAS URAM: Right.

JEANNE STEVENS-SOLLMAN: We've already made an amazing selection, which was difficult. So I think we should continue using those.

THOMAS URAM: Okay, what I liked -- I think if it's a -- if you guys feel this way, I would like to have -- since this is such an important discussion, and then we can always break for lunch and come back for the final, but I'd like to go and ask everyone to make a comment on these four now at this point. How about that? We -- and I'd like to start out with Donald and we're going to --

DENNIS TUCKER: I'm sorry, Tom, this is Dennis. Could you repeat the four?

THOMAS URAM: Sure. It's between number 2, number 10, 12a and 38. Okay? And so, what I'd like to do now is go back and have everyone the opportunity to address these. And so, I'd like to

start with Donald.

DONALD SCARINCI: So I think, you know, listen. I understand that 38 seems to have gotten a lot of votes. I just -- for those people who voted for 38, you know, it's a portrait on the reverse of a coin. You know, it just doesn't -- you know, I just don't see it.

I just don't see how that looks right. And you know, I guess I have a, you know, a visceral reaction to having a portrait on the reverse. And you know, there's no unite -- there's no international coin. I'm trying to think, you know, because I didn't expect that to happen, so I wasn't -- I wish I was more prepared to show you examples of what that looks like when it's done.

You know, and I guess, you know, PCGS and NGC always gets it confused when it's a -- when it's that oddball international coin that does that. But you know, I have to say, it's the oddball international coin that does that. It's not -- you know, having a portrait on, you know, on the reverse is not, you know, it's -- if it's done, it's done in

commemoratives that commemorate paintings like, you know, the Mona Lisa or, you know, I'm trying to think of, you know, and Dennis, I'm sure you have this at your fingertips.

But you know, there -- the coins that have portraits, you know, are usually art related and the portrait is usually artistic. The Klimt series from Austria might be a good example. You know, and you get away with that because you're depicting, you know, something.

You know, you're depicting, you know, an object, you know, a piece of art, right? But to put, you know, a portrait on the reverse of a coin is awkward and just not done. And we'd be doing something that's a little odd internationally. You know, and I don't -- you know, and I wish I was better prepared on this topic. I just didn't think of that as a possibility.

So I was a little surprised that it got 29 votes. But so, I'm -- you know, in my view, you know, and the second -- and 10, you know, the popularity of 10, you know, surprised me only a

little, I guess, because it is a very attractive design.

You know, but and, you know, but it's got that -- you know, but you know, it's got the branch in the mouth. And you know, I could see -- I could see it, but it's just not as compelling as number two and number 12a. It just seemed to me that number two and number 12a were the two most compelling reverses for either, you know, one being for the gold, one being for the silver. It's a question of which one to pick.

THOMAS URAM: Which one would you like to see between those two, gold and silver?

DONALD SCARINCI: Well, I think for the gold I would go along with the Commission on Fine Arts, just to, you know, just to be -- just to have -- at least do something a little consistent with the Commission on Fine Arts, because I could go either way.

So for the gold, I would probably see number two. And for the silver, I would probably see 12a. You know, and there, again, I could go either

way. But you know, as to those two reverses. But I think those are the -- you know, I think when you cull it down, you know, if you're looking for something iconic, you know, and something that's, you know, just you know, simple and clearly American, but pretty and beautiful, as beautiful as the obverse of both of these coins are, I really think it's 2 or 12a.

And that's really hard. And this was really hard. I mean, this was not an easy, you know, I mean, I struggled with this a lot, and you know, just to cull it down. And I culled it down the way I said, I culled it down first by eliminating anything that looks like a portrait because it's awkward. It just doesn't work.

And you know, it doesn't work on international coins. And then, I culled it down further by eliminating, you know, the things that were too busy or too complicated. So it's -- and the things that had two eagles. I just -- you know, I think we've done that already.

I mean, honestly, I think the designs that are on the -- that are currently on these two

coins are just not worthy of the reverse -- of the obverse of either of the coins. I always thought that. I never thought those were John Mercanti's best work at all.

John is capable of -- he's done, you know, great things. Those two reverses are just not -- it's just not -- those were not, you know, I wouldn't put those in his top 10 list, you know? So I think replacing him is a great opportunity, but you want to replace it the right way.

And I think the other, you know, thing to keep in mind with this coin is we're not going to address it again. You know, probably, we're not going to -- none of us are going to address it. None of us are going to address it. None of us are going to address it again. It's not going to happen for any of us in our tenure here.

So this is it. What we do, we're, you know, we're taking the -- America's most iconic, you know, the two most iconic pieces, you know, probably the third one would be the platinum, you know, but the two most iconic pieces. And we're, you know, we're

dealing with it. And we really need to, you know, be careful about it, I think.

So my -- I would -- I, you know, I would go for number 2, as the gold. And number 12a for the silver.

THOMAS URAM: Okay, thank you, Don. Michael? So we're considering 2, 10, 12 and 38. What are your preferences and --

MIKE MORAN: I have a hard time arguing with Donald on any of what he said. I guess my problem, or what I have to get over, I think everybody else on the committee does, is 38 is an exceptional design. I certainly want to see it somewhere, sometime, someplace.

It's the best head of an eagle I've seen in my time on the Committee. But at the same time, I have a hard time -- it's not as compatible with the obverses, obviously. And I think Donald makes a very, very valid point. And whatever we choose, it is going to be with us for a long time.

And 18 -- oh dear -- 2 and 12a are good designs. They are compatible with the obverses. And

they scale, particularly the one on the two scales that -- put it on the gold coin, which is where I had -- it needs to be.

And 12a will look good on the larger planchet of the American silver eagle bullion coin. So unless somebody can tell me that I need to choose the head of an eagle for the reverse on this particular one, I really think it's more experimental trying the head of an eagle.

We've not done that on in American coinage ever that I'm aware of. We're far better off for doing it or experimenting with it on a commemorative coin, one-off issue somewhere and seeing what it looks like. That's where I am.

THOMAS URAM: Okay, so what are you picking for your top two. Gold, give me the gold first.

MIKE MORAN: Gold is 2.

THOMAS URAM: Silver?

MIKE MORAN: Yeah, silver is 12a.

THOMAS URAM: All righty. Robert, thank you, Michael. Robert?

COURT REPORTER: I'm so sorry. What was his first response? Silver was 12a, gold was?

THOMAS URAM: Silver was number 2. I mean, I'm sorry, gold was number 2, silver 12a.

COURT REPORTER: Thank you.

THOMAS URAM: And that was Michael Moran.

COURT REPORTER: Thank you so much.

THOMAS URAM: Okay, Robert Hoge?

ROBERT HOGE: Hello?

THOMAS URAM: Yes, you're on.

ROBERT HOGE: Okay. I'm still favoring number 10. I'd like to see what could be done with the improvement to the appearance of the eagle in that. A little uncomfortable with the design number 38 because it is indeed a portrait of an eagle.

It's very handsome, of course. I think that I would probably like to see that, the eagle's head on the silver and the number 10 on the gold.

THOMAS URAM: Okay, very good, Robert. Thank you.

ROBERT HOGE: You're welcome.

THOMAS URAM: Mary?

MARY LANNIN: I will concur with Donald and Michael, that the gold reverse should be number two and that the silver reverse should be number 12a. But I really want again, to send my compliments to the artist who did number 38. And it's just a remarkable, remarkable piece of art. Thank you very much.

THOMAS URAM: Thank you. Robin? I'll come back to Robin. Sam?

SAM GILL: Thank you, Mr. Chairman. Just working backwards. Number 10 just wasn't compelling enough for me. It's beautiful, but it just wasn't. 12a and 2 are terrific. I prefer 12a over 2 because 2 has a similar look, not quite, but a similar look to what was on the present reverse.

And I still preferred 38 because as Mary said, it's just stunningly beautiful. And I would -- I just -- I wouldn't mind it, the portrait of an eagle on the reverse. I just think it's terrific for the gold. So that's my opinion.

THOMAS URAM: Okay. So I have Sam at 38 and 12a. Dennis?

DENNIS TUCKER: Thank you, Mr. Chair.

Well, number 2 and number 12a do nothing new in terms of art. They're serviceable. We've seen many designs like them, but they just don't do anything new. 12 and 12a in particular, you know, we've seen this kind of eagle in flight within the platinum series and elsewhere.

And 2, again, indeed, these are good drawings of eagles. They're fine designs, but they're just not inspiring or innovative. The only ones that are, among these four, are 10 and 38. So if we had to choose between these four, I'd be looking at those two.

I wonder, though, if we might open it up a little. If you look at the next level of top vote getters, we've got a bunch that are kind of in the middle, kind of a grade B or B-level. 16, 25, 30 and 34. Are people comfortable opening up the conversation to consider some of those? 16, 25, 30 and 34?

JEANNE STEVENS-SOLLMAN: Dennis, this is Jeanne. This is Jeanne speaking. I think that

we're sort of at an impasse here with number 10.

Number 10, I know it's not my turn, but just to clarify this. You know, eagles don't carry branches, I don't think in their mouth so much as their feet.

There are so many things that I disapprove of with number 10, even though I like the concept of this wing thing. And also, and number 38, which is absolutely dynamic, and I think innovative, I agree with you so much, do we need this. And because of this fact that we need something more powerful, I would suggest that we consider 16, 30, 34.

DENNIS TUCKER: And 25 and 20.

JEANNE STEVENS-SOLLMAN: And 25. I think from the beginning I just wanted to do the four, but maybe we need to look at this, because I -- I'm scrapping totally. I can't even deal with number 10. Sorry.

DENNIS TUCKER: Yeah, this is Dennis again. Jeanne, I agree with the tone and direction of what you're saying. I feel like -- and Donald, I agree. And I agree with what other colleagues have said about 38. Beautiful design. Maybe not

appropriate for the reverse of a coin, and in particular, the reverse of this, either of these coins. So 25, I, you know, if I might take the liberty of opening up the discussion, 25 I might --

THOMAS URAM: You can go with it, and then, if anyone wants to chime in, just you know, narrow your two down and then if anyone else wants to chime in and change, they can. Right now, we only have one person that's even mentioned 10. Everything else has been --

MARY LANNIN: This is Mary.

THOMAS URAM: Yes.

MARY LANNIN: And I just want to say that people have been talking a bit about number 34. I know that Robin mentioned it, et cetera and so forth. This reminds me of the post office logo.

ROBIN SALMON: Yeah, very good.

MARY LANNIN: And so, I don't like it for that reason. It's not that it's not beautifully drawn. I like Robin's comments, that it wasn't dead centered. But it just looks like the eagle in the post office logo, and I just couldn't get behind that.

Thank you.

THOMAS URAM: Okay. So Dennis, what two do you think at this point, and you can include the three others now that you might be considering. And we're going to come back around, so just -- I'm just trying to get a pulse.

DENNIS TUCKER: Okay. I would -- for various reasons, I would actually pull out the four top vote getters. I would pull out 2 and 12a because they're --

THOMAS URAM: There goes the Committee, everyone.

DENNIS TUCKER: 2 and 12a are quotidian, they're run of the mill. I apologize for the artist. They're beautifully drawn, but they're not innovative. And then, 10 has its problems and 38 has its problems. If I were to open up the discussion to the next level of vote getters, I would look at 16, which I think is innovative, but it keeps the family theme.

So this might be good on the gold coin. And it looks like it would be scalable. Number 25,

again, same comments as the -- as for number 16. It's got a family theme. It might be good on the gold. 30, I think is, you know, it's a bit old fashioned. It's a bit heraldic. But it does tie into John Mercanti's design. I see similarities there.

And that kind of continuity is not necessarily a bad thing when you're looking at a coin that has sold. If we look at the sort of silver, I mean, how many American silver eagles have been sold since 1986? I think about 700 million. It's popular globally as we know.

And it has to speak as a national currency. And I think number 30 does that. I think this is, you know, it's not super innovative. It's not very strangely different from things we've seen. So I think it's a good combination of comfortable and also different.

And I think that that would be appealing to domestic audiences as well as international. So I think 30 would be good for the silver. And --

THOMAS URAM: 15 or 30.

DENNIS TUCKER: I'm sorry?

THOMAS URAM: Okay, I thought you were done.

DENNIS TUCKER: No. And 34, I mean, again, it's -- you know, maybe the connection to the post office is not a bad thing. I mean, that's a federal institution. It's a very old part of the United States. You know, so and that's a very strong eagle. So if we look at our international audience, that might be something that they're comfortable seeing, a strong presence. So and I apologize, Mr. Chair, for making this all -- but I would say 16 for the gold and 30 for the silver.

THOMAS URAM: Okay, Dennis. Thanks. Robin? Are you there?

ROBIN SALMON: Yes, I was muted before and didn't realize it.

THOMAS URAM: That's okay.

ROBIN SALMON: Yeah, what -- I have said before with the number 2 and 12a that I felt they were just too safe. They're more of the same. And for that reason, I had really liked number 38, the

portrait. However, I understand what Don is saying, and he swayed me away from that.

So with the four that we're looking at now, my original favorites had been 30 and 34. And for those reasons, I would go with number 30 for the silver and number 34 for the gold.

THOMAS URAM: Okay. Thank you. Dr. Brown?

DR. LAWRENCE BROWN: Mr. Chairman, I so sympathize with you. I know you're just trying to -- I just -- so I say that, and yet, at the same time, I'm not going to make your position any easier. And I guess I'd like to have us step back a bit to see who the stakeholders are going to be for these fantastic coins.

I think if we really think it's going to be John Q. Public, I think we need to recognize that that may not be realistic because of the price point for it. That is certainly the goal. So I think that given that and given the fact that I too would like to, as much as I embrace the classic, I've come to be more of a fan of contemporariness.

And quite frankly, I look more towards the future. So for that reason, I must confess, Mr. Chair, that I was -- my number one for gold would be number 16. And my number one for silver would be 25. Thank you, Mr. Chairman.

THOMAS URAM: Thank you. Dr. Kotlowski?

DR. DEAN KOTLOWSKI: Thank you, Mr. Chairman, I think. I really, really am very, very confused here. I think that pairing 2, let's say 2 is the gold and 12a as the silver would be a real mistake, because I think that they're just too traditional.

I never was a fan of 12a. I gave it some points, yes, but it -- I liked 2 better. I feel as if I'm being talked out of number 10, and I'm not sure if we've ever gotten an answer as to whether the feathers could be fixed. I think this is a good point that's been made.

And I think Joe might've been away from the phone when we asked the question. Am I right or wrong about that?

ROBERT HOGE: This is Robert, you're right.

DR. DEAN KOTLOWSKI: When you're -- I mean, do -- could you refresh me as to what the answer is? Can the feathers be made more realistic?

ROBERT HOGE: Yeah, it's Robert. My question was how feasible was that, and I wanted Joe to comment.

JOE MENNA: Yeah, it's feasible to do that.

ROBERT HOGE: Accept that as feasible.

DR. DEAN KOTLOWSKI: Okay, all right. And you know, I still like number 38, and I feel as though I'm being talked out of it. And that if I go away from it, I'm going to think after the meeting, why did I do that?

I mean, it's an innovative design, and you know, I just get the feeling that it's such a great design that it will -- I know it's a risk, but it's going to generate its own appeal. And so, if we're still sticking with the four designs, and I don't know.

There's something that's causing me to hold back on number 34. And number 30 just strikes me as too stodgy. And I don't know what to do with number 25. It seems to be too derivative of the existing gold.

So I guess what I'm going to do, Mr. Chairman, is I'm going to vote for number 2 for the gold and I'm somehow going to vote for 38 and a revised 10 for the silver.

THOMAS URAM: Okay. Thank you, Dean.

MARY LANNIN: Mr. Chair, this is Mary Lannin again. Dean, I am sort of the same way. I -- in my mind's eye, I see these reverses spread on a nice piece of velvet in a coin dealer shop. And someone walks in, which one do you think they're going to pick up first? And I guarantee it's going to be number 38, and it will be. It will be.

THOMAS URAM: Yeah.

MARY LANNIN: You know? I mean, it's -- I understand exactly what Donald is saying, but you know what? Every -- I would -- I bet 70 percent of the people would pick up 38. You know, 30 is just

blah.

MICHAEL MORAN: Totally agree. I'm all for that.

DR. DEAN KOTLOWSKI: And I know -- this is, by the way, Dean Kotlowski talking again. Just a little bit free form here, but Mary, I -- this is a thing. I've been on the committee for 14 months, and I've been following something that you said. What are your eyes drawn to?

MARY LANNIN: Exactly.

DR. DEAN KOTLOWSKI: And when I looked at these, it was 10 and 38. And I think we can go with something where there's continuity with number two. I'm fine with that. But change the number 38. So Tom, I guess I'm voting for 2 for the gold and 38 for the silver.

THOMAS URAM: Okay, that's (inaudible).
Jeanne? Thank you, Dean.

DR. DEAN KOTLOWSKI: Thank you, Mary.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: Okay. Thank you, Mr. Chairman. This is quite a wild ride here. I

--

THOMAS URAM: You can get your money's worth. That's all. Just giving you your money's worth.

JEANNE STEVENS-SOLLMAN: No, I love it. I truly appreciate Donald's comments on this, and I don't very often argue with him. But this time, I really would like to see us step out of the box and look so seriously at number 38. And I agree with Dean and Mary about 38. It is a wow piece. And if we have this for silver, where maybe of the public would be able to enjoy it, it would hopefully bring our coinage to the world as being very powerful.

We're making a statement here. And I think that, you know, the CFA, when they choose, what is it, number 2, I'm just -- is that -- number 33? Number -- no, number 33, when they -- and that's not even on ours -- this is just not -- it's not exciting. And number 2 is okay.

You know, number 2 is okay, maybe that would be great for the gold for people who are in that category that can, you know, avoid these wonderful,

you know, eagles. But I'd very much like to see something more outstanding. And I am going to say that 38 is my choice for the silver. And I would have to go, if I have to choose --

THOMAS URAM: You're going to have to choose.

JEANNE STEVENS-SOLLMAN: I have to choose. Thank you, Tom. If I really have a -- and I'm so -- I am so -- there are so many here that I would rather see, but I can understand that number two is going to be something that, you know, those collectors and the numismatics are going to want. But I would like to see number 18 be on the gold. So there's my conundrum here. I just don't know what to say except I do want to see that portrait on the silver, 38.

MARY LANNIN: This is Mary Lannin again. I -- pardon me for interrupting. My only issue with number 2 is that the eagle's head is down.

MICHAEL MORAN: Yeah, that's what I said earlier, he --

MARY LANNIN: You know --

JEANNE STEVENS-SOLLMAN: And just think about what he's doing. He's coming in for a landing with that stick in his -- if you look at number 1, this is the same eagle and number 2.

MICHAEL MORAN: Branch, Jeanne.

JEANNE STEVENS-SOLLMAN: Oh okay.

MARY LANNIN: Branch --

JEANNE STEVENS-SOLLMAN: Is this a --

MARY LANNIN: (inaudible) 18.

JEANNE STEVENS-SOLLMAN: But --

MARY LANNIN: And that same eagle is coming in for a landing.

JEANNE STEVENS-SOLLMAN: Correct.

MARY LANNIN: And his head's up and he's --

JEANNE STEVENS-SOLLMAN: No, no, no, no, 18 I see has -- he's still looking down. He's coming in for a landing and he's got to see where he's going.

MICHAEL MORAN: But he's still looking down. He's still --

JEANNE STEVENS-SOLLMAN: But he's

still, as far as landing, it's our perspective. We're looking up at it --

MARY LANNIN: We're looking up at him -
-

JEANNE STEVENS-SOLLMAN: -- coming in for a landing.

COURT REPORTER: Once again, I'm really sorry to interrupt, but I can't keep track of who's speaking when multiple people are speaking like that.

MARY LANNIN: Sorry. Mary Lannin.

COURT REPORTER: Okay, thank you.

THOMAS URAM: Okay, I'll tell you what
--

DONALD SCARINCI: Can I say one last thing, Tom?

THOMAS URAM: Certainly, if you promise it's going to be one last thing.

DONALD SCARINCI: Okay.

THOMAS URAM: You go for it.

DONALD SCARINCI: Okay. You could say the last thing --

COURT REPORTER: Could you identify

yourself?

DONALD SCARINCI: This is Donald Scarinci. And I am like, you know, and I love everybody wanting to do something out of the box. It's exactly what I do, and I do it at every coin. Every coin we talk about. If you've noticed, and maybe I should say this directly, I did not do that in this particular coin.

I mean, this was not a coin that I thought would be a good idea to be outside of the box. You didn't hear me make a speech about modern designs on this particular coin. You saw me select two, you know, iconic images, as opposed to looking for something a little more unusual.

And the reason for that, the reason I'm taking that position with this particular coin is because you know, the, you know, as someone earlier just said, when you look at the market for this coin, who buys this coin, what is this coin, right? This is America's bullion coin. That's what it is.

WOMAN: Right. Right.

DONALD SCARINCI: You know, it joins,

you know, and you know, it joins, and Dennis, I want you to think of it that way. This is a bullion coin. And it's -- and it symbolizes America. It has America's most iconic images on it. It's supposed to. It's supposed to reek of America.

It's not supposed to be an outside of the box coin. It's supposed to be, you know, this one particular coin, and I'm limiting myself to saying that to this one, because this is not what I usually say, right? I'm Mr. Innovative, right?

I want to see all kinds of things on coins, but not on this coin. On this coin, I think it's important to be as traditional and as iconic as you possibly can. So you know, I'm -- you know, and as to the portrait, you know, it is a beautiful portrait. There's no question 38 is a beautiful design.

And I would suggest this as a compromise, possibly, that you know, when we come out with the new coins, you know, perhaps if we were to do a silver medal, a dollar-sized silver medal in the set, that we -- that -- or sold separately to

commemorate this change, this, number 38, could be the obverse design of that commemorative.

And perhaps we could pick another coin, another design that we all love for the reverse, maybe something a little outside of the box, you know, like number 10, if you want to go with number 10, or some variation of that.

But we could possibly put together a medal of an obverse and a reverse that we did not pick, which would -- might make an interesting numismatic companion, as I'm sure the bullion marketing staff of the mint would love it, right, because it gives them another opportunity to sell bullion.

And it would sell. So I mean, maybe that's a compromise, but I wouldn't do anything too bold or -- and I think we're all looking for something bold, and we like -- and we want something bold and we talk constantly about something bold. And I'm the first one to do it.

You know, so and I'm the one saying on this coin, pull back the throttle and think of the

consumers, the marketplace for it. And the marketplace for it, you know, is people who are putting -- are keeping -- are holding bullion. They're buying bullion for bullion. Or an international audience. It's not necessarily, you know, a widespread, you know, American collector base that's putting sets of these things together.

There are, of course, people putting sets of these things together. I of course have a set of these things, right? So you know, so but, this was a primary marketplace for it. I guess that's all I just wanted to make. I just wanted to make that point and offer that suggestion as a way to view this beautiful image on number 38, which I agree is a beautiful image.

THOMAS URAM: Okay, Don. Thank you.

Now (inaudible) here --

DENNIS TUCKER: (inaudible) --

THOMAS URAM: (inaudible), pardon me.

Who was that?

DENNIS TUCKER: Oh this was Dennis. I just wanted to comment briefly, since Donald, you

mentioned my name in your comments. I agree. It's okay for these coins to not be super innovative. They -- we need some -- we need stability because this is a commercial coin. It's a commodity for many people.

You know, those are the tens and hundreds of millions that are sold, not the numismatic products. So this is silver and gold as far as commodity. I've had many conversations with people in the Treasury Department about you know, the continuity of American paper money and how that's treated -- security is another aspect that we haven't discussed.

I don't know if the mint has any comments on -- have all of these designs been vetted for their anticounterfeiting security technology? And are any of them better than others in that sense? Because that's something that's been talked about a lot from the director level down.

You know, we're not just redesigning for the sake of redesigning, but the anti-counterfeiting aspect has been very important. And then, my second thing, Donald, I would say that, you know, really none of these designs don't reek of

America, you know?

They all say America. So I don't think the innovative ones are worse than the traditional ones. I think they all do that job pretty well. You know, some better than others.

RON HARRIGAL: Hey Tom, this is Ron Harrigal. I want to respond to Dennis on the anti-counterfeiting.

THOMAS URAM: Sure, go ahead, Ron.

RON HARRIGAL: And that all of these designs that you -- you're -- the Committee's considering will have -- none of them will have any particular impact on anti-counterfeiting. So we'll be fine regardless of which ones are picked.

DENNIS TUCKER: Thank you, Ron.

THOMAS URAM: Thank you for that, Ron. Okay, I -- Dennis, anything else? Just to make some final comments to tell you what I've observed from this?

DENNIS TUCKER: Well, I guess how are we going to vote and rank our --

THOMAS URAM: Well, I think that --

DENNIS TUCKER: Well, the reason I ask is because I --

THOMAS URAM: Here's what I've got. Go ahead --

DENNIS TUCKER: I might change my votes then, or my --

THOMAS URAM: Well, we're going to do it by motion here, but I'm just going to mention here, here's what -- I've taken a tally and there are five people that have voted for 12a in some capacity, whether it's the gold or the silver. More on the silver than the gold. And there are five that voted for 38 in some capacity in regards to silver or gold.

Now having said that, the silver is certainly more of the international bullion item. So I lean more towards 12 or 12a. I guess it's 12a without parades. And now, we do it, if we do it. And then, because that's for the bullion that's the gold, I think that number 38 was my, from the beginning was that 38 would be very powerful for the gold.

So I'm just -- and then, there were a few people that said number two in some capacity. So

I think we have, by this (inaudible), we've narrowed it to these three in some capacity. I'm just going to look at it.

I think the bullion stamp from 12a works the best. Robert (sound drops) -- I just don't like the fact that it's not -- it's like, I believe Jeanne said it was looking down and landing. I just like the eagle's in flight or something and, you know, it's the one (sound drops).

So we could do two things now. We can adjourn and you can think about it until we can come back after lunch. Or if you want to put a motion on the table now and we can discuss the motion. It's (sound drops).

DR. LAWRENCE BROWN: Mr. Chairman --

COURT REPORTER: I'm sorry, sir. You were breaking up a little bit. You were saying that you want to possibly discuss the motion or come back after the break, right?

THOMAS URAM: If anyone would like to make a motion at this time and we can discuss it more or we can recess.

DR. LAWRENCE BROWN: Yes, Mr. Chairman.
This is Lawrence Brown.

THOMAS URAM: Yes sir.

DR. LAWRENCE BROWN: So I would like to make a motion for consideration, even though I understand the diversity of opinions that have been articulated, I think that still, based on those, as much as many of us would certainly migrate towards 38, but given the comments that have been made, I would like to make a motion that the CCAC consider number 2 for gold and 12a for silver.

THOMAS URAM: Okay, we have a motion on the floor by Dr. Brown to add a number 2 considered for gold, 12a considered for silver. Is there a second?

DONALD SCARINCI: I will second that motion, Donald Scarinci.

THOMAS URAM: Donald Scarinci. Is there any further discussion on the motion? Hearing none, I'd like to take a vote. All those in favor, signify it by saying aye.

DONALD SCARINCI: Aye.

THOMAS URAM: I'll tell you what -- I'd like to do a roll call on this. Let's just do it that way. So Donald?

DONALD SCARINCI: Yes.

THOMAS URAM: Yes or no.

DONALD SCARINCI: Yes.

THOMAS URAM: Michael Moran?

MIKE MORAN: Yes.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: No.

THOMAS URAM: Mary Lannin?

MARY LANNIN: No.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: No.

THOMAS URAM: Sam Gill?

SAM GILL: No.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: No.

THOMAS URAM: Lawrence Brown?

DR. LAWRENCE BROWN: Yes.

THOMAS URAM: Dr. Dean?

DR. DEAN KOTLOWSKI: No.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: No.

THOMAS URAM: Chairman votes yes.

Okay, so we have more motions to beat it. We have one, two, three, four yeses, now we have seven noes. So those that said no, what would you like to -- would anyone like to entertain another option?

MIKE MORAN: Tom, this is Mike Moran.

THOMAS URAM: Yeah.

MIKE MORAN: I will make another motion, after listening to the conversation. And you can take it or leave it. I would move --

THOMAS URAM: No, it's going to be a motion. I guess --

MIKE MORAN: I'm moving that we use 12a for the silver bullion coin and we use 38 for the gold bullion coin.

DR. DEAN KOTLOWSKI: I second that, Dean Kotlowski.

THOMAS URAM: Dean seconds that. Any further discussion?

MAN 2: Discussion on the motion. Is

it -- wouldn't it be more -- wouldn't it be better to do these individually than just consider the gold and then consider the silver separately as opposed to combining them?

THOMAS URAM: We can do that, okay.

MIKE MORAN: That would be a friendly amendment to --

(crosstalk)

THOMAS URAM: Yes.

MIKE MORAN: Mike Moran accepts.

THOMAS URAM: And that was Dean that seconded. Dean, are you okay?

DR. DEAN KOTLOWSKI: Yes.

THOMAS URAM: We're going to review the silver, the motion is that the reverse of the silver eagle would be 12a. All those in favor, we're going to do it by roll call. So a yes would be that you are in favor of 12a. Donald Scarinci?

DONALD SCARINCI: Yes.

THOMAS URAM: Michael Moran?

MIKE MORAN: Yes.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: No.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yes.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: Yes.

THOMAS URAM: Sam Gill?

SAM GILL: Yes.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: No.

THOMAS URAM: Dr. Brown?

DR. LAWRENCE BROWN: Yes.

THOMAS URAM: Dr. Dean?

DR. DEAN KOTLOWSKI: Yes.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: No.

THOMAS URAM: Chairman votes yes. The yeses are one, two, three, four, five, six, seven, eight. The motion passes. We're going to move to the gold. The motion is for number 38 on the gold design. I'm going to start with the roll call with Donald Scarinci?

DONALD SCARINCI: No.

THOMAS URAM: Michael Moran?

MIKE MORAN: Yes, sorry Donald.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: Yes.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yes.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: Yes.

THOMAS URAM: Sam Gill?

SAM GILL: Yes.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: No.

THOMAS URAM: Dr. Brown?

DR. LAWRENCE BROWN: Yes.

THOMAS URAM: Dr. Dean?

DR. DEAN KOTLOWSKI: Yes.

THOMAS URAM: Jeanne Stevens-Sollman?

JEANNE STEVENS-SOLLMAN: Yes.

THOMAS URAM: Chairman, yes. We have nine that are voting in favor and one no. Do I have, is that right, Greg?

GREG WEINMAN: Two. There was two of

them.

THOMAS URAM: Correct.

GREG WEINMAN: Two noes.

THOMAS URAM: Two noes. I'm sorry, two noes, yes, two noes.

GREG WEINMAN: The motion carries.

THOMAS URAM: Yes, it does.

MIKE MORAN: Now, this is Mike Moran --

THOMAS URAM: Yeah, go ahead.

MIKE MORAN: This is Mike Moran.

Donald, I know I'm a turncoat, but it was either that or we were going to be here all damn day.

DONALD SCARINCI: That's okay.

THOMAS URAM: First of all, let me just say before we break for lunch, I really appreciate everyone -- I want to thank everyone --

DENNIS TUCKER: Mr. Chairman, I have another motion to make.

THOMAS URAM: Go ahead.

DENNIS TUCKER: I would -- if it's acceptable, I would like to make a motion that we reverse those two designs. My understanding is that

the silver will be the more popular and more popularly sold coin. I would make a motion that we vote on 38 for the silver and 12a for the gold.

THOMAS URAM: We'll (inaudible) the other way.

DENNIS TUCKER: Yes, but --

THOMAS URAM: If you'd like to make that motion, does anyone want to second that?

DENNIS TUCKER: The gold is conversate, so let's give it a conservative -- gold is a conservative investment. Let's give it a conservative design. That'll be 12a. Silver --

THOMAS URAM: Again, I look at 38 being more conservative than 12.

COURT REPORTER: Okay, who is speaking right now?

DENNIS TUCKER: This is Dennis Tucker.

COURT REPORTER: I'm sorry. Was that Dennis Tucker?

DENNIS TUCKER: Yes.

COURT REPORTER: Okay, thank you.

DENNIS TUCKER: I apologize.

THOMAS URAM: Okay, so we have a motion on the table to reverse the selections between the gold and the silver. Is there a second?

ROBERT HOGE: This is Robert Hoge, I second that.

THOMAS URAM: Second by Robert. Okay, so we are going to take a roll call vote on switching (inaudible) from number 38 going to silver and 12a going to gold. Donald?

DONALD SCARINCI: No.

THOMAS URAM: Mike Moran?

MIKE MORAN: Did you call me, Tom?

THOMAS URAM: Yeah, yes. Yes or no on switching the designs, no?

MIKE MORAN: No.

THOMAS URAM: Robert Hoge?

ROBER HOGE: Yes.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yes.

THOMAS URAM: Robin?

ROBIN SALMON: Yes.

THOMAS URAM: Sam?

SAM GILL: No.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: Yes.

THOMAS URAM: Dr. Brown?

DR. LAWRENCE BROWN: No.

THOMAS URAM: Dr. Dean?

DR. DEAN KOTLOWSKI: Yes.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: Yes.

THOMAS URAM: Chairman votes no. Oh
wow. (inaudible) --

COURT REPORTER: Oh dear.

THOMAS URAM: The motion carries.

GREG WEINMAN: Yeah, the motion
carries.

THOMAS URAM: The motion carries.

Okay, well, once again, I thank everybody for, you know, taking real, really the necessary time and dialogue that we had here regarding the selection. And we're going to recess for lunch. It is 12:20, and I believe we have stakeholders coming, so Jennifer, if I'm not mistaken, we want to reconvene at 1:30,

correct?

JENNIFER WARREN: Correct. 1:30 is when it should start, so if you could jump on then a minute or two ahead so I can do an unofficial role to make sure everybody's back on, remember just to log in the same way you logged in this time.

THOMAS URAM: Very good. Thank you all.

MAN 3: Thank you.

THOMAS URAM: We're recessed.

JENNIFER WARREN: Thank you.

THOMAS URAM: We're recessed. Thank you.

(Recess)

E X H I B I T S

NO.	DESCRIPTION	PAGE
Exhibit 2	American Eagle Gold and Silver Design Descriptions (*Exhibits attached.)	

THOMAS URAM: Okay, thank you, Jennifer. Okay, I'd like to call our meeting back to order, and that this time, I'll begin with our roll call. Mr. Moran?

MICHAEL MORAN: Here. Eating lunch.

THOMAS URAM: Okay.

COURT REPORTER: I'm sorry, who --

MICHAEL MORAN: I didn't get together five guys today, by the way.

THOMAS URAM: Robert Hoge --

MICHAEL MORAN: But you did.

ROBERT HOGE: Hello, this is Robert. I'm here.

COURT REPORTER: Okay, I'm sorry, who was the first name that you said, sir?

THOMAS URAM: Michael Moran was the first.

COURT REPORTER: Thank you.

THOMAS URAM: He's present. Robert Hoge was second, present. Mary Lannin.

MARY LANNIN: Present.

THOMAS URAM: Robin Salmon.

ROBIN SALMON: Present.

THOMAS URAM: Sam Gill.

SAM GILL: Present.

THOMAS URAM: Dennis Tucker.

DENNIS TUCKER: Present.

THOMAS URAM: Dr. Brown is absent. Dr.

Dean?

DR. DEAN KOTLOWSKI: Present.

THOMAS URAM: Jeanne Stevens-Sollman.

JEANNE STEVENS-SOLLMAN: Present.

THOMAS URAM: Thomas Uram, present.

Did Donald Scarinci join?

DONALD SCARINCI: Yes, I'm here,
present.

THOMAS URAM: Present. Perfect. Okay,
Greg, we have a quorum. We have quorum.

ANNETTE AMERMAN: I'm going to try to
come back -- I'm going to put you on mute (sound
drops) fire. I'll be back.

THOMAS URAM: Okay. Only building in

Washington occupied right now.

JENNIFER WARREN: And we have another fire alarm?

WOMAN 2: Yes. Oh, my gosh.

THOMAS URAM: Okay. With that little bit of excitement, welcome back and I'll now have April Stafford, our chief of the Mint's Office of Design Management. April will present the candidate obverse and reverse designs for the United States Marine Corps Silver Medal. April?

APRIL STAFFORD: Thank you, Mr. Chairman. The United States Marine Corps Silver Medal is part of the United States Mint Armed Forces series of medals that pays tribute to each individual branch of service, its history, and unique character. The medals for this program will be struck on a 2-inch diameter planchette containing 2.5 ounces of silver.

Designs were previously developed for the United States Air Force, Coast Guard, and Navy. We are very pleased to be able to share with the committee that the United States Marine Corps weighed in with their preferences for an obverse and reverse

design for this medal. We had none other than the commandant of the United States Marine Corps himself provide those recommendations to us; that's General Berger.

He is the highest-ranking officer in the Marine Corps as well as a member of the Joint Chiefs of Staff, and their recommendations for the obverse was Design 9 for the obverse. The recommendations from the Marine Corp for the reverse was Design 12A.

I'll share with you also that the United States Commission of Fine Arts deliberated on this portfolio last week and they made a recommendation of either Obverse 5 or 12 and then also agreed with the Marine Corps and recommended Reverse 12A.

We have Annette Amerman, who is the special projects historian with the Marine Corps history division. Annette is here to answer any questions you have about any of the designs. Annette, are you with us? Okay, Annette...

THOMAS URAM: There was a fire alarm

and she had to leave.

APRIL STAFFORD: Oh, okay, thank you. Well, Annette is -- will be with us, hopefully, after the fire alarm is resolved. She will be available to answer any questions, but again, the Marine Corps has officially come back with recommendations provided to us by the commandant, and again those are Obverses 9 and 12A. So I will move --

THOMAS URAM: Annette might've just come back on. Somebody just came back on. Is that Annette? I guess not.

APRIL STAFFORD: Okay, I'll move through the candidate designs for the obverses first. I'd like to refer the committee members to their portfolio that was provided to them prior to this meeting and I will not read the design descriptions. Of course, those will be entered into record. We've provided those to the transcriber.

I will pause, noting any preferences that we received from stakeholders thus far. So first, we have Obverse 1, 2, 3, 5. Obverse 5 was one of two obverses the CFA recommended. Obverse 8,

Obverse 9. And again, Obverse 9 is the recommendation from the U.S. Marine Corps for the obverse, Obverse 9. Next, we have Obverse 10, 12. Twelve is the second of two recommendations the CFA made for obverses. Moving on then, we have Design 13 and 14A.

Going to the reverse designs, we have Reverse 4, 5, 7, 7A, 9, 11, 12, 12A -- 12A was the preference of the U.S. Marine Corps as well as the recommendation by the U.S. Commission of Fine Arts -- and Reverse 13. Mr. Chairman, that concludes the candidate designs.

THOMAS URAM: Thank you, April. Okay. Are there any -- before we begin our considerations, are there any other questions --

JENNIFER WARREN: Mr. Chairman, this is Jennifer. Can you just see if Annette is on so she can speak?

THOMAS URAM: Did Ms. Amerman come back on? Okay, I'll listen, Jennifer. We'll listen if she comes back on.

JENNIFER WARREN: Okay.

THOMAS URAM: We'll let --

JENNIFER WARREN: Okay.

THOMAS URAM: Okay. Any technical questions? If there aren't any, why don't we begin our considerations. Mike Moran, let you lead it off.

MICHAEL MORAN: Thank you, Mr. Chair. Little bit of puzzlement as to why nobody liked the Obverse No. 3. I'm not sure, but it's a different way of looking at it, but I think it's very well illustrated here in terms of hands. The faces are faceless, so to speak. Everybody recognizes what's going on here without any real inscriptions whatsoever.

I like it. I was surprised that neither the CFA or the Marine Corps chose it. I can't go with the Marine Corps choice, no matter what. The CFA choice was No. 5. It's clear, crisp, and I do like it as an alternative, but if Ms. Amerman comes back, I'd like to know if there's something historically not correct about No. 3, because then I would not vote for it, but otherwise I will.

As far as the reverse goes, I will defer to the Marine Corps and go with Reverse 12A.

that's it, Tom.

THOMAS URAM: Thank you, Michael.

Robert?

ROBERT HOGE: Thank you, Tom. I agree with Michael. I think No. 5 is an excellent choice and I really can't see the great value of No. 10. That looks more like an advertisement for an automatic weapon. And I really am not very much in favor at all of any of the designs that use the (inaudible), the camouflage, because I think that this is something that is intended to disguise any appearances and it certainly would do that, but in a very less than robust way on any numismatic design.

It has no color. It doesn't need anything. It just is kind of a mess and I think it's unfortunate that we even are considering that on any of these designs. So I would agree with Michael. No. 12, I think it's very simplistic. It's basically just linear, but it's better than 12 -- 12A is better than 12 since it doesn't have the (inaudible). So that's what -- I would agree with Mike. Thank you.]

THOMAS URAM: Thank you, Robert. Mary.

MARY LANNIN: Okay. I, for all practical purposes, completely agree with the CFA on their choice. My favorite, which I thought was very striking, was Obverse No. 5. I don't know that we've seen a coin or a medal quite divided like that. It's got a small logo in the middle, but I keep thinking of "the few, the proud, the Marines." Well, there they are.

I know that commandant's preference, No. 9, but I agree with Robert. It looks like an advertisement for buying a machine gun. It takes away from the skill of the person, the marine, that uses it and makes the gun the focus and I just don't feel right about that. I think probably, without putting ideas in everybody's heads, I think that we're all going to land on 12A as a perfect reverse.

It's clean. It's got the globe, it's got everything that we need in it, but I would really like to commend the artist who did No. 9, kind of deconstructed the Marine logo and put the important parts of it as design elements like in a compass rose encircled by our nautical rose. So I like No. 9 as

well. Thank you very much, Mr. Chair.

THOMAS URAM: Thank you. Robin.

ROBIN SALMON: Thank you, Mr. Chairman.

I ordinarily would not disagree with the commandant, under any circumstances. I do think that for the obverse, No. 5 is very powerful and it has elements that, as Mary said, we've not really seen in other medals or coins.

The reverse, I do agree with both the CFA and the commandant on that one. That's a very clear-cut design that shows all the elements that need to be shown, in my opinion, so 12A reverse would be my choice. Thank you.

THOMAS URAM: Thank you, Robin. Sam.

SAM GILL: Thank you, Mr. Chairman.

Well, I chose a different battle scene. I chose No. 2, because it brought in some World War II soldiers and some modern soldiers and they're on a beach. I know the commandant chose another war scene, which is -- the one he chose there, No. 10, I think, but -- or nine. Which one did he choose? Anyway --

THOMAS URAM: It was nine.

SAM GILL: It was nine. Reverse 12A, for me, I could -- I liked 12A and 12 and 13, but 12A I settled on. So they -- that's my choice.

THOMAS URAM: Okay, Sam, thank you. Dennis.

DENNIS TUCKER: Thank you, Mr. Chair. My connection to the U.S. Marine Corps is through my brother, Mike who did four years of active duty and was honorably discharged as a sergeant and a military police investigator, and my connection to numismatics is through my brother, Mike, who was a coin collector when I was a little kid. He's 13 years older than me and someone that I've always looked up to, and he got me into coin collecting, so this is kind of a special program for me. It's an honor to work on this.

Thank you to General Berger and to Annette Amerman, who I hope can rejoin us soon. I defer to the commandant's choices. I like Obverse 9. I like the fact that this is actually an inclusive design in the sense that these service members could be any race, any ethnicity.

And for the reverse, 12A gets the job

done as the Marines do, so I am happy with both of the Marine Corps' choices there. I would have a question, and Bob, you kind of touched upon this, the camouflage. I guess this would be a question either for Joe Menna or for Ron Harrigal. Is that -- how will that camouflage be sculpted in the design if we go with Obverse 9?

JOSEPH MENNA: I mean, I'm just trying to blow it up, here. I mean, on the scale of Obverse 9, it's not as much of a problem. It would be done with lighter patches, perhaps also in concert with a laser to get this effect. Even though -- we would have to take a creative approach, but I think we could do something.

DENNIS TUCKER: Thank, Joe.

ROBERT HOGE: This is Robert. I'd like to just comment that the whole idea of the camouflage is to use different subtle variations of color and shaping light to try to deflect attention, and I think that's just going to be lost in something like this. You don't have white and black on the medal.

RONALD HARRIGAL: We can use different

textures with either the laser or through sculpting techniques to give you a bit of that contrast. I think we can probably get three different layers of texture, and I think that's what the design has on it. You have the white, the medium, and then the darker color. I think -- we've achieved this before through the use of different texture and patterns.

DENNIS TUCKER: Thank you both for that input, and Mr. Chair, that concludes my remarks. This is --

THOMAS URAM: Thank you, Dennis. Dr. Dean?

DR. DEAN KOTLOWSKI: Okay. When we've done these service medals before, I've tended to favor ones that showed the people and so I was drawn to No. 2, No. 3, and No. 5. I think No. 2, although I like it, it's a little bit busy and I think it mostly idealizes war; although, the two guys at the top have -- you see some of the frowns on their faces and the struggles of war, I guess, is represented, but the figures below, a different perspective.

No. 3, again, Mike, I was surprised

that this maybe didn't get more attention. Maybe the reason is that it shows too much of the realities of war, and it might not be a sharp of an image and I'm thinking a little bit back to a few months ago with the Erie Canal and how that would play out. I really like No. 5. Probably, No. 5 is my favorite and the one I'm going to support most strongly.

I think it's clear. I think it's very crisp. I think that is very sharp. Since I am so drawn to No. 5 and it's got people and swords, if we go to the reverse, I eliminated the ones with people and swords, and that led me to 12A, and I'm pretty happy with that. So thank you, Mr. Chairman.

THOMAS URAM: Thank you, Dr. Kotlowski. Jeanne Stevens, please.

JEANNE STEVENS-SOLLMAN: Thank you, Mr. Chairman. I think that I have to agree with my colleagues. I love the imagery in No. 5 of -- the Obverse No. 5. It is clean and crisp, but I also liked No. 3. I immediately was drawn to that because it is a group of Marines raising the flag. I think this is very appropriate.

And No. 2 also has the layers of different eras in the Marines and I like that also, so in my -- I have to choose amongst those three. The other designs, I felt, were a little too busy and although I am not going to vote for No. 9, which is the commandant's favorite, I think it's way too busy and I think the others have a better simplicity with more negative space and make for a stronger design.

For reverse, I am going to go for No. 12A. It's powerful. It's the logo and it's what I think we need on the reverse of this wonderful medal. Thank you very much, Mr. Chairman.

THOMAS URAM: Thank you, Jeanne. Ms. Amerman, did you come back on?

ANNETTE AMERMAN: Yeah, I'm here. Bear with me. It's still going off in the background, but I'm here.

THOMAS URAM: Okay. We're (sound drops) the designs (sound drops).

ANNETTE AMERMAN: Yeah, I've been listening for a couple minutes, so I'm going to leave it on mute. If you need me, just holler.

THOMAS URAM: That'd be fine. If --
I'll do one more, then I'll bring you back on.

ANNETTE AMERMAN: Okay, great.

THOMAS URAM: Donald.

DONALD SCARINCI: I'm going -- well,
first, I guess I love the 2-inch pallet and if we ever
do medals, if we ever do decide to do medals, we could
use that -- the machine that makes the national park
series in the large coins.

That's a beautiful size, actually a
perfect size for a medal and if you do the medals in
silver using that machine, you could probably make
some money on that and sell medals that are pretty and
then we can use our artists to use their creativity
and do contemporary designs and inspired designs and
that's a program I will be twinkle toed about.

As far as this package, I'm just going
to pass. This is the new term and it's the new
Donald. If I don't have anything nice to say or
positive to say, I'm going to pass. That's the new
Donald.

THOMAS URAM: Thank you, Donald. And I

will just say that I, too, like No. 5. We did the Marine Corps commemorative and it had the action and everything going, but I agree with the comments that No. 5 really says it all in its -- I hate to go against the general and maybe Annette might want to make some comments as well, and I see where the CFA had that as an optional choice as well, was No. 5.

And pretty much the (inaudible) 12A is a great couplet to the reverse. So with that, Annette, would you like to make a few comments?

ANNETTE AMERMAN: Well, thank you for your patience with me. Sorry about that. It never fails. There's always -- Murphy's law.

THOMAS URAM: --- sort this out. There seems to be a -- the committee is leaning more towards No. 5 --

ANNETTE AMERMAN: Okay.

THOMAS URAM: -- than towards (inaudible). We'd like you, certainly, to consider that and -- but go ahead.

ANNETTE AMERMAN: Well, thank you for your patience, by the way. So I've been -- I was

involved in the World War I one, and this one as well, so it's been -- thank you, everybody, for letting me be part of this, since Thursday is my last day. And the commandant has decided that I should be speaking on his behalf.

The problem I've got is that I didn't necessarily agree with the commandant, either, on the obverse. The Reverse 12a, you can't go wrong. It screams Marine Corps, and it is because you recognize it immediately as the emblem and all that goes with it.

I, as a historian, would always go toward something more historic, but the direction I got from his staff was slim pickings. He said he liked No. 9 and so I have to relay that to you all that he liked No. 9. And my computer decided to try and update in the middle of this.

The ones that I liked depicted the history in the thing, so two evoked some of that for me because you've got the diversity angle. You've got the war, two guys in the background, and the modern day Marines in the break -- in the foreground and then

you've got, coming from the sea so -- which really speaks to it, but of course, No. 3, Obverse 3, that screams Marine Corps as well, because it's depicting the flag raising on Iwo Jima that is the war memorial as well.

But if -- I can't disagree with him, so if he wants nine, I get it. But I don't know why he chose nine over the others. We didn't get that information except that that shows them in action from the sea and that kind of thing. But I'm sorry I don't have more to give you. It's unfortunate that I didn't get more information, but those are my thoughts and -- but as far as the Marine Corps is concerned, we have to go with what the commandant's decided.

THOMAS URAM: Okay. Well, we appreciate that and at this time, if everyone would take their ballots and we will take 5, 10 minutes and if everyone would fill out their ballots and return them to Greg, that would be great.

GREG WEINMAN: I'll look for them.
Thank you.

DONALD SCARINCI: I'm just not going to

vote, okay, Greg?

GREG WEINMAN: Okay. Appreciate it.

(Break)

GREG WEINMAN: Obverse No. 2 had seven votes. Obverse No. 3 had 13 votes. Obverse --

DENNIS TUCKER: Excuse me. Greg, could you speak a little more loud -- loudly?

GREG WEINMAN: Yes. This a little better?

DENNIS TUCKER: No. None better.

GREG WEINMAN: Okay. Obverse No. 5 had 19 votes making it the top vote getter. Obverse No. 8 had zero. Obverse No. 9 had seven. Obverse No. 10 had zero. Obverse No. 12 had two, 13 has 0, and 14A has 0. For the reverses, reverse one has one vote, the next four have zero. Obverse number nine -- I'm sorry, reverse number nine had four votes. Reverse number 11 had two votes, reverse 12 had one vote, and reverse 12A had 27 votes, making it the top vote giver -- getter. Reverse 13 had 0.

THOMAS URAM: Thank you, Greg.

GREG WEINMAN: The top vote getters are

number 5 -- the obverse is 5 and reverse 12A.

THOMAS URAM: Thank you, Greg, thank you. And are there any motions that anyone would like to make at this time? If there are none, we will move on, and Annette thank you for joining us today and I'm sure the medals will be spectacular.

ANNETTE AMERMAN: Well, thank you all, and -- for what you guys are doing, I appreciate it, and I know the Marine Corps. does as well. Take care, everybody.

THOMAS URAM: Thank you very much.

MARY LANNIN: Thank you.

MICHAEL MORAN: Thank you.

E X H I B I T S

NO.	DESCRIPTION	PAGE
Exhibit 3	United States Marine Corps Silver Medal Design Descriptions (*Exhibits attached.)	

THOMAS URAM: Okay, at this point I'm going to turn this back over to April. April will be reviewing the designs and (inaudible) to have an offer reverse design for the Larry Doby Congressional Gold Medal. April?

APRIL STAFFORD: Thank you. Yes, next we will be reviewing candidate designs for the award of a congressional gold medal in honor of Larry Doby in recognition of his achievements and contributions to American Major League Athletics, civil work, and the Armed Forces during World War II. I'm very happy to say that the Mint staff were able to work with Larry Doby Jr., Mr. Doby's son, as a family representative. Mr. Doby Jr. was excellent to work with, provided very clear direction about what would best represent his Father's legacy. Mr. Doby Jr., are you on the call with us? Okay, I will be happy to share Mr. Doby Jr.'s preferences. So, for the obverse, Mr. Doby Jr. identified obverse 1A as a preference. Obverse 1A depicts Hinchliffe Stadium in

the background, which is in New Jersey and represents the ballfield in which Mr. Doby got the start of his career.

I should note also that the US Commission of Fine Art recommended this obverse, obverse 1A. Mr. Doby Jr. also identified preferences for reverse 3 or 3A, and the US Commission of Fine Arts weighed in with their recommendation choosing also one of those two preferences. They recommend reverse 3. So, as we've done before, we'll go through the candidate designs and I'll pause when we are at a design that represents one of the preferences or recommendations identified thus far. So, with the obverses, we have obverse 1, 1A, again, the preference of the Doby family as well as the recommendation of the CFA, 1B, 1C, 1D, 1E, and that's it for the obverses. Moving onto the reverses, we have reverse 1, 2, 3, again, reverse 3 was the preference of the Doby family as well as the recommendation of the CFA, 3A, also a preference of the Doby family, 4, 4A, and that concludes the reverse candidate designs, Mr. Chairman.

THOMAS URAM: Thank you, April. Are there any technical questions for the committee about these designs before we begin general discussion? And then we're going to begin our discussion. And before we do that, I'd like to read a letter from Congress that I received, and I think it's really special that they've weighed in as well. It's great to have the -- their input as it relates to the activities that the CCAC is engaged in. It says, Dear Chairman Uram, as original authors of the Larry Doby Congressional Gold Medal a while back (sound drops) 115-322, we write in strong support of Larry Doby Jr.'s preferred designs for the final Congressional medal in honor of his Father, Lawrence Eugene Larry Doby.

Specifically, we urge the citizen's coinage advisory committee to choose LD obverse 01A for the obverse, and either LD reverse 03 or 03A for the reverse. These petitions properly recognize Larry Doby's achievements and contributions to -- (sound drops) American Major League Athlete, Athletics, Civil Rights, and the Armed Forces during World War II. As is reflected in LD01A, Hinchliffe Stadium played an

important role in Mr. Doby's life, and it should be properly displayed on the Congressional Gold medal. Prior to Mr. Doby's start in the Major Leagues, he was a four-sport athlete in New Jersey, at Paterson Eastside High School, which played at Hinchliffe Stadium. It was at Hinchliffe Stadium, Hinchliffe -- I'm sorry, Stadium, where he would be scouted by the Negro National Leagues, who (sound drops) that would give part to his Major League career. In 1947 Mr. Doby's contract was purchased by the Cleveland Indians, making him the second African-American to play Major League baseball, and first in the American League.

Mr. Doby helped lead the Cleveland Indians to a world series championship over the Boston Braves in 1948, and he became the first African-American player to hit a butt in a world series game. The sentiment captured in the image and properly reflected in LD reverse 03 and LD reverse 03A of Mr. Doby and his white teammate, Steve Gromek embracing each other following this World Series victory was a symbolic moment for the integration of Major League

baseball. While Mr. Doby broke all sorts of racial barriers and suffered a similar -- indignities that came before him, he did not receive the same recognition for his achievement. We are proud that Congress has recognized Mr. Doby's legacy with a Congressional gold medal, because he never forgot his first and start in Hinchliffe Stadium.

It is our hope that you and the Citizens Coins Advisory Committee, support Larry Doby Jr.'s preferred designs for the final Congressional gold medal in honor of his Father. Thank you, and the CCAC very much for your time and attention to our request. We look forward to knowing the final decision. It's signed by Bill Pascrell, Jr., member of Congress, Robert Menendez, United States Senator, Cory Booker, United States Senator. I wanted you to have that so that -- I thought it was very important, and very well explained. So, with that, I want to start it off with Dennis, do you want to start things off?

DENNIS TUCKER: Yes, thank you Mr. Chair. For the record, and on behalf of the committee

I'd like to thank Congressman Bill Pascrell, Senator Robert Menendez, and Senator Cory Booker for offering the legislation for this Congressional gold medal. And thanks also to Larry Doby Jr. for his guidance throughout the design process. Your insight is crucially important, and we appreciate it. I think these are excellent choices for the obverse and reverse. And I have no hesitation recommending them. I do have one question for Ron and Joe, which -- on the reverses, between 3 and 3A, is there one of those that you prefer from a sculpting viewpoint? Are -- 3 is more busy with a busier background. I'm just curious if you see any technical differences there.

JOE MENNA: I would see -- I'd see aesthetic differences, not technical. I mean, yeah, one's more challenging with the detail, but we can do it.

DENNIS TUCKER: Thank you.

JOE MENNA: (overlapping conversation)

DENNIS TUCKER: Yes, thank you Joe, for that. Mr. Chair, I have no other comments.

THOMAS URAM: Okay, Dennis. Thank you.

Michael?

MICHAEL MORAN: Thank you, Tom. I think the only decision I have here personally is between -- on the reverse between 3 and 3A. My original choice was 3A because it was cleaner, simpler, and had a good negative space there around the two figures. On the other hand, it does not put the event in the proper context, and when you put the bleachers on either side of them it does, so, I'm for 3 rather than 3A. That's it, Tom.

THOMAS URAM: Thank you, Michael.

Robert?

ROBERT HOGE: Hello, Mr. Chairman. I would first like to say that I actually really resent and reject the idea that government officials are trying to influence our decisions on these items. This is the first time since I've been on the Citizens Coinage Advisory Committee that such a thing has happened. Now, this is quite apart from the fact that I'm in agreement with them. I just think that this is a very inappropriate kind of action on the part of government officials. We are supposed to be

impartial, objective, intelligent and knowledgeable on these matters, and providing benefit of our opinions. We should not be subject to the opinions of politicians who want to try to influence us in one way or another. Now, apart from that, I agree very much with these selections. I think that the selection of (sound drops) is for the reverses. To select number 3 or 3A, I think it's better to select 3A because 1A already has the stadium shown on the -- in the background. That's really all I have to say on this. Thank you.

THOMAS URAM: Thank you, Robert. But there have been other times when we've actually had members attend meetings in the past, too, but not -- (stutters) we have not. (inaudible) currency, Donald?

DONALD SCARINCI: Yeah, I completely -- can you hear me, because my -- I'm having problems with my mute button. Okay. I completely support the designs that were recommended by the stakeholder and by the three members of Congress, and contrary to Bob's belief, this committee is a creature of Congress, and we exist because of Congress, and we can

never forget that. So, when a Congressman or a United States Senator wants to weigh in on something, as has happened before, that's a very important thing, and I certainly want to encourage hearing from members of Congress. I don't want to discourage hearing from members of Congress. So, this is a good thing that people -- that the members are taking the interest to weigh in on a design, and I'd rather they weigh in on a design with us than to make a decision that they should dissolve us, which is within their power, and make the decisions with designing themselves, which is within their power. So, I applaud (inaudible), I happen to agree with the designs they picked to consult here.

I don't think we should get jammed up with that kind of a debate, and we need to remember that at all times, Congress is the boss. They pick the coins, they pick if they want to, in legislation, the design. It's -- and we work for them to do the very best job we could to create the finishing touch to this design. So, I'm completely in support of the selection.

THOMAS URAM: Okay, Donald, thank you. And once again, that's why I read that letter, because I thought it was really -- or a little bit refreshing that we've had the engagement of these three particular individuals. And their input. Mary Lannin?

MARY LANNIN: Hi. Okay, I agree with the designs that CFA has done, and our preliminary (inaudible) has chosen, but I'd like to make one slight modification. I would vote -- I would give more weight to reverse (inaudible) A, because for one thing, the stadium is already on the other side. They said that that was really important, that you've got Larry in front of the stadium, you've got a name to the left, so that's the first thing that you see, and then you see act of Congress. So, when you get to the reverse, we need to take off act of congress on 3A or 3, if that's what was chosen. I like 3A because you know what? There's nothing between you and them. They're as big as their (inaudible), their (sound drops) closer to (sound drops). I would vote for 3A. Thank you very much, Mr. Chair.

THOMAS URAM: Thank you, Mary. Robin, please?

ROBIN SALMON: Yes, I agree that the selection of the Doby family and the Commission of Fine Arts, with the stipulation that Mary has made about the act of Congress being removed on the reverse, and I prefer 3A. Again, for the same reasons that she's cited there. It's -- I don't think that the setting tells that story. It's a little different. The lettering that tells the story, the look on the -- the faces of the two friends, and that's what's most important. I think it's a marvelous design, and I go with obverse 1A and reverse 3A. Thank you.

THOMAS URAM: Thank you, Robin. Sam?

SAM GILL: Thank you, Mr. Chairman. I think I'd have to certainly go with my colleagues here, and Larry Doby Jr. 1A is perfect. 3 or 3A, it's a tough call. I don't have a problem with the act of Congress being there. I guess -- but I think they -- and Mary's got a good point, the stadium are -- in 3A doesn't have to be there, and it just puts you

together with those two guys. So, I would go with 1A on the obverse and 3A on the reverse.

THOMAS URAM: Okay, thank you. Dr. Kotlowski?

APRIL STAFFORD: Mr. Chairman?

THOMAS URAM: Yes, go ahead.

APRIL STAFFORD: Thank you, Mr. Chairman, this is April Stafford. I just wanted to share a perspective in the event that it might inform the way members wish to score. So, on the obverse we do have the Hinchliffe Stadium, which represents the stadium that Larry Doby started his career in, that's where he was in the Negro League. The obverse of --

DR. DEAN KOTLOWSKI: April, April, you took the words out of my mouth. This is Dean. This is exactly what I was going to say.

APRIL STAFFORD: Yeah. On the obverse --

DR. DEAN KOTLOWSKI: On the reverse, that stadium is Cleveland Stadium, where he played in the Major Leagues.

APRIL STAFFORD: It's a Major League

Stadium, yes, not necessarily a specific stadium, but representing a Major League Stadium, and so, from the obverse and reverse in some way having the two stadiums depicts the trajectory of his career. I guess -- sorry about that, I didn't want to interrupt, but I wanted to be sure to share that.

THOMAS URAM: Okay, Dean, say more.

Thank you, April.

DR. DEAN KOTLOWSKI: Thank you, Mr. Chairman. April, I'm sorry I interrupted you. I had to do that on behalf of all ballparks of the past, and the ones that are struggling to remain, like Hinchliffe Stadium actually still exists, and there have been efforts to -- from my understanding, to refurbish it. So, I'm definitely in favor of 1A. I'm strongly in favor of -- for the obverse, and I'm strongly in favor of 3 for the reverse. I've never been to Cleveland Municipal Stadium, he played for the Cleveland Indians, that is very likely Cleveland Municipal Stadium, in terms of the big bowl that it had, and it -- this is exactly the point I was going to make, that it shows the trajectory of his career,

and in a way, it shows you the integration of Major League baseball. You have him on one side, you know, early on, and then you have him with a person who's not African-American (inaudible) in the stadium for context. So, those are my comments.

THOMAS URAM: Thank you, Dean.

COURT REPORTER: I'm sorry, who was that speaking just now?

THOMAS URAM: That was Dean.

DR. DEAN KOTLOWSKI: Dean Kotlowski.

COURT REPORTER: Dean. Dean, thank you.

DR. DEAN KOTLOWSKI: K-O-T-L-O-W-S-K-I.

COURT REPORTER: Okay, thank you.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: Hello?

THOMAS URAM: Yup, you're good.

JEANNE STEVENS-SOLLMAN: Okay. Thank you, Mr. Chair. And thank you to the artists who did a marvelous job with these (inaudible) portraits of these two men. I love them. A -- just engagingly happy, and on the reverse, it's through --

congratulations, because I think this is going to be a very beautiful medal, and I'm very happy that people intervened a little bit, because it -- I -- it occurs to me that maybe we shouldn't have offered to reverse the stadiums on it, but it is probably very important to have Cleveland Stadium on the reverse. So, that has changed my mind, and I will definitely vote for reverse 3 and go with -- go along with the CFA preference and Mr. Doby's preference -- the family's preference with A1. Thank you.

THOMAS URAM: Thank you, Jeanne. And I too, agree on obverse 1A and reverse 3A or 3 are very good selection -- really reflect the sentiment of what's trying to be done through this medal, and I think as Jeanne did there, the artist as well as Mr. Larry Doby Jr., his assistance and working with him and so, at this time why don't we -- before we do that, Joe, do you have any comments on the design portfolio as a whole, or anything to add? Well, okay. Why don't we all score and we we can get those turned into Greg. Thank you.

GREG WEINMAN: Very good. Send them

your -- send them my way. Donald, thank you. Okay.
Mary, thank you. Thank you, Michael. Thank you,
Dennis. Thank you, Sam and Tom.

ROBERT HOGE: Hello, Greg? This is
Robert. You should have mine.

GREG WEINMAN: If I don't have it, I'll
let you know.

ROBERT HOGE: Okay.

GREG WEINMAN: I'll have them counted
up, but they are -- (inaudible)'s a little slow. Just
wait a second. I'm having a Quick Torrent
connectivity issue, I'll be right with you.

ROBIN SALMON: Greg, I'm having trouble
sending this to you.

GREG WEINMAN: Okay, why don't you just
tell me over --

ROBIN SALMON: I will.

GREG WEINMAN: Your vote.

ROBIN SALMON: No, it's just simple.
It's very simple. I gave A1 three points and a merit
to 1B, and for the reverse 03, or reverse 3, three
points, 3A two points, and 4 merit and 4A merit.

GREG WEINMAN: Okay. Thank you.

WOMAN 3: Hi, hello. (inaudible)

GREG WEINMAN: Who's that?

MICHAEL MORAN: I'm not going to give
up.

ROBIN SALMON: I think we've been
hacked.

COURT REPORTER: (overlapping
conversation) if you're on, please, if you could try
to monitor. Thank you.

ROBERT HOGE: Greg, this is Robert. Do
you have mine yet?

GREG WEINMAN: I do, yes. Thank you.

MAN: This is a (inaudible) meeting.
This is a really nice puppy. Of course the puppy's
still awake. It's (overlapping conversation).

JENNIFER WARREN: Mute your phone
immediately or leave the phone. This is a public
hearing that the public is allowed to listen but not
to be participating. Thank you.

GREG WEINMAN: Okay, Mr. Chairman, I
have course.

THOMAS URAM: Okay, great, thank you.

Go ahead.

GREG WEINMAN: Yeah. So, for Larry Doby it's very simple. 1A received 30 -- perfect score of 30 points, for the reverse, reverse 3 received 23 points, making it the highest vote getter, and then 3A received 14 points. That is all.

THOMAS URAM: Thank you. Thank you, Greg. Any extra comments or any motions being made at this time? Seeing none, we are going to move onto our next --

DENNIS TUCKER: Actually, I'm sorry. Mr. Chair? This is Dennis. Did we want to make a motion to remove the extra wording from the reverse?

THOMAS URAM: If you'd like. If you'd like.

DENNIS TUCKER: Can I -- I'd like to move that we remove the wording act of Congress 2018 from the reverse because it's repetitive.

DR. DEAN KOTLOWSKI: I second that.

MARY LANNIN: (overlapping conversation) second.

THOMAS URAM: Okay, I heard Dean first, so, Dr. Dean will be seconding that. And so, we have a motion to remove the repetitiveness of act of Congress from the reverse. Take a quick vote. Donald Scarinci?

DONALD SCARINCI: Pass.

THOMAS URAM: Michael Moran?

MICHAEL MORAN: That's a yes.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: Yes.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yes.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: Yes.

THOMAS URAM: Sam Gill?

SAM GILL: I'll pass.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: Yes.

THOMAS URAM: And Chairman votes yes.

Motion passes. Okay, any other motion?

JEANNE STEVENS-SOLLMAN: You forgot me.

You forgot me, Tom.

THOMAS URAM: Oh, there you are.

(overlapping conversation)

JEANNE STEVENS-SOLLMAN: -- I vote yes.

THOMAS URAM: You vote yes, okay.

DR. DEAN KOTLOWSKI: Tom, I vote yes,
too.

COURT REPORTER: Okay, and who were the
-- who were these last two?

DR. DEAN KOTLOWSKI: Dean.

COURT REPORTER: And the woman was?

THOMAS URAM: Jeanne.

COURT REPORTER: Jeanne, and then the
man -- I'm sorry, so it was Jeanne and Dean?

THOMAS URAM: We had two passes. We
had -- Sam passed and Donald Scarinci passed, and
Lawrence Brown is absent, the rest are all yes.

COURT REPORTER: Okay, thank you.

THOMAS URAM: Okay. Any other motions
to be brought forth regarding the Larry Doby
Congressional gold medal? Okay, hearing none we're
going to move onto our next design, I'd like to call
on April Stafford, Chief of the Mint Office's Design

Management. April's going to present the candidate
obverse and reverse side for the Steven T. Mnuchin
Secretary of the Treasury medal. April?

E X H I B I T S

NO.	DESCRIPTION	PAGE
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Exhibit 4	Larry Doby Congressional Gold Medal Design Descriptions (*Exhibits attached.)	
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APRIL STAFFORD: Thank you. As part of its bronze medal portfolio, the United States mint produces Secretary of the Treasury medals to commemorate the Secretaries and their legacies. We were fortunate to work with Secretary Mnuchin himself, who has weighed in with his preferred designs of obverse 3 and reverse 3. The US Commission of Fine Arts also recommend obverse 3 and reverse 3, although the CFA notes that on reverse 3 they suggest that the flag flies to the right and I will move through the candidate design. Now, you have obverse 1, 2, 3, again, 3 is the preferred design by Secretary Mnuchin and the recommendation of the CFA, obverse 4, 5, 6, 7, 8, 9, and 10. Moving onto the reverse designs, we have reverse 1, reverse 2, 3, reverse 3 again is the preference by Secretary Mnuchin and the recommendation of the CFA. Reverses 4, and that concludes the candidate designs, Mr. Chairman.

THOMAS URAM: Thank you, April. Are there any technical questions before we begin our

dialogues? Seeing none, the Chair would like to recognize Donald Scarinci.

DONALD SCARINCI: Thank you -- thank you, Mr. Chairman. It's my honor to nominate obverse 3 and reverse 3 with the adjustment to the flag.

THOMAS URAM: Okay. The Chair would like to recognize Mary Lannin.

MARY LANNIN: I second the motion.

THOMAS URAM: Thank you very much. We have a motion to accept obverse 3 and reverse 3, with the amendment of the flag to the right. But to -- any other questions on the motion? If not, I'd like to take a vote. Donald?

DONALD SCARINCI: Yes.

THOMAS URAM: Michael Moran?

MICHAEL MORAN: Yes.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: Yes.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yes.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: Yes.

THOMAS URAM: Sam Gill?

SAM GILL: Yes.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: Yes.

THOMAS URAM: Jeanne Stevens-Sollman?

JEANNE STEVENS-SOLLMAN: Yes.

THOMAS URAM: Dean Kotlowski?

DR. DEAN KOTLOWSKI: Yes.

THOMAS URAM: The Chairman votes yes.

Passes unanimously. Moving onto our next discussion, I'd like to call (inaudible) again. And April will present the candidate obverse and reverse designs for the Donald J. Trump Presidential medal. April?

E X H I B I T S

NO.	DESCRIPTION	PAGE
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Exhibit 5	Steven T. Mnuchin Secretary of the Treasury Medal Candidate Design Descriptions (*Exhibits attached.)	
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APRIL STAFFORD: Thank you, and in the same way, the United States Mint also creates bronze medals from Presidential medals to commemorate the administration of our President. We were fortunate enough to work with a liaison from the White House who communicated that the preferences for obverse is obverse 1 and reverse 10. The US Commission of Fine Arts also weighed in, recommending also obverse 1 and reverse 10. They're going to be candidate designs, we have obverse 1, again, obverse 1 is the preference identified by the liaison to the White House, as well as recommended by the CFA. Obverse 2, 3, 4, 5, 6, 7, 8, 9, and 10. Moving onto the reverses, we have reverse 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Reverse 10, again, is the preference identified by the liaison to the White House, as well as the recommendation by the CFA. Reverse 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24. That concludes the candidate designs, Mr. Chairman.

THOMAS URAM: Okay, April, thank you

very much. Is there any technical questions that's come before the committee before we move on?

DR. DEAN KOTLOWSKI: Is some -- this is Dean Kotlowski.

THOMAS URAM: Yes.

DR. DEAN KOTLOWSKI: Yeah, I have a quick question. Would we categorize this medal as a Presidential Inaugural medal?

THOMAS URAM: No. I don't believe so.

DR. DEAN KOTLOWSKI: Okay.

THOMAS URAM: Yeah, there's no -- there's nothing in their medal that they've ever said I need to share.

DONALD SCARINCI: This is an official -- this is, just so that there's a clear difference, the official inaugural medal is a privately produced medal that is from -- decided by the candidate or the nominee, and the inaugural committee. Paid for by the inaugural committee. This is a United States presidential medal in a tradition that dates back to George Washington. So, the two are different. This is the official medal, and it's the medal that we are

actually reproducing in silver, (inaudible).

DR. DEAN KOTLOWSKI: (overlapping conversation) I have a follow-up question. This is Dean. I looked up the number of previous presidential medals that are sold by the Mint, and I'm asking this because a lot of them seem to be inaugural medals. They have the date of the inauguration. And, some of these designs have that as well, and some of them have quotations from the inaugural address, but then there are others that don't. So, I basically looked up what I believe the US Mint issued medals, going back to LBJ.

THOMAS URAM: Correct. Correct. But yes, Don is spot on as -- it seems that there are two different collector bases of -- well, many that collect inaugural medals collect the Presidential ones, as well, so it's kind of like (overlapping conversation).

GREG WEINMAN: Mr. Chairman? Thank you. This is Greg Weinman. These are what we typically call national litmus -- know that they're -- there's a long tradition of particularly these medals

for each President of the United States. (inaudible)
less medal.

COURT REPORTER: Okay -- and I'm sorry.
Can I please ask, who was speaking before Dean spoke?

THOMAS URAM: That was Donald Scarinci.

COURT REPORTER: Thank you. Please
remember to announce who you are when you speak.
Thank you so much.

THOMAS URAM: Thank you. Okay,
anything else? Thank you Dean, for that clarification
also. The history lesson for these medals and Donald
also, as well. So, with that, it is my honor also to
make a motion that we select obverse number 1 and
reverse number 10, respectively. And I'd like to call
on Mike Moran for a motion to second.

MICHAEL MORAN: I'll second the motion,
Tom.

THOMAS URAM: Thank you very much. So,
we have a motion, we have a second. Any further
discussion? If not, please vote. Donald Scarinci?

DONALD SCARINCI: Yes.

THOMAS URAM: Michael Moran?

MICHAEL MORAN: Yes.

THOMAS URAM: Robert Hoge?

ROBERT HOGE: Yes.

THOMAS URAM: Mary Lannin?

MARY LANNIN: Yeah.

THOMAS URAM: Robin Salmon?

ROBIN SALMON: Yes.

THOMAS URAM: Sam Gill?

SAM GILL: Yes.

THOMAS URAM: Dennis Tucker?

DENNIS TUCKER: Yes.

THOMAS URAM: Jeanne?

JEANNE STEVENS-SOLLMAN: Yes.

THOMAS URAM: Okay, I think that's
everyone.

DR. DEAN KOTLOWSKI: Wait a minute, Tom
-- no, Tom, you forgot me.

THOMAS URAM: There -- Dean, okay, go
ahead.

DR. DEAN KOTLOWSKI: No.

THOMAS URAM: No, okay. So, we have
one no and the rest yes, so it look -- it passes.

Okay, with that in mind, is there any other -- are there any other further motions or business and I don't think that we do have any. I appreciate your attendance for the meeting, the next CCAC meeting will be on September 22nd or 23rd, 2020. It will be announced in the final register and a decision will be made depending on the current situation with COVID-19 as to whether it will be in person at the US Mint headquarters or telephonic. So, with that, I'd like to entertain a motion to adjourn.

JEANNE STEVENS-SOLLMAN: I vote on the adjourn. Jeanne.

ROBIN SALMON: This is Robin.

THOMAS URAM: Jeanne made the motion.
Robin second.

MICHAEL MORAN: Robin second.

THOMAS URAM: All those in favor,
signify by saying aye.

THOMAS URAM: Aye.

SAM GILL: Aye.

ROBERT HOGE: Aye.

DR. DEAN KOTLOWSKI: Aye.

MARY LANNIN: Aye.

MICHAEL MORAN: Aye.

ROBIN SALMON: Aye.

DONALD SCARINCI: Aye.

JEANNE STEVENS-SOLLMAN: Aye.

DENNIS TUCKER: Aye.

THOMAS URAM: Thank you all very much.

Thank you.

(Whereupon, at 2:47 p.m., the
proceeding was concluded.)

E X H I B I T S

NO.	DESCRIPTION	PAGE
Exhibit 6	President Donald J. Trump Presidential Medal Candidate Design Descriptions (*Exhibits attached.)	

CERTIFICATE OF NOTARY PUBLIC

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

A handwritten signature in cursive script that reads "Angelina Rosanie". The signature is written in dark ink and is positioned to the right of the main text block.

ANGELINA ROSANIE

Notary Public in and for the

DISTRICT OF COLUMBIA

CERTIFICATE OF TRANSCRIBER

I, SONYA LEDANSKI HYDE, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

A handwritten signature in cursive script that reads "Sonya M. Ledanski Hyde". The signature is written in dark ink on a light-colored background.

SONYA LEDANSKI HYDE

Exhibit 1

2021 Christa McAuliffe Commemorative Silver Dollar Design Descriptions

Public Law 116-65 requires the Secretary of the Treasury to mint and issue commemorative silver dollar coins in honor of Christa McAuliffe. The legislation mandates that coins minted under this act shall bear an image and the name of Christa McAuliffe on the obverse, and depict the legacy of Christa McAuliffe as a teacher on the reverse. Surcharges from the sale of the silver dollar are authorized to be paid to the FIRST® organization's robotics program for the purpose of engaging and inspiring young people, through mentor-based programs, to become leaders in the fields of science, technology, engineering, and mathematics. The letters in the FIRST acronym were assembled from the phrase "For Inspiration and Recognition of Science and Technology."

Through our discussions with the liaison and consultation with the McAuliffe family, they have identified preferences for obverse 04B and reverse 01A.

In 1984, President Reagan announced the first "passenger" in space would be a teacher. Christa McAuliffe was selected from more than 11,000 applications to be the first teacher in space. She planned to teach lessons from space, and hoped to "humanize the technology of space," as she wrote in her application.

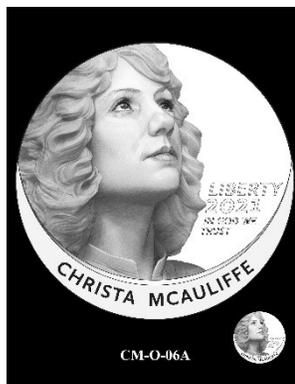
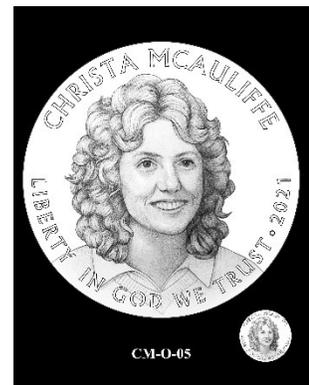
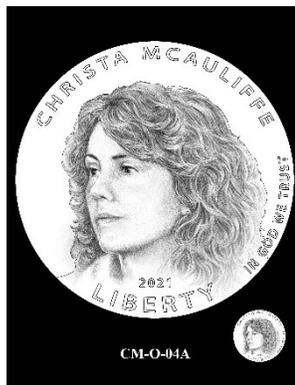
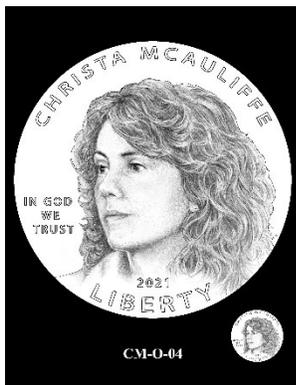
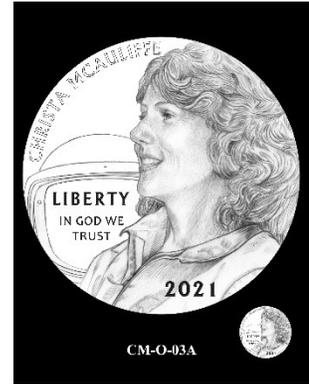
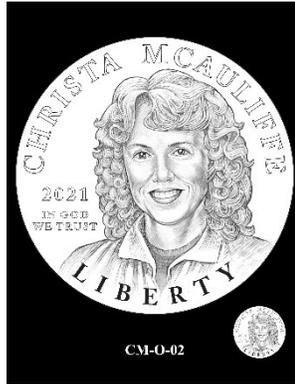
On January 28, 1986, with six astronauts and the first teacher in space, Space Shuttle Challenger was on the launch pad waiting to complete mission STS-51-L. Challenger completed liftoff, but at only 73 seconds into the launch, an O-ring failure caused the breakup of the space shuttle and the deaths of all aboard.

McAuliffe was a social studies teacher, and taught a variety of subjects in the classroom, including American history, civics, economics, law, and English. Throughout high school and college, and even into her teaching years, she was engaged in many activities that either encouraged personal growth or served her community.

Growing up watching the space programs develop, McAuliffe felt that participating in the Teacher in Space program was an excellent way to include her students in what she felt was their future. She very much enjoyed being a classroom teacher and, following the completion of her Challenger duties, she intended to return to the classroom.

Obverse Designs

The obverse designs feature portraits of Christa McAuliffe along with her name and the required coin inscriptions of “2021,” “LIBERTY,” and “IN GOD WE TRUST.” The preference identified by the liaison and McAuliffe family representative is obverse 04B.

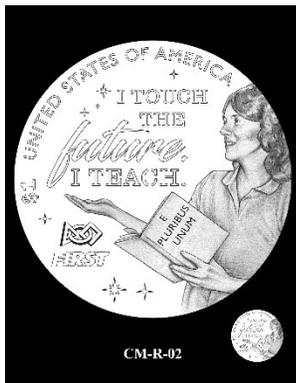


Reverse Designs

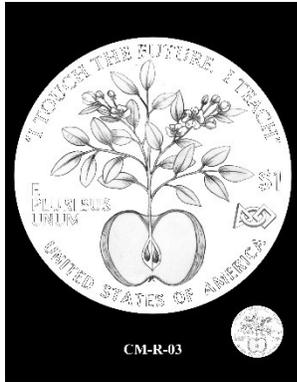
The reverse designs depict Christa McAuliffe's legacy as a teacher. Please note, among other inscriptions and elements, all designs include components of the graphic logo of the FIRST® organization, which is an interlocking triangle, circle, and square, and which in the designs is often accompanied by the word "FIRST". The preference identified by the liaison and McAuliffe family representative is reverse 01A.



MC-R-01 and MC-R-01A feature Christa McAuliffe as a teacher, smiling as she points forward and upward—a direction chosen to symbolize the future. Three high school-age students look on with wonder. A few stars above suggest they are outdoors, and also emphasize McAuliffe's connection to space exploration. Inscriptions are "E PLURIBUS UNUM," "ONE DOLLAR," "UNITED STATES OF AMERICA," and "I TOUCH THE FUTURE. I TEACH." **MC-R-01A** contains seven stars, paying tribute to those who perished in the Challenger tragedy. This design, reverse 1A, is the reverse preference of the liaison.



MC-R-02 depicts Christa McAuliffe teaching from a textbook with her hand outstretched under the inscription "I TOUCH THE FUTURE. I TEACH." Seven stars are scattered throughout the design. The additional inscriptions are "UNITED STATES OF AMERICA," "\$1," and "E PLURIBUS UNUM."



CM-R-03 showcases the lasting impact of teaching, represented here by branches and stems which flourish from the apple, a common symbol of teachers and education. Encircling the design are the inscriptions “E PLURIBUS UNUM,” “\$1,” “UNITED STATES OF AMERICA,” and “I TOUCH THE FUTURE. I TEACH.”



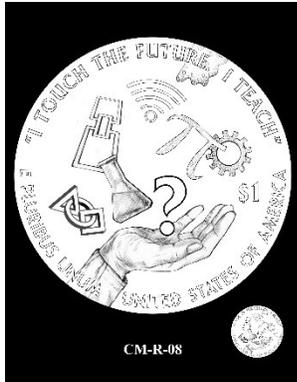
CM-R-04 depicts a space shuttle signifying space exploration, surrounded by three pencils representing education. Together, they illustrate the link between education and the future. Interspersed in the design is the inscription “I TOUCH THE FUTURE. I TEACH.” Additional inscriptions are “UNITED STATES OF AMERICA,” “ONE DOLLAR,” and “E PLURIBUS UNUM.”



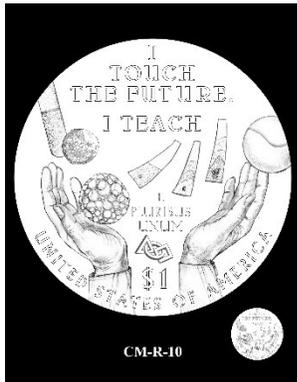
CM-R-05 depicts a model of the space shuttle Challenger as it is being held for a classroom lesson. The inscription “I TOUCH THE FUTURE. I TEACH.” frames the shuttle, while the additional inscriptions “UNITED STATES OF AMERICA,” “ONE DOLLAR,” and “E PLURIBUS UNUM” encircle the design.



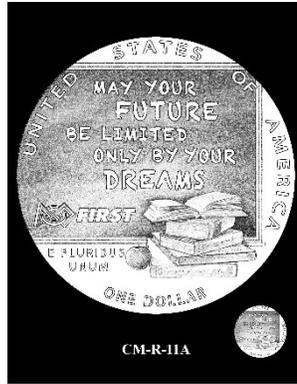
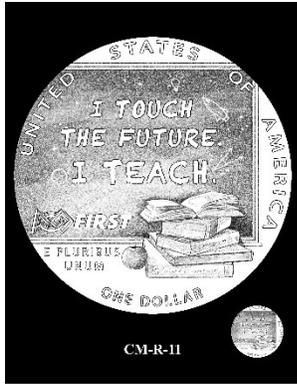
CM-R-06 features an astronaut’s helmet drawn in a simplistic chalkboard style. Above and within the helmet are the inscriptions “I TOUCH THE FUTURE. I TEACH.” Encircling the border are the additional inscriptions “UNITED STATES OF AMERICA,” “ONE DOLLAR,” and “E PLURIBUS UNUM.”



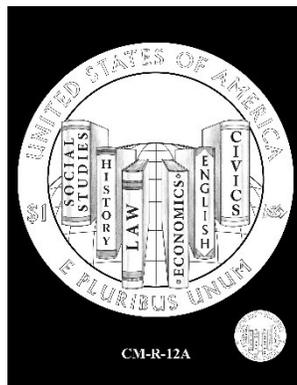
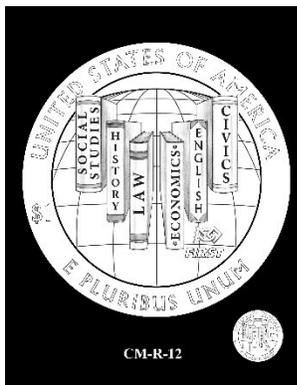
CM-R-08 and **CM-R-09** depict symbols of a variety of school subjects floating in a zero gravity environment in which Christa McAuliffe’s lessons were to be taught. The most prominent symbol is the question mark – representing the basis of all learning. Inscriptions are “E PLURIBUS UNUM,” “\$1,” “UNITED STATES OF AMERICA,” and “I TOUCH THE FUTURE. I TEACH.”



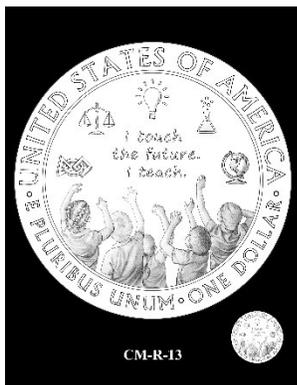
CM-R-10 features elements from the lessons planned to be taught from space, floating in a zero gravity environment. The experiments included effervescence within a bubble of water, chromatography and capillary action, liquids in microgravity, and Newton’s laws. Inscriptions are “E PLURIBUS UNUM,” “\$1,” “UNITED STATES OF AMERICA,” and “I TOUCH THE FUTURE. I TEACH.”



CM-R-11 and CM-R-11A depict a classroom setting that includes a blackboard, textbooks, and an apple. Inscriptions around the outer border are “UNITED STATES OF AMERICA,” “E PLURIBUS UNUM,” and “ONE DOLLAR.” The blackboard in **design 11** contains elements of space and other scientific symbols and the additional inscription “I TOUCH THE FUTURE. I TEACH.” **Design 11A** contains the alternate inscription “MAY YOUR FUTURE BE LIMITED ONLY BY YOUR DREAMS.”



CM-R-12 and CM-R-12A depict a collection of textbooks representing some of the subjects Christa McAuliffe taught her students. They are set against a sphere with latitude and longitude lines representing her vision to reach beyond the limits of her classroom and share what she learned with the world at large. Inscriptions are “UNITED STATES OF AMERICA,” “\$1,” “E PLURIBUS UNUM,” “SOCIAL STUDIES,” “HISTORY,” “LAW,” “ECONOMICS,” “ENGLISH,” and “CIVICS.”



CM-R-13 depicts school children raising their arms as though both trying to answer a question in class while figuratively reaching for the stars. Symbols representing law, physics, chemistry, and social studies are arced across the top of the design. In the center is the inscription "I TOUCH THE FUTURE. I TEACH." Encircling the border are the additional inscriptions "UNITED STATES OF AMERICA," "E PLURIBUS UNUM," and "ONE DOLLAR."

Exhibit 2

American Eagle Gold and Silver Design Descriptions

American Eagle Gold and Silver Bullion Coins provide investors with a convenient and cost-effective way to add physical gold and silver to their investment portfolios. These coins are also regularly produced for numismatic collectors in proof and uncirculated finishes.

Pursuant to 31 U.S.C. section 5112(d)(2), the Secretary of the Treasury may change the designs on coins after they have been in use at least 25 years. The designs of the American Eagle Gold and Silver Bullion Coins have been used since first launched in 1986. The United States Mint plans to redesign the reverse of these coins in 2021, the 35th anniversary of these programs.

To retain the global recognition and brand equity of the American Eagle Gold and Silver Bullion Coins, the United States Mint will continue to use versions of the same historic obverse designs on the redesigned coins. The American Eagle Gold Bullion Coin features a 1907 design by famed sculptor Augustus Saint-Gaudens, while the American Eagle Silver Bullion Coin features Adolph A. Weinman's 1916 "Walking Liberty" Design.

The United States Mint will continue to use these same historic obverse designs on the redesigned coins while taking the opportunity granted by new manufacturing techniques to enhance these designs by consulting the original sculptors. For example, after analysis of the original assets and comparison to current coin dies, the Mint may opt to restore the depiction of Lady Liberty and build in additional relief. Such an approach ensures continued recognition of the coins as American Eagle Bullion, but adds interest and weight to the significance of the designs.

Artists have been asked to create dynamic and innovative reverse designs that, though modern, complement the timeless classicism of the obverses.

Reverse Designs

The reverse designs feature the inscriptions "United States of America," "E Pluribus Unum," and the weight and fineness. The American Eagle Gold Coin reverse additionally features the inscription "In God We Trust." The silver coin is produced only in a one ounce size; the gold coin is produced in one ounce, one-half ounce, one-quarter ounce, and one-tenth ounce sizes.

The reverse designs are presented here as both gold and silver designs; different reverse designs will ultimately be selected for the gold coin and the silver coin.



AEG-R-01 and **AES-R-01**, in a nod to the current American Eagle Gold Reverse, show a mating pair of eagles carrying branches to add to their nest, demonstrating American values of hard work, craftsmanship, and cooperation.



AEG-R-02 and **AES-R-02** focus in on a single eagle coming in for a landing, carrying an oak branch as if to add it to a nest. The oak leaves symbolize strength.



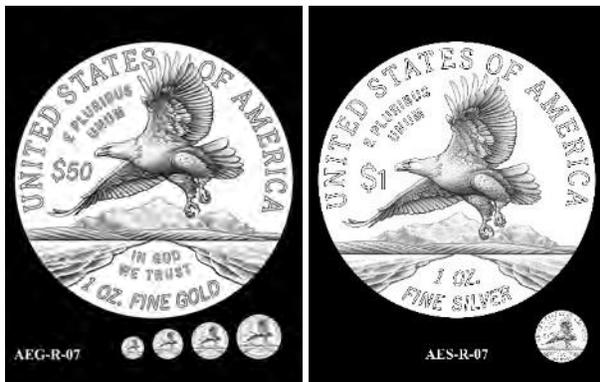
AEG-R-03 and **AES-R-03** show a mating pair of eagles seen from below as they carry branches to their nest, which is just out of view. In a nod to the current American Eagle Gold Coin reverse, the artist wanted to convey partnership and cooperation. The oak leaves of the twisting limb in the foreground and the branch in the eagle's talons symbolize strength.



AEG-R-05 and **AES-R-05** feature a pair of flying eagles, one carrying a bundle of arrows, representing strength through unity, the other carrying an olive branch, representing peace. The eagles are arranged in flight in complementary poses, not in perfect synchrony, but in balance and reflective of each other, conveying a parity between strength and diplomacy.



AEG-R-06 and **AES-R-06** depict an eagle perched on a branch in a pose representing strength and readiness.





AEG-R-07, AES-R-07, AEG-R-08, and AES-R-08 depict an eagle flying above a landscape meant to invoke the imagery in “America the Beautiful,” including “mountain majesties,” “waves of grain,” and coastlines representing our “sea to shining sea.”



AEG-R-10 and AES-R-10 feature a stylized eagle composed to represent an embrace of the inscriptions “United States of America” and “E Pluribus Unum.” The eagle holds an olive branch in its beak that has three sub-branches representing our three branches of government, five olives representing the branches of military, and thirteen leaves representing the thirteen original colonies.





AEG-R-11, AES-R-11, AEG-R-11A, and AES-R-11A feature an eagle in flight with widespread wings and watchful eyes as it surveils our nation from shore to shore.



AEG-R-12, AES-R-12, AEG-R-12A, and AES-R-12A show an eagle in flight, while the sun peers over the horizon.



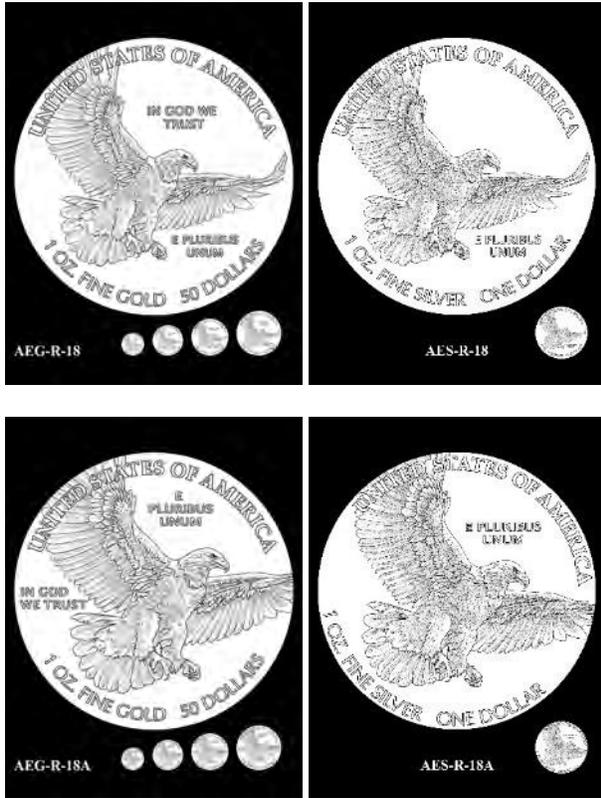
AEG-R-13 and **AES-R-13** depict an eagle perched on a branch, its wings outspread like those on the Great Seal of the United States since 1782.



AEG-R-15 and **AES-R-15** view two soaring eagles, with the sun behind them.



AEG-R-16 and **AES-R-16** depict two eagles, representing unity, alongside two branches tied together – a laurel, as a symbol of triumph and victory, and an olive branch, representing peace.



AEG-R-18, AES-R-18, AEG-R-18A, and AES-R-18A depict an eagle as it prepares to land.



AEG-R-19, AES-R-19, AEG-R-19A, and AES-R-19A feature an eagle in flight, holding an olive branch. **AEG-R-19A** includes a United States flag in the background.



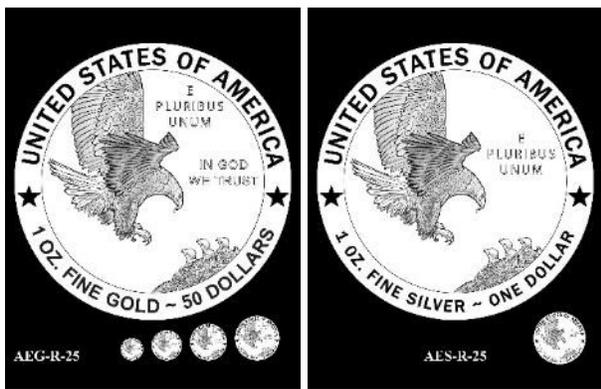
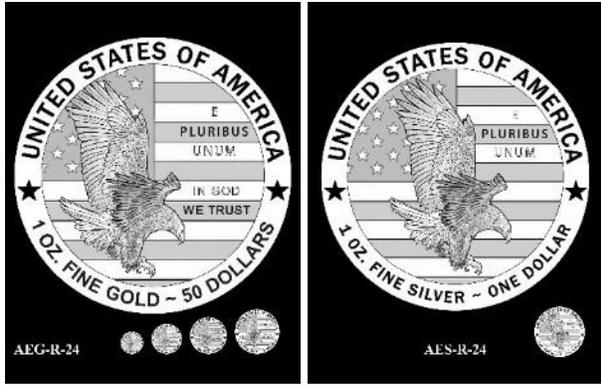
AEG-R-20 and **AES-R-20** depict one of the mating rituals of bald eagles, which involves the male and female flying high in the air, locking talons, cartwheeling toward the ground, and breaking their grip at the last moment. The scene depicts a symbol of unity that comes from individuals coming together in trust and love. One eagle holds an olive branch as a symbol of peace.



AEG-R-21 and **AES-R-21** portray a close-up of an eagle in an attitude of vigilance and protection.

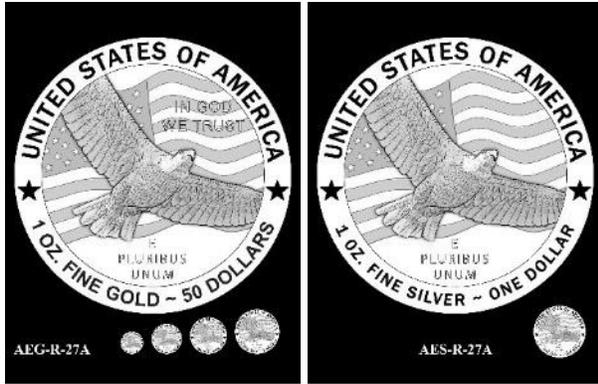


AEG-R-22, **AES-R-22**, **AEG-R-23**, and **AES-R-23** represent the idea of unity with a fasces being protected by a bald eagle, the symbol for our country. The fasces represents how a single stick, or arrow, can easily be broken. However, when multiple sticks are bundled together, the sticks become impossible to break. The eagle shields and protects the fasces, further strengthening the unity of our country.

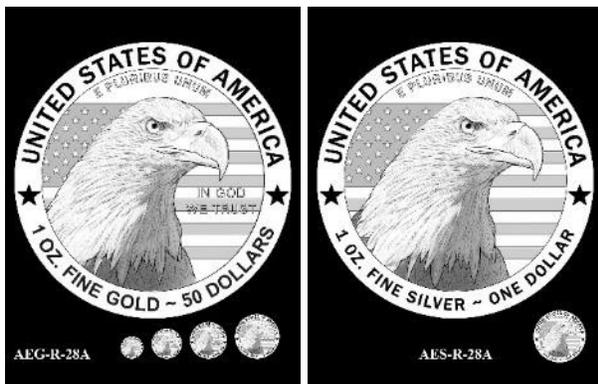


AEG-R-24, AES-R-24, AEG-R-25, and AES-R-25 show an eagle in flight. In design 24, the United States flag is seen in the background. In design 25, the eagle prepares to land in its nest of eaglets.





AEG-R-27, AES-R-27, AEG-R-27A, and AES-R-27A depict an eagle in flight with an American flag in the background. In design 27A, the flag is rippled as if waving in the wind.



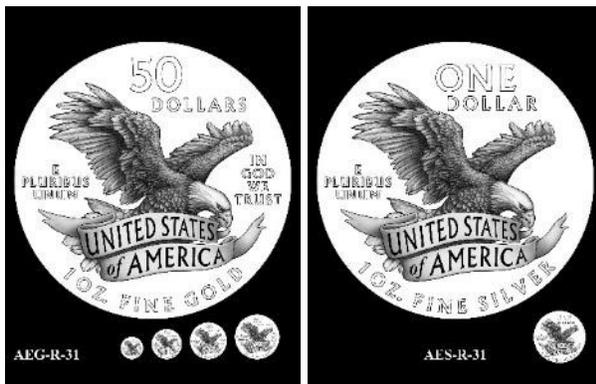
AEG-R-28, AES-R-28, AEG-R-28A, and AES-R-28A depict a close-up view of an eagle. In design 28A, there is an American flag in the background.



AEG-R-29 and AES-R-29 depict an eagle protecting its nest of eggs in a classic early 20th century style.



AEG-R-30 and AES-R-30 depict a traditionally portrayed eagle clutching a banner, olive branch, and arrows.



AEG-R-31 and AES-R-31 depict a soaring eagle clutching a banner.



AEG-R-32 and **AES-R-32** feature a soaring eagle.



AEG-R-33 and **AES-R-33** feature a heraldic eagle in a style that strikes a balance between a naturalistic depiction and a symbolic composition. The eagle holds five arrows, representing the five branches of the military. The thirteen stars represent the original thirteen colonies.



AEG-R-34 and **AES-R-34** feature an eagle standing on a rock ledge.



AEG-R-35, AES-R-35, AEG-R-36, and AES-R-36 depict an eagle clutching an olive branch while perched on an arrow. The design uses classic iconography and gesture to depict dignity, strength, and peace. Design 35 also features an abstract sky pattern, while design 36 features an ornament taken from the exterior of the U.S. Capitol.



AEG-R-37 and AES-R-37 depict an eagle soaring above the landscape.



AEG-R-38 and **AES-R-38** depict a portrait of an eagle.

Exhibit 3

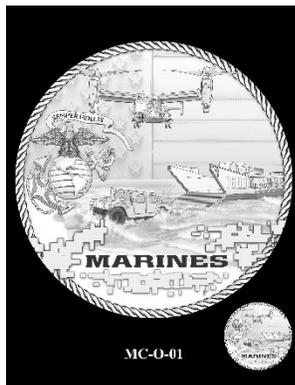
United States Marine Corps Silver Medal Design Descriptions

The United States Marine Corps Silver Medal is part of the United States Mint's Armed Forces series of medals that pays tribute to each individual branch of service, its history and unique character. The medals for this program will be struck on a two-inch diameter planchet containing 2.5 ounces of silver. Designs were previously developed for the United States Air Force, Coast Guard, and Navy.

On November 10, 1775, the Second Continental Congress passed a resolution stating that "two Battalions of Marines be raised" for service as landing forces with the Continental Navy fleet. This resolution established the Continental Marines and marked the birth of the United States Marine Corps. Since that time, the Marine Corps has served our country with honor, and Marines are often the first military force sent to action.

Today's Marine Corps is active in many operations around the globe, and stands ready to continue in the proud tradition of those who valiantly fought at Belleau Wood, Iwo Jima, the Chosin Reservoir, and Khe Sanh. Combining a long and proud heritage of faithful service to the Nation with the resolve to face tomorrow's challenges will continue to keep the Marine Corps an elite military force.

Obverse Designs



MC-O-01 represents Marine Corps air, land, and sea operations with an Osprey helicopter, an amphibious landing craft, and a Humvee. The Marine Corps Eagle, Globe, and Anchor emblem is found on the left side of the design, while the MARPAT (short for Marine Pattern) digital camouflage design flanks the lower borders. An American flag is displayed in the background, and a rope border references the Marine Corps' Naval heritage. The inscription "MARINES" anchors the design.



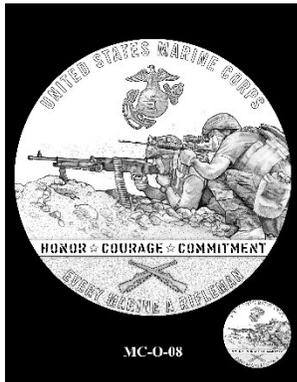
MC-O-02 features Marines from different eras engaged in battle, moving forward towards the viewer. In the background, two WWII-era Marines keep a constant watch. In the central part of the design, three modern Marines move quickly to cover the immediate source of enemy fire. In the foreground, two Marines access a beach as part of an amphibious landing. A rope border, which reflects the Marine Corps' Naval heritage, separates the outer edge on which is inscribed "UNITED STATES MARINE CORPS." The additional inscription is "FIRST TO FIGHT."



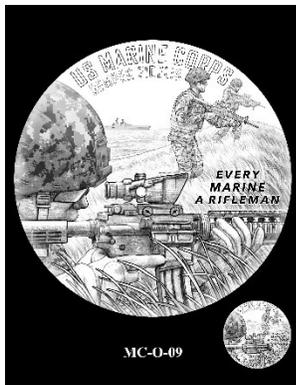
MC-O-03 features a new perspective of the flag-raising on Mt. Suribachi from the Marine Corps War Memorial. The inscription "UNITED STATES MARINE CORPS" surrounds the design on the border.



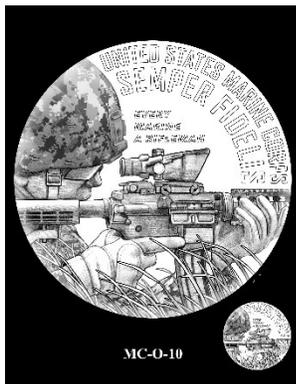
MC-O-05 depicts a pair of Marines, officer and non-commissioned officer, standing shoulder-to-shoulder in dress uniform. The sword between them bears the hilt appropriate to each rank. Centered on the sword is the Eagle, Globe, and Anchor emblem. The inscriptions on the sword are “UNITED STATES MARINES” and “SEMPER FIDELIS.”



MC-O-08 depicts the “grit” of Marines in combat, through a pair of machine gunners. The Eagle, Globe, and Anchor emblem is centrally located at the top of the design. The included inscriptions are “UNITED STATES MARINE CORPS” and the Marine Corps values “HONOR,” “COURAGE,” and “COMMITMENT.” A pair of crossed rifles and the additional inscription “EVERY MARINE A RIFLEMAN” anchor the design.



MC-O-09 portrays three Marines with M4 rifles just after an amphibious landing. In the foreground, a Marine lies hidden in the grass, providing cover for the two Marines about to crest the hill, while a U.S. warship is seen in the distance. Inscriptions are “US MARINE CORPS,” “SEMPER FIDELIS,” and “EVERY MARINE A RIFLEMAN.”



MC-O-10 depicts a Marine in prone position ready to provide protection and cover to fellow Marines. Inscriptions are “UNITED STATES MARINE CORPS,” “SEMPER FIDELIS,” and “EVERY MARINE A RIFLEMAN.”



MC-O-12 highlights two different sides of the Marine Corps with one Marine in ceremonial dress and the other in a combat uniform. They are tied together by the MARPAT camouflage pattern in the background. Inscriptions are “UNITED STATES MARINE CORPS” and “SEMPER FIDELIS.”

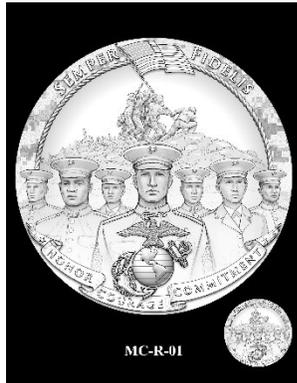


MC-O-13 depicts crossed rifles above the Eagle, Globe, and Anchor emblem. In the background is the MARPAT camouflage design. Inscriptions are “FIRST TO FIGHT” and “SEMPER FIDELIS.”



MC-O-14A features the familiar crossed rifles underneath the Eagle, Globe, and Anchor emblem. The inscription “UNITED STATES MARINE CORPS” is arced across the top, while “FIRST TO FIGHT” is inscribed in a banner behind the crossed rifles. The wreath in the background is from the Marine Corps Rifle Expert Badge.

Reverse Designs



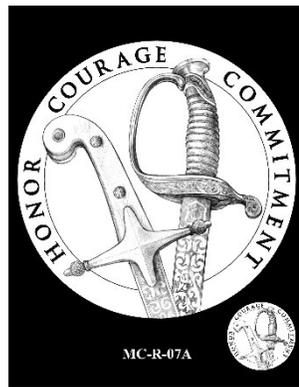
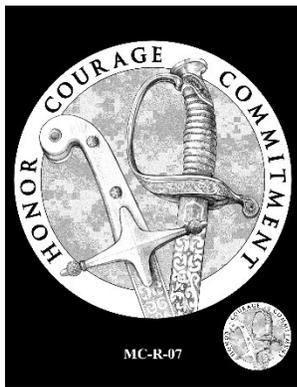
MC-R-01 depicts a Marine Corps officer and those in his command underneath the artist's rendition of the iconic WWII flag-raising on Iwo Jima. The Marines are united under the inscription "SEMPER FIDELIS" along the top border, which also incorporates the MARPAT design. The Eagle, Globe, and Anchor emblem sits proudly in the foreground over a banner inscribed with the Marine Corps' core values: "HONOR," "COURAGE," and "COMMITMENT."



MC-R-04 showcases a Marine Corps color guard carrying the American and Marine Corps flags during a ceremonial parade. The inscriptions "SEMPER FIDELIS" and "FIRST TO FIGHT" are included.



MC-R-05 depicts a Marine Corps Color Guard marching in formation under the watch of an officer. The Eagle, Globe, and Anchor emblem sits at the top of the field. A vertical banner on the right side contains the inscriptions “HONOR,” “COURAGE,” and “COMMITMENT.”



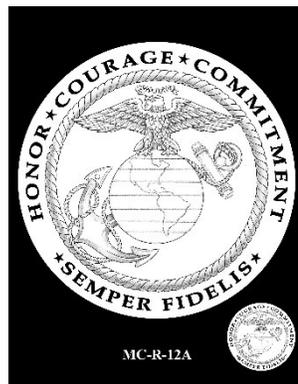
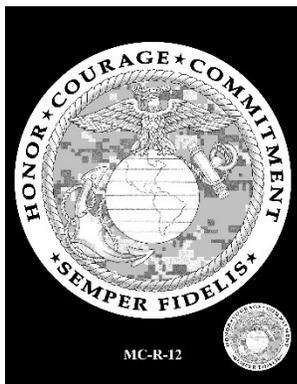
MC-R-07 and **MC-R-07A** feature two iconic symbols of Marine Corps dress uniforms – the Mameluke ceremonial sword carried by officers (on the left) and the non-commissioned officer’s ceremonial sword on the right. Inscribed around the border are the Marine Corps’ core values “HONOR,” “COURAGE,” and “COMMITMENT.” Combined with the MARPAT pattern in the background, the design represents both the combat and ceremonial sides of the Marine Corps. **Design 07A** depicts the swords without the MARPAT background.



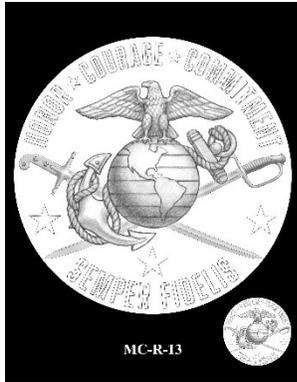
MC-R-09 depicts a compass design with the inscription “SEMPER FIDELIS” at its center. At the tip of the cardinal direction points are symbols representing a deconstructed Eagle, Globe, and Anchor emblem and crossed rifles. Two rope circles at the outer edge recall the Marine Corps’ Naval heritage.



MC-R-11 illustrates the Marine Corps’ service since 1775 with the Eagle, Globe, and Anchor emblem and the MARPAT pattern in the background. The inscription “FIRST TO FIGHT” arcs across the top border.



MC-R-12 and **MC-R-12A** feature the Eagle, Globe and Anchor encircled by a rope border. The Marine Corps’ core values of “HONOR,” “COURAGE,” and “COMMITMENT,” and the motto “SEMPER FIDELIS” are inscribed around the outer border. **Design 12** includes a MARPAT background.



MC-R-13 depicts a pair of crossed swords – both commissioned and non-commissioned officers’ – behind the familiar Eagle, Globe, and Anchor emblem. Inscribed across the top of the design are “HONOR,” “COURAGE,” and “COMMITMENT.” The motto “SEMPER FIDELIS” is arced across the bottom.

Exhibit 4

Larry Doby Congressional Gold Medal Design Descriptions

Public Law 115-322 authorizes the award of a Congressional Gold Medal in honor of Lawrence Eugene “Larry” Doby in recognition of his achievements and contributions to American major league athletics, civil rights, and the Armed Forces during World War II.

As noted in the findings of the Larry Doby Congressional Gold Medal Act, Larry Doby was born in Camden, South Carolina, on December 13, 1923, and moved to Paterson, New Jersey, in 1938, where he became a standout four-sport athlete at Paterson Eastside High School.

Larry Doby attended Long Island University on a basketball scholarship before enlisting in the United States Navy during World War II. Upon receiving his honorable discharge from the Navy in 1946, he played baseball in the Negro National League for the Newark Eagles.

After playing the 1946 season, Larry Doby had his contract purchased by the Cleveland Indians of the American League on July 3, 1947; and two days later, on July 5, 1947, Larry Doby became the first African-American to play in the American League.

In 1948, Larry Doby helped lead the Cleveland Indians to a World Series Championship over the Boston Braves and became the first African-American player to hit a home run in a World Series game.

The sentiment captured in the famed picture of Larry Doby being embraced by teammate Steve Gromek following the Cleveland Indians victory in the 1948 World Series was considered a significant moment in the integration of Major League Baseball, and a moment of great personal importance to Doby. Up to that moment, Doby had striven against the effects of segregation among his teammates, and the picture marked the first time a teammate had shown his acceptance. The photo was published around the globe, signaling to the world that change was happening.

Doby later became the manager of the Chicago White Sox, only the second African-American manager of a Major League Baseball team. He was also the director of community relations for the New Jersey Nets of the National Basketball Association, where he was deeply involved in a number of inner-city youth programs.

Larry Doby was a pioneer in the cause of civil rights and received honorary doctorate degrees from Long Island University, Princeton University, and Fairfield University.

These designs have been reviewed by Larry Doby’s son, Larry Doby, Jr., and his preferences are noted. Pursuant to the statute, following the presentation of the gold medal in honor of Larry Doby, the gold medal will be given Larry Doby Jr.

Obverse Designs

All obverse designs feature Larry Doby in a baseball uniform holding a bat, and include the inscription “Larry Doby.”



LD-O-01 and LD-O-01A feature a depiction of Hinchliffe Stadium, located in Paterson, New Jersey, in the background. Hinchliffe Stadium was the home of the Newark Eagles, Doby’s Negro National League team. LD-O-01A includes the inscription “Act of Congress 2018.”

Design LD-O-01A is Larry Doby, Jr.’s preferred obverse design.

LD-O-01B and LD-O-01C include a baseball stadium and field in the background. LD-O-01C includes the inscription “Act of Congress 2018.”

LD-O-01D and LD-O-01E feature a close-up depiction of Doby. LD-O-01E includes the inscription “Act of Congress 2018.”

Reverse Designs

All reverse designs feature Larry Doby and Steve Gromek, based on a famed photo, hugging after their World Series win. The inscription “We are Stronger Together as a Team, as a Nation, as a World,” is a quote offered by Larry Doby, Jr. as a way to encapsulate his father’s sentiments and legacy.

LD-R-03 and **LD-R-03A** include the inscription “Act of Congress 2018.” LD-R-03 features a baseball stadium and field in the background.

LD-R-03 and LD-R-03A are Larry Doby, Jr.’s preferred designs, though he would like Act of Congress 2018 removed, as it is also on his preferred obverse design.

LD-R-04 features a crowd cheering in the background.



Exhibit 5

Steven T. Mnuchin Secretary of the Treasury Medal Candidate Design Descriptions

As part of its bronze medals portfolio, the United States Mint produces Secretary of the Treasury Medals to commemorate the Secretaries and their legacies.

The medals typically feature portraits of the Secretary and the beginning dates of their terms. Reverse elements often include symbols, seals, and quotes.

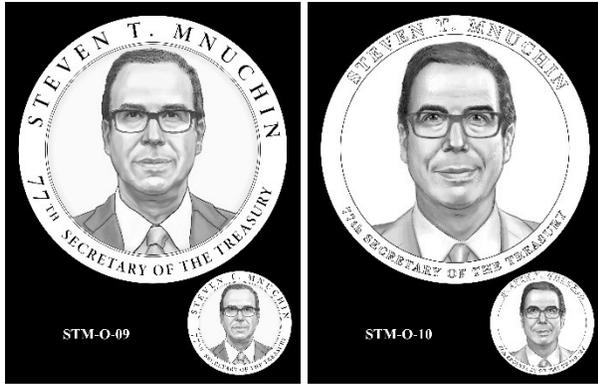
The United States Mint worked closely with the Secretary’s staff in development of these designs.

Obverse Designs

The obverse designs all feature a portrait of Secretary Mnuchin along with the inscriptions “Steven T. Mnuchin” and “77th Secretary of the Treasury.”

The Secretary’s preferred design is STM-O-03.





Reverse Designs

The reverse designs all feature a depiction of the Treasury Building along with the inscriptions “Department of the Treasury” and “1789.”

The Secretary’s preferred design is STM-R-03.

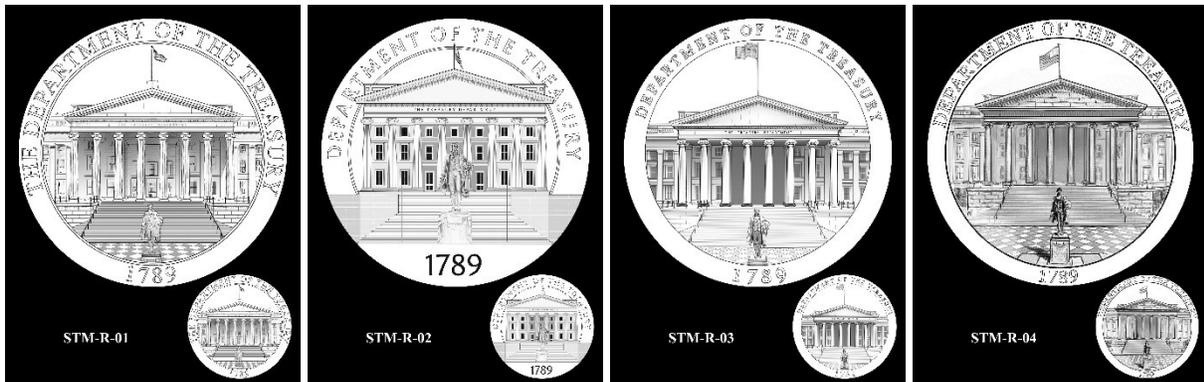


Exhibit 6

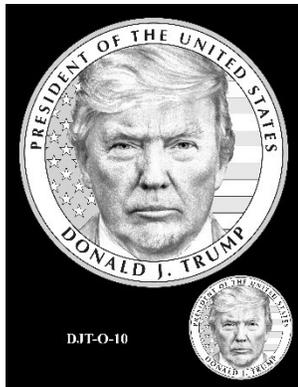
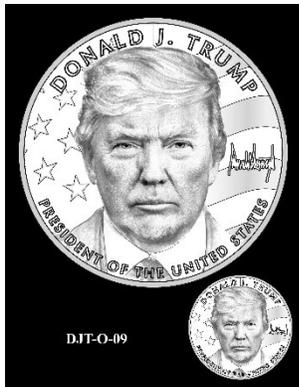
President Donald J. Trump Presidential Medal Design Descriptions

Obverse Designs

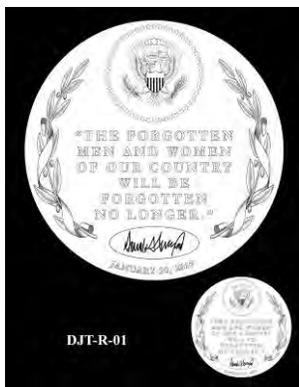
DJT 01 thru DJT-O-10 - The obverse designs feature portraits of President Trump along with the inscription “Donald J. Trump.” Additional inscriptions include “President of the United States,” and “We Must Keep American First in Our Hearts.” Some of the designs feature President Trump’s signature, stars, the flag, or the White House.

The President’s preferred design is **DJT-O-01**.

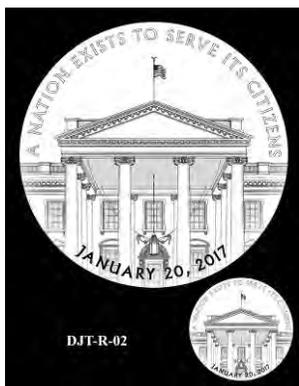




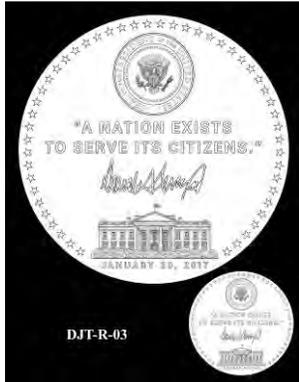
Reverse Designs



DJT-R-01 features the Presidential Seal and olive branches around the quote “The forgotten men and women of our country will be forgotten no longer.” The design also features the President’s signature and date of inauguration.



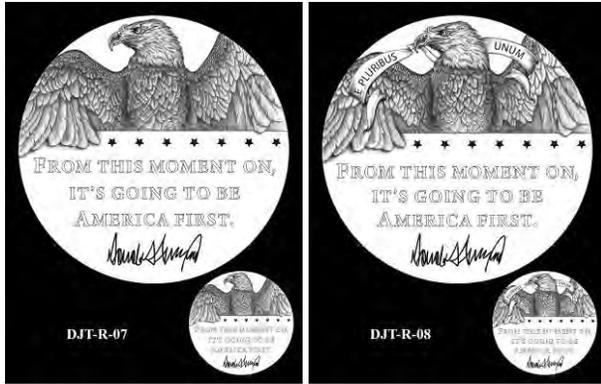
DJT-R-02 depicts a view of the White House with the quote “A nation exists to serve its citizens.” The design also features the date of inauguration.



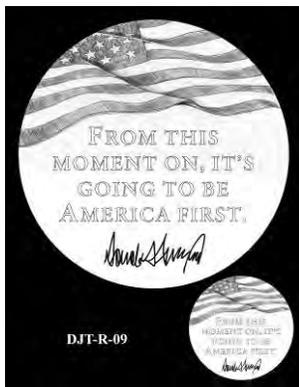
DJT-R-03 features the Presidential Seal, the President’s signature and the White House along with the quote “A nation exists to serve its citizens.” The design also features the date of inauguration.



DJT-R-04, DJT-R-05, and DJT-R-06 depict a soaring eagle and the President’s signature along with the quote “From this moment on, it’s going to be America First.”



DJT-R-07 and DJT-R-08 feature an eagle and the President’s signature along with the quote “From this moment on, it’s going to be America First.”



DJT-R-09 features a waving flag and the President’s signature along with the quote “From this moment on, it’s going to be America First.”

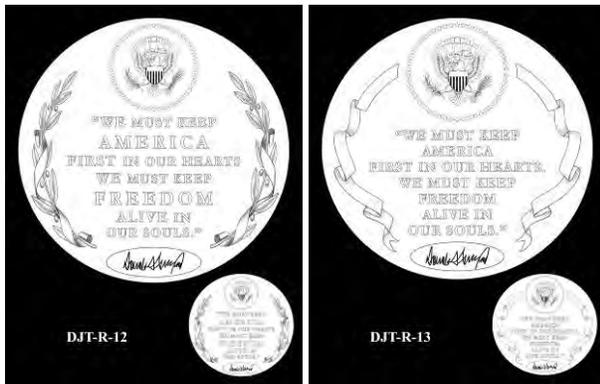


DJT-R-10 features the Presidential Seal and the White House, along with the date of inauguration. The design, encircled in stars, also features the inscription “The forgotten men and women of our country will not be forgotten again.”

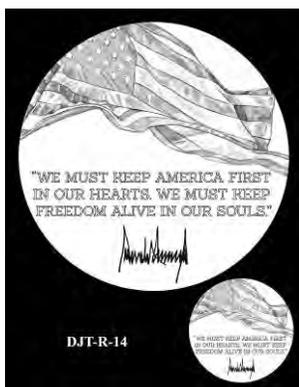
This is the President’s preferred design.



DJT-R-11 depicts the Presidential Seal with the inscriptions “President of The United States,” “Inaugurated January 20, 2017,” and “From this moment on, it’s going to be America First.”



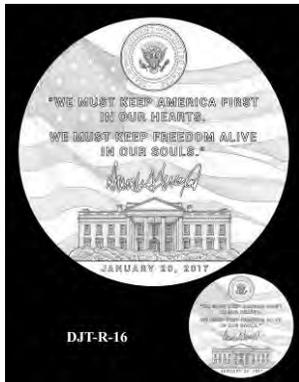
DJT-R-12 and DJT-R-13 feature the Presidential Seal and the President’s signature along with the quote “We must keep America first in our hearts. We must keep freedom alive in our souls.”



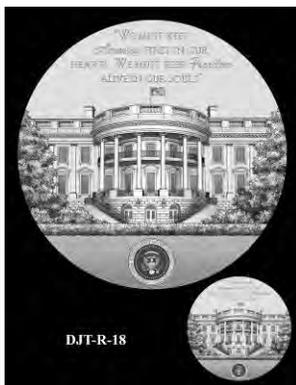
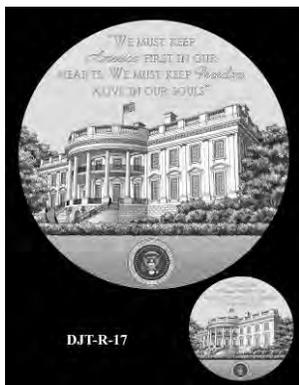
DJT-R-14 features a waving flag and the President’s signature along with the quote “We must keep America first in our hearts. We must keep freedom alive in our souls.”



This design features the Presidential Seal and the President’s signature along with the quote “We must keep America first in our hearts. We must keep freedom alive in our souls.” The design also includes the inscription “Inaugurated January 20, 2017.”



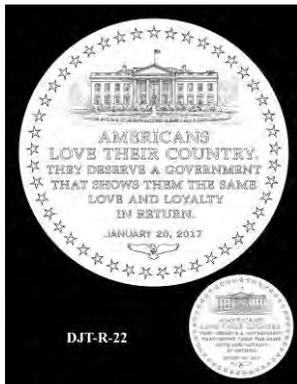
DJT-R-16 features the Presidential Seal, a waving flag, the President’s signature, and the inscription “We must keep America first in our hearts. We must keep freedom alive in our souls.”



DJT-R-17 and **DJT-R-18** feature a view of the White House, the Presidential seal, and the inscription “We must keep America first in our hearts. We must keep freedom alive in our souls.”



DJT-R-19, DJT-R-20, and DJT-R-21 depict the Resolute Desk along with the inscription “One nation, under God, must be the hope and the promise and the glory among all the nations of the world!” The designs also feature the inscription “Inaugurated January 20, 2017.”



DJT-R-22 depicts the White House, the date of inauguration, and a stylized eagle along with the inscription “Americans love their country. They deserve a government that shows them the same love and loyalty in return.”



DJT-R-23 and DJT-R-24 depict the President’s signature and the White House, along with the inscription “No dream is too big. No challenge is too great. Nothing we want for the future is beyond our reach. Design 23 additionally features a soaring eagle.