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CCAC Public Meeting

Moderated by Peter van Alfen, CCAC Chairperson

Tuesday, April 15, 2025

2:01 p.m.

Remote Proceeding

U.S. Mint

801 9th Street Northwest

Washington, DC 20220-0012

Reported by: Charles Olson

Job No: 7234986

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

2 List of Attendees:

3 CCAC Members in Attendance:

4 Peter van Alfen, Chairperson of the CCAC

5 Arthur Bernstein, Representing the General Public

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

8 Dr. Christopher Capozzola, Member Specially

9 Qualified in American History

10 Jeanne Stevens-Sollman, Member Specially Qualified
11 in Sculpture or Medalllic Arts12 John Saunders, Recommended by the House Minority
13 Leader14 Michael Moran, Recommended by the Senate Majority
15 Leader16 Donald Scarinci, Recommended by the Senate Minority
17 Leader18 Sam Gelberd, Member Specially Qualified in
19 Numismatics

20 Kellen Hoard, Representing the General Public

21 Annelisa Purdie, Representing the General Public

22

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

2 Mint Staff in Attendance:

3 Megan Sullivan, Acting Chief of Office of Design
4 Management

5 Roger Vasquez, Senior Design Specialist

6 Russell Evans, Design Manager

7 Boneza Hanchock, Design Manager

8 Sukrita Baijal, Design Manager

9 Joseph Menna, Chief Engraver

10 Michael Costello, Manager of Design and Engraving

11 Jennifer Warren, Director of Legislative and

12 Intergovernmental Affairs and Liaison to the CCAC

13 James Kennedy, Counsel to the CCAC

14 Lia Johnson, Acting Senior Government Affairs
15 Specialist

16 Greg Weinman, Senior Legal Counsel, U.S. Mint

17 Members of the Press in Attendance:

18 Sophia Mattimiro, Numismatic News

19 Mike Unser, Coin News Media Group

20 Larry Jewitt, Coin World

21 Paul Gilkes, Coin World

22

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

2 DR. VAN ALFEN: Good afternoon. I call
3 to order this meeting of the Citizens Coinage Advisory
4 Committee for Tuesday, April 15, 2025. And the time
5 is 2:01 p.m.

6 I'd like to remind members that we are
7 participating via videoconference. So you should mute
8 your phone or microphone on the Microsoft Team program
9 when not talking, and please do announce your name
10 when you speak for the transcript, as well as for the
11 public listening.

12 Before we begin, I'd like to introduce
13 the members of the Citizens Coinage Advisory
14 Committee, so please respond with "present," when I
15 call your name.

16 Arthur Bernstein, representing the
17 general public.

18 MR. BERNSTEIN: Present.

19 DR. VAN ALFEN: Thank you very much.

20 Dr. Harcourt Fuller, recommended by the
21 Speaker of the House. Harcourt has not joined us yet.

22 Dr. Christopher Capozzola, the member

1 specially qualified in American history.

2 DR. CAPOZZOLA: Present.

3 DR. VAN ALFEN: Thank you very much.

4 Jeanne Stevens-Sollman, the member
5 specially qualified in sculpture or medallic arts.
6 She has not joined us yet.

7 John Saunders, recommended by the House
8 Minority Leader.

9 MR. SAUNDERS: Present.

10 DR. VAN ALFEN: Thank you, John.

11 Michael Moran, recommended by the
12 Senate Majority Leader.

13 MR. MORAN: Present.

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

16 MR. SCARINCI: Present.

17 DR. VAN ALFEN: Sam Gelberd, the member
18 specially qualified in numismatics.

19 MR. GELBERD: Present.

20 DR. VAN ALFEN: Thank you.

21 Kellen Hoard, representing the general
22 public.

1 MR. HOARD: Present.

2 DR. VAN ALFEN: Annelisa Purdie,
3 representing the general public.

4 MS. PURDIE: Present.

5 DR. VAN ALFEN: And I am Peter van
6 Alfen, the member specially qualified as a numismatic
7 curator and currently the chairperson of the CCAC. I
8 believe we do have a quorum.

9 So the agenda for today's public
10 meeting includes the approval of minutes and letters
11 to the Secretary of the Treasury from the
12 February 18, 2025, public meeting and discussion of
13 the 2027 and future years of American Liberty 24-karat
14 gold coin and silver medal themes. It's a short
15 meeting today.

16 But before we begin our proceedings,
17 I'd like to ask the Mint liaison to the CCAC,
18 Ms. Jennifer Warren, if we are aware of any members of
19 the press who are watching remotely this public
20 meeting.

21 MS. WARREN: Good afternoon, this is
22 Jennifer Warren. Sophia Mattimiro of Numismatic News;

1 Mike Unser, Coin News Media Group, LLC; Larry Jewett,
2 Coin World; and Paul Gilkes, Coin World.

3 DR. VAN ALFEN: All right. Welcome,
4 all of you.

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

9 Megan Sullivan, Acting Chief of Office
10 of Design Management.

11 MS. SULLIVAN: Present

12 DR. VAN ALFEN: Thank you.

13 Roger Vasquez, Senior Design
14 Specialist.

15 MR. VASQUEZ: Present.

16 DR. VAN ALFEN: Russell Evans, Design
17 Manager.

18 MR. EVANS: Present

19 DR. VAN ALFEN: Boneza Hanchock, Design
20 Manager.

21 MS. HANCHOCK: Present.

22 DR. VAN ALFEN: Thank you.

1 Sukrita Baijal, Design Manager.

2 MS. BAIJAL: Present.

3 DR. VAN ALFEN: Joseph Menna, Chief
4 Engraver. Joe, are you with us today? Thought I saw
5 you earlier.

6 MS. WARREN: This is Jennifer. He's --
7 sir, he's on. I think his mic's not working.

8 DR. VAN ALFEN: Oh, okay. Thank you,
9 Jen.

10 Michael Costello, Manager of Design and
11 Engraving.

12 MR. COSTELLO: Present.

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

16 MS. WARREN: Present.

17 DR. VAN ALFEN: James Kennedy, Counsel
18 to the CCAC.

19 MR. KENNEDY: Present.

20 DR. VAN ALFEN: And Lia Johnson, Acting
21 Senior Government Affairs Specialist. Yeah, I saw you
22 say, "present," even though your microphone -- it's

1 fine. Yes. Thank you.

2 I'd like to begin with the Mint. Are
3 there any issues that need to be addressed before we
4 start?

5 MS. WARREN: This is Jennifer Warren.
6 None that I'm aware of.

7 DR. VAN ALFEN: Thank you.

8 So the first order of business for this
9 Committee is the review and approval of the CCAC
10 minutes and letters to the Secretary of the Treasury
11 from our public meeting on February 18, 2025. Are
12 there any comments on the documents?

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

15 MR. BERNSTEIN: This is Art Bernstein.
16 I move approval.

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

19 MS. STEVENS-SOLLMAN: Jeanne
20 Stevens-Sollman. I second the motion.

21 DR. VAN ALFEN: Thank you, Jeanne, and
22 welcome.

1 All those in favor, please signify by
2 saying, "aye."

3 MULTIPLE SPEAKERS: Aye.

4 DR. VAN ALFEN: Are there any
5 objections?

6 All right. Well, hearing none, without
7 an objection, the minutes and the letters are
8 approved.

9 All right. So now moving on to the one
10 item of business for this meeting today, which is the
11 discussion of themes for the American Liberty 24 karat
12 gold coins and silver medal for 2027 and future years.
13 I will hand it now over to Megan -- Sullivan, sorry,
14 Acting Chief of Design Management, to give us some
15 background on this.

16 So Megan, if you would, please.

17 MS. SULLIVAN: Thank you very much,
18 Peter.

19 The United States Mint launched the
20 American Liberty 24 Karat High Relief Gold Coin and
21 Silver Medal Program in 2015. The Secretary of the
22 Treasury authorized the program based on the Mint's

1 statutory authority to issue gold coins and silver
2 medals. The purpose of the program is to feature
3 modern depictions of American Liberty on the obverse,
4 with bold images of an American Eagle, symbolizing
5 freedom, on the reverse.

6 Designs explore a traditional
7 numismatic subject using modern depictions. Released
8 biennially, the 1 ounce, 24 karat high relief gold
9 coins and 1 ounce silver medals share the same
10 designs, but inscriptions differ as required.

11 With the release of the 2009 Ultra High
12 Relief Double Eagle Coin, the United States Mint
13 fulfilled the original vision of Augustus
14 Saint-Gaudens' celebrated 1907 double eagle gold coin.
15 The original coins were produced in low relief due to
16 limitations in early 20th century technology.

17 The Mint created the American Liberty
18 program to focus on modernizing the depiction of
19 Liberty, a numismatically-significant and
20 quintessentially American symbol. Mint artists were
21 challenged to depict Liberty in an innovative and
22 contemporary manner. The resulting design of the 2015

1 American high relief gold coin and silver medal
2 featured a modern depiction of Liberty.

3 The Mint issued the 2017 American
4 Liberty 225th gold coin and silver medal with a
5 striking portrayal of Liberty as an African American
6 woman. In 2018, the design was featured again on
7 one-tenth ounce, 24 karat gold coins.

8 The 2019 American Liberty high relief
9 gold coin and silver medal built on the success
10 established with the first three coins in the series.
11 The corresponding silver medal became the first in the
12 series to be produced in high relief 2.5-ounce
13 version.

14 The 2021 American Liberty high relief
15 gold coin and silver medal presented a new and modern
16 portrayal of American Liberty. The design featured a
17 wild American Mustang bucking off a western style
18 saddle, evoking the way Americans threw off the yoke
19 of British rule during the American Revolution.

20 The 2023 American Liberty high relief
21 gold coin and silver medal explored the concept of
22 liberty through perseverance. The design featured a

1 Bristlecone Pine, a species native to California,
2 Nevada, and Utah, thought to be one of the oldest
3 living organisms on earth. The silver medal had the
4 additional inscription "We Shall Persevere," and the
5 2025 American Liberty will be launched later this
6 summer. That concludes our presentation.

7 DR. VAN ALFEN: And Megan, thank you
8 very much.

9 Are there any technical or legal
10 questions from the Committee about the program before
11 we open the floor to discussion of potential themes?

12 All right. Don't see or hear any.

13 John, are you -- can't quite tell if
14 you're -- trying to signal that you're having a
15 comment or not. Maybe not.

16 Okay. My understanding is that this
17 program began with a lot of interest and encouragement
18 from the CCAC. So I would like to begin with two of
19 our longest-serving members of the CCAC, Donald
20 Scarinci and Michael Moran. We'll start with Donald
21 first, who I'm hoping can provide a little bit of
22 background to this, as well as provide some of their

1 thoughts on future themes.

2 So Donald, if you would please.

3 MR. SCARINCI: So there -- there are no
4 future themes. There's one theme for this whole
5 series; right? And that is to empower the U.S. Mint
6 artists, under the supervision of Joe Menna, to come
7 up with, to think about, and to conceive of new images
8 of Liberty -- images of Liberty that every American
9 can identify with and -- and can have a new meaning;
10 right?

11 We have -- the images of Liberty from
12 the past have really been, you know,
13 historically-based; right? We had -- you know, we had
14 the cap in the early coinage of America, which if you
15 poll anyone in grammar school or high school, you will
16 have a very small fraction of people who know what
17 that is or -- and -- and even less who know what it
18 meant, and no one who has any feeling for that image
19 in the 21st century.

20 That's a 200 -- that's a 230-year-old
21 image. It is dated, and it had emotional impact when
22 it was released, for sure; right? It was very

1 special. French Revolution was happening. American
2 Revolution had just happened. These were America's
3 first coins, you know, very exciting indeed, and
4 had -- had meaning; right? Freedom from tyranny.

5 And during the Civil War, we came up
6 with other images of Liberty -- right? -- that -- that
7 were really Civil War era images, the facies --
8 right? -- you know, that, you know, you see on the
9 back of the dime; right? The shield, that continues
10 to this day, on the back of the penny, these images of
11 Liberty, these images of freedom, these images of
12 unity and the United States, the concept of United
13 States as opposed to, "I'm -- I'm a citizen of
14 Virginia."

15 And that concept, you know, that began
16 after the Civil War, as a result of the Civil War.
17 Those were images of Liberty that meant something to a
18 lot of people in the 19th century, the late 19th
19 century; right?

20 In the 20th century, everything
21 changed. You know, we went through the American
22 Renaissance, which, you know, I won't touch on because

1 we have the -- the leading authority on that period
2 with my colleague, Mike Moran, who wrote the
3 definitive work, you know, on that. And, you know,
4 but -- but things changed.

5 And -- and right now, I think it's safe
6 to say if you took those Civil War era images and
7 polled the grammar schools and the high schools and
8 the colleges, very few people are going to be able to
9 really even identify what they meant and why they're
10 there. And practically no one -- I wouldn't say no
11 one, because I know -- I know at least one former
12 member of the CCAC, who, you know, that nickel --
13 that -- that shield in the back of that nickel meant
14 something to -- but I don't know many people who it
15 does.

16 And so we're not -- we're not
17 communicating that this is the greatest nation in the
18 world; right? We need -- this series is designed to
19 give the artists the challenge, because we can't
20 design. We can comment on design, but we are not here
21 to design. That's what the artists are for. And
22 they -- and they hear artists, see artists, and speak

1 artists. They live artists. They're artists; right?
2 We need artists to tell us what -- what designs of
3 Liberty.

4 And from this process -- and this is an
5 experimental program. That's what it was designed
6 for. The CCA really pushed it. It's one of the few
7 programs that the CCAC really can take a claim to
8 saying, "We had some -- we had everything to do with
9 this series." So it's a very special series to the
10 CCAC, historically.

11 And, you know, from this series of
12 designs that we're hoping to come up with in this
13 program, you know, the -- the new -- the new Liberty
14 is there. It's waiting to be -- it's waiting to be
15 uncovered and revealed to us. And that's what this
16 program's about.

17 DR. VAN ALFEN: All right, Donald,
18 thank you very much.

19 Mike Moran, would you like to follow up
20 on that?

21 MR. MORAN: If I can get it off mute.
22 There we go.

1 I'm not going to repeat what Donald
2 said because he said it very nicely and very
3 concisely. I will say that while we're talking about
4 the -- the Liberty, we should also look at the
5 reverse. And you look at the -- the series that we've
6 issued up until now of the American Eagle, it is
7 indeed a new and modern and fresh approach to -- to
8 the -- the American Eagle. I think the program on the
9 reverse has been highly successful.

10 I would question if we have not strayed
11 a bit off of the original intent of a new and modern
12 Liberty, in a new and different way, with some of the
13 more recent images that we portrayed there -- the
14 horse and the tree -- even though I -- I know that the
15 horse won an award, and then the tree did as well.

16 I -- I think it was our -- our hope
17 that the artists, over a body of work over several
18 years, and more than several years, would evolve --
19 help us to -- the country to evolve in -- in terms of
20 what it wanted to see and how it wanted to define the
21 Liberty of the 21st century.

22 And I think that the way to do that is

1 to give them a completely free hand and tell them,
2 "Have at it," and let's see what turns up. That's all
3 I --

4 Donald, you did a beautiful job. I was
5 chair of that Committee, by the way, and Jeannie was
6 on it. And it was fun to do it. It -- it was one of
7 my stellar accomplishments. I'm proud to be a part of
8 that committee -- subcommittee.

9 Thank you, Peter.

10 DR. VAN ALFEN: Thank you, Mike. Thank
11 you very much.

12 And Jeanne, I'd like to follow up with
13 you on that as well. So if you would, please.

14 MS. STEVENS-SOLLMAN: Well, all that I
15 can add to what Donald said, which was very wonderful
16 overlook -- overseeing, and Michael, I was very
17 excited about, especially the last two Liberties,
18 because they were really outside the box. I mean, we
19 were going beyond Lady Liberty. We were talking about
20 liberty.

21 So when we had -- when we had the
22 bucking bronco, you know, that really screamed

1 Liberty. And also, I think the perseverance of the
2 bristle pine was also a good addition.

3 This time it seems like -- it seems
4 like we've used up some pretty good ideas. So this
5 time it's like we have to go beyond what we've already
6 done. And I think that that's a -- a challenge. It's
7 a challenge for the artists. It's a challenge for, I
8 think, us as a Committee to try and help -- help the
9 artists think about the next thing to do. But I do
10 encourage them to somehow sail above these ideas and
11 reach out to something new.

12 DR. VAN ALFEN: All right. Jeanne,
13 thank you very much.

14 Chris Capozzola, if you would, please.

15 DR. CAPOZZOLA: All right. So I -- I
16 will just make a couple of comments as someone who was
17 not here when the American Liberty program kind of got
18 off the ground. But -- but I've really come to value,
19 you know, it as a -- as a portfolio and a program and
20 appreciate the -- the effort at modern depictions of
21 Liberty and -- and also agree that -- that some of the
22 Eagle work here has been really remarkable.

1 I think the challenge -- I think -- I
2 appreciate the way that the artists in the last couple
3 of years have turned to places where Americans may
4 experience the, you know, Liberty -- right? -- as a
5 kind of -- where they may experience the emotional
6 state of freedom, namely in the natural world; right?
7 And that by looking to trees to, you know, to the --
8 the Mustang, et cetera, you know, that's -- that's a
9 really rich vein of -- of material.

10 I think the challenge now -- and I'll
11 just pose this for the artists on -- on the same
12 premise; right? I -- I have no artistic solution to
13 this problem. That's -- that's someone else's job --
14 is to convey maybe different aspects of Liberty
15 that -- that Americans share, but haven't necessarily
16 touched; right?

17 And so, of course, you know, some of
18 that is liberty from British tyranny in the colonial
19 period. I think, you know, there's a -- we've got
20 that base covered. The -- the other -- I would point
21 to two -- challenges that I would like to set. One is
22 economic liberty, however broadly defined. You know,

1 not necessarily, you know, free market capitalism, but
2 certainly, you know, some aspects of -- of social
3 mobility, you know, the American dream, broadly
4 speaking.

5 And then the second would be religious
6 liberty, which is sort of fundamental to the, you
7 know, to the -- the earliest migrations in the 17th
8 century, you know, down to the present and sort of
9 ways in which Americans have experienced certain kinds
10 of liberty that would -- I would love to -- to see
11 instantiated on a coin.

12 And apologies, I think my network
13 connection's not that great. So I hope -- I hope you
14 heard me.

15 DR. VAN ALFEN: No, it sounded great,
16 Chris. And thank you very much for your comments.

17 Art Bernstein, if you would, please.

18 MR. BERNSTEIN: This is Art Bernstein.
19 I -- I don't have much to add other than I would say
20 that, to the extent I can find any input, when Megan
21 went through the -- the historical perspective, every
22 one of those designs appealed to me. I thought they

1 were all terrific, and there was nothing about any of
2 them I didn't like. And so keep up the good work.
3 Thank you.

4 DR. VAN ALFEN: All right. Art, thank
5 you very much.

6 Sam Gelberd, if you would, please.

7 MR. GELBERD: Thank you, Peter.

8 This is Sam Gelberd. I also don't have
9 a ton to add right now. And I really see all sides of
10 the issue. It -- it is -- I agree with Art
11 completely. I love all the designs that have come out
12 in this program so far. I love that they do show
13 Liberty in a modern depiction.

14 And the only thing that I keep coming
15 back to is that, although most Americans would not
16 understand the older allegories of Liberty, say in the
17 Phrygian cap, which, again, right after the French
18 Revolution, understood -- understandable symbolism
19 completely.

20 The thing is, I think we really need to
21 consider -- and maybe this is more of a subject in --
22 or a marketing issue, sales and marketing -- we need

1 to always consider that who the Mint is making these
2 coins and medals for: numismatic collectors primarily,
3 if not almost near exclusively. So that's the big
4 challenge I have.

5 I love the modern renditions, but I
6 hear in the numismatic community, of course, there's
7 always rumblings. People always say they -- we need
8 to go back to the older designs. But I -- I see
9 the -- the viewpoint where we need to refresh, you
10 know, a lot of the images that we see on our coins and
11 medals.

12 So yeah, as Art said, "Yeah, Artists,
13 keep up the good work." You guys are doing a heck of
14 a job. I'm not sure what the real answer is, but I'm
15 very curious to see what some of the future images
16 are. Hope we get to see them very soon.

17 And that's all I have, Peter. Thank
18 you.

19 DR. VAN ALFEN: Great. Sam, thank you
20 very much.

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

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

2 This is Dr. Harcourt Fuller. I think
3 that Donald and Mike, Jeannie, and everyone else spoke
4 beautifully about the program. I don't have a lot to
5 add except one or two thoughts. And I would not
6 pretend to speak for artists. I'm not one, at least
7 not that type of artist.

8 But I think that when I imagine
9 Liberty, sort of in -- in the future, right,
10 futuristic Liberty, space comes to mind, or
11 technology; right? Which is what a lot of which
12 defines modernity; right? And please forgive me for
13 channeling Star Trek, "Space: the final frontier." I
14 just really think that if the artists could at least
15 use the concept of space or technology as one aspect
16 of a re-imagining of -- of Liberty, I think -- I think
17 that -- you know, I'd love to see if they come up with
18 anything.

19 And then the second thought that --
20 that comes to mind is, when you think about the arts,
21 the arts, they're -- they're both old and new; right?
22 Movement, right? So the -- the movement of the body,

1 right, for -- which encapsulates freedom of movement.
2 So some type of, perhaps -- I mean, if you think about
3 ballet or the freedom of, you know, when -- you know,
4 movement in terms of whatever genre of dance, I -- I
5 think that might be a beautiful conceptualization of
6 what Liberty might mean, reimagined.

7 So those are some of my thoughts.

8 Thank you.

9 DR. VAN ALFEN: Wonderful. Thank you,
10 Dr. Fuller.

11 John Saunders, if you would, please.

12 MR. SAUNDERS: Thank you.

13 John Saunders here. Two things. I
14 like what Chris said. I don't know how you would do
15 it artistically, but celebrating the American dream
16 and economic freedom, I think that's an important part
17 of -- of what we have here and part of our success and
18 why we're prosperous. So artists out there, if you
19 can think of a -- of a way of doing that, I -- I love
20 the idea.

21 Thinking of themes, you know, freedom,
22 I think of something soaring. But we have an eagle

1 already, so we can't have a bird soaring, but the
2 eagle is on the back. We could possibly have a dove
3 soaring. But I was thinking maybe a sailing ship, you
4 know, a -- a full old-time sailing ship, one of John
5 Paul Jones's ships, or something like that. But
6 instead of in the water, flying into space or the air
7 as a -- a motif.

8 Another thought that came to be -- came
9 to me was something uncaged. Again, going back to the
10 bird, I thought initially a canary uncaged. But it
11 could apply to a lion. Or if we want to stick with
12 American animals, it could be a bear or a -- a
13 mountain lion, something escaping its cage or coming
14 out of the cage as -- as a way of demonstrating
15 freedom.

16 I also like Harcourt's idea of -- of
17 doing something concerning space. I mean, we -- we
18 have coins of the space shuttle going up, and I -- I
19 don't know whether, you know, creating a -- a
20 starship, you know, not exactly like the Enterprise,
21 but -- so we're not promoting a a particular thing.
22 But -- excuse me, my phone rings at precisely the

1 wrong time, and it's a house phone that I can't turn
2 off. Anyway, I like that idea.

3 And I also have a question. How did
4 the Mint get to make a one-tenth ounce that one year?
5 I don't -- I don't think, if I remember the
6 conversation right, it's in our automatic purview to
7 do something like that. But it -- it was an
8 interesting idea, and it certainly takes the coinage
9 to a lot more people, a lot more affordable.

10 And that's pretty much one question and
11 some tossed out a few ideas.

12 DR. VAN ALFEN: All right. Thank you
13 very much, John.

14 Is there somebody from the Mint who
15 would be able to answer the question that John just
16 raised?

17 MS. SULLIVAN: I believe that would be
18 a better question for sales and marketing. And I
19 don't think we have anybody from sales and marketing
20 here. It looks like Donald might have an answer, or
21 Mike?

22 DR. VAN ALFEN: Mike, go ahead.

1 MS. SULLIVAN: Or, Greg.

2 MR. SCARINCI: Do we have the -- I -- I
3 do. Oh, Greg's here.

4 MR. WEINMAN: Go ahead.

5 MR. SCARINCI: Greg's more
6 authoritative than me.

7 MR. WEINMAN: Well, no. If the -- if
8 the question, if I heard the question correctly, is
9 how did -- where did we get the authority to make a --
10 a tenth-ounce gold coin? What -- what year were we
11 talking about?

12 MR. MORAN: Seventeen, Greg. The one
13 with the African American lady that was really --

14 MR. WEINMAN: Yes. We -- the -- the
15 standing authority gives the Secretary very broad
16 discretion to make gold coins of any denomination, any
17 size, any fineness. So we -- we haven't always
18 exercised that discretion. But when it comes to gold
19 coins, we have very broad statutory discretion. It's
20 a -- so that would've been a -- a business decision on
21 the part of the sales and marketing division.

22 MR. SAUNDERS: Greg, this is John --

1 MR. MORAN: -- myself on this. I
2 really think, first of all, it was the first time that
3 the Mint had ever issued, without being ordered to do
4 so under legislative authority, an African American on
5 an American coin. And it turned out to be a very
6 popular and very beautiful rendition of an African
7 American Liberty. It was extremely popular.

8 The design reduces well to a smaller
9 gold coin. And I think that the marketing people gave
10 it a try. Now, I -- I don't know how successful it
11 was because we haven't done it since; but at the time,
12 it was certainly worth an experiment.

13 MR. SAUNDERS: This -- this is John.

14 DR. VAN ALFEN: Thank you, all.

15 Oh, yeah. John, go ahead.

16 MR. SAUNDERS: Another question. Did
17 it have a denomination on it, the one-tenth ounce?

18 MR. WEINMAN: I believe it did. I'd
19 have to go back and look and see what that was.
20 Somebody -- maybe somebody else can answer that
21 question, but it would've -- it would've had to have
22 been --

1 MR. GELBERD: This is -- this is Sam
2 Gelberd. I believe it was a \$10. It was denominated
3 as a 10.

4 MR. WEINMAN: And by the way, this
5 is -- for the -- for the court reporter, this is Greg
6 Weinman.

7 THE REPORTER: Thank you. Thank you.

8 DR. VAN ALFEN: Thank you, Greg.

9 DR. FULLER: This is Harcourt Fuller.

10 DR. VAN ALFEN: Go ahead, Harcourt.

11 DR. FULLER: I do have one of them, so.
12 I -- I don't know if you can see it well, but I have
13 one.

14 DR. VAN ALFEN: Lovely, thank you. All
15 right.

16 MR. SAUNDERS: One last comment.

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

19 MR. SAUNDERS: I -- I would
20 encourage -- I'm sorry to jump in. I would encourage
21 the Mint to look into it again, especially given where
22 the price of gold is. It gets awful expensive for

1 someone to put away one-ounce coins. And the idea of
2 making a coin as opposed to a medal, again, is -- is
3 much broader collector market for the coins. And as
4 such, I -- I think it would be something we should
5 consider doing.

6 MR. MORAN: This is Mike Moran again.
7 This time I'll identify myself.

8 The one key point that we had a vision
9 in the original program was that these would all be
10 high relief. When you go to a one-tenth piece --
11 ounce piece, you have much less metal to move. It's
12 going to be much more difficult to keep the relief.
13 So you're going to lose that aspect of it when you --
14 you go to that. I don't argue that the economics are
15 such that on a silver, or gold piece, it's going to be
16 prohibitive.

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

18 We should move on. We still have a
19 couple more people who I'd like to call on for
20 comments.

21 Kellen Hoard, if you would, please.

22 MR. HOARD: Sure. Thank you. This is

1 Kellen Hoard.

2 For me, as I traced the -- the kind of
3 the path of the series, what I saw it starting with,
4 were kind of different allegorical depictions of
5 Liberty, kind of in the old vein, but moving forward,
6 slowly. In the last couple years, we've moved with
7 the bronco and the tree and the -- and I think the
8 sunflower was the last one we recommended into more
9 nature themes in tracing American Liberty, like Chris
10 said, kind of where it's occurring, where freedom is
11 occurring.

12 But to me, the next logical step is to
13 look towards who has the power to defend it and
14 promote it and define it. And, to me, that is --
15 that's American citizens. And so what I'd love to see
16 in the next couple years here, depictions of -- of
17 Americans, of -- of real people who are increasingly
18 going to be responsible for -- and have always been
19 responsible for -- deciding whether or not they wanted
20 to -- to defend and promote liberty, deciding what
21 liberty actually meant, and how it applied in the
22 context of our country.

1 And so I think there could be some
2 really interesting artistic depictions of Americans
3 and their role in -- in defending and promoting and
4 defining liberty. So I would really love to see
5 some -- some options on that.

6 And -- and extending out of that, as
7 one design I'd like to see in particular come back,
8 was the one that -- that we had in the last cycle,
9 with the mother walking her daughter along. I would
10 just love to see that design again for consideration.
11 It's been consistently strong with the Committee's
12 repeatedly expressed interest in, among any other new
13 designs artists come up with, because that -- that one
14 continues -- has stuck with me for the last couple
15 years now. So I hope it might stick with other
16 collectors as well.

17 And I think that's it for me. Thank
18 you.

19 DR. VAN ALFEN: Great. Kellen, thank
20 you very much.

21 Annelisa, if you would, please.

22 MS. PURDIE: Hey, can everybody hear

1 me? Sound okay? Wonderful.

2 Thank you, Mr. Chairman.

3 Good afternoon, everybody. This is
4 Annelisa Purdie. One of the things that I'm keeping
5 in mind while looking at the progression of these
6 coins is how we can continue to appeal to those
7 died-in-the-wool, hardcore collectors, while also
8 bringing new people into coin collecting and thinking
9 about representations of Liberty that speak to them,
10 that are more nuanced and that speak to what's
11 imperative to them, to what's important to them, while
12 still hearkening back to that imagery that's familiar
13 to them.

14 And I do agree that the U.S. has a
15 great deal of grain diversity, of diversity in the
16 natural world in terms of its flora. And many of
17 these plants and elements of the natural world do take
18 on certain symbolic elements and are representations
19 of Liberty for people, whether they're in different
20 regions or in certain states.

21 So moving forward -- and the artists
22 have done a wonderful job across the board, both in

1 detail in terms of representation -- I would also give
2 them free rein to think more about concentrating on
3 different elements of the natural world and what these
4 elements represent to people during certain time
5 periods in American history, as well as in that
6 regional area.

7 You know, flowers and plants can
8 have -- evoke very strong meanings and, in coinage as
9 well, can be representatives of the character of a
10 nation, of a state, but also evoke an emotional
11 response in terms of what that represents to their
12 history. So that is something that I would like to --
13 to see moving forward and just diving into.

14 There is a lot of untapped potential
15 here, and I think that we are definitely moving in the
16 right direction. So giving our artists -- who, again,
17 wonderful, shout out to them, these are beautiful --
18 rein to explore that and thinking about those untapped
19 elements that we can continue to bring out for
20 established, as well as potential new coin enthusiasts
21 would be something to look forward to. Thank you.

22 DR. VAN ALFEN: All right. Annelisa,

1 thank you very much.

2 For my own comments, just want to begin
3 by saying that I -- I think a -- a good number of you
4 know that I commute across New York Harbor to and from
5 work, so pass by the Statue of Liberty twice a day.
6 And over the course of the last couple of weeks, I've
7 been thinking a great deal about that statue and also
8 representations of Liberty, both in three-dimensional
9 statue, but also on coinage, of course, and how this
10 tradition of representing Liberty, or a
11 personification of Libertas, began already in the
12 second century B.C. on Roman coinage, for example,
13 where you had this representation of Libertas as a
14 woman and this pileus cap and the Vindicta, the -- the
15 staff, also appearing alongside this -- this imagery
16 and how this has continued, you know, across the
17 centuries and, of course, continued with the very
18 earliest of the U.S. coins and, to some extent,
19 continues to this day too, you know, in this program.

20 And this representation, of course, is
21 a representation of Libertas, or Liberty, as this sort
22 of freedom from political oppression. You know,

1 the -- the, the freedom for individuals to form a
2 community to govern themselves, essentially, rather
3 than having to -- or having a despot or tyrant of some
4 sort, lording it over them.

5 But at the same time, I think in some
6 of our recent coins such as the -- the bucking mustang
7 as well as the -- the tree to some extent, there is
8 this notion, sort of American individualism, that
9 Liberty is sort of a form of personal freedom and
10 personal expression that has also been expressed to
11 some degree. So I've -- I've been thinking, actually,
12 about this idea, again, of Liberty as freedom from
13 political oppression and how this really is a
14 community project.

15 And to an extent, picking up on what
16 Kellen, you know, just said, that how we as a
17 community, we as a nation, you know, need to
18 continually defend, you know, defend liberty as -- as
19 this sort of participation in governing and attempt to
20 stave off oppression, you know, political oppression.
21 So what I would like to see, actually, is a sense of
22 community expressed somehow in a representation of

1 Liberty.

2 Again, I don't really have a notion of
3 how that would be portrayed artistically, but I think
4 just a -- a sense of community, again, would be
5 something that the artists might want to consider
6 and -- and ways to depict that.

7 And with that, I'll ask if there are
8 any questions or motions from the Committee members at
9 this time.

10 John, your hand is raised. You're --
11 you're muted.

12 MR. SAUNDERS: I -- I had a --

13 MR. SCARINCI: I just wanted to -- I
14 just wanted to say one last thing.

15 DR. VAN ALFEN: Oh, wait, wait.
16 Donald, let -- let, John first.

17 MR. SCARINCI: Oh, sure. John, go.

18 MR. SAUNDERS: I -- I just had a -- a
19 further thought thinking again of -- of Sam's comments
20 about the -- our collector base liking classics, and
21 my idea of seeing something soaring, whether it be
22 a -- a ship or something else to depict freedom.

1 There's a -- a great coin that has Pegasus on the
2 back, a Corinthian stater, soaring, and some sort of
3 modern rendition of the Pegasus soaring into the
4 space. I don't know that Pegasus itself is associated
5 with freedom, but certainly flying and its ability to
6 fly away, I think, would be symbolic of freedom. And
7 I think it'd be a -- a great mixture of -- of a
8 classic image, but with -- with a modernization to it,
9 that might make a great coin.

10 DR. VAN ALFEN: And thank you, John.
11 Donald, your hand is raised.

12 MR. SCARINCI: Yeah, I -- I just wanted
13 to say just one last thing. I happen to be speaking
14 next week for Coin Week on -- on, you know, the -- the
15 topic of using cultural contemporary culture, you
16 know, and contemporary, you know, folk images and --
17 and other things on world coins. And the talk that
18 I'll be doing is about this very topic, you know, to
19 show how this process of looking to come up with, you
20 know, national themes that relate to the 21st century
21 Latvian or the 31st century French person or the 30 --
22 the 21st century American.

1 This is going on worldwide. And, you
2 know, we are, you know, in -- in essence, looking
3 forward this year to several licensed coins and --
4 which have been announced by the Mint. And I think --
5 I think that attempt that's happening worldwide right
6 now is very similar to what we're doing.

7 Some -- some mints are addressing --
8 are addressing -- they are taking on the challenge by
9 doing art medal programs; right? That's one way to do
10 it. Producing, you know, silver medals or silver --
11 or -- or bronze medals, you know, that sell, you know,
12 to see how things go; right?

13 I mean, there are no answers to this.
14 The artists, we're -- we're looking for the answers.
15 And quite frankly, all of you, you know, are really --
16 you know, you really have educated me about, you know,
17 how you see things from all different parts of
18 America. That's the beauty of a committee like we
19 have in the United States, you know, because it's such
20 a big country with different aesthetics and different
21 views and different backgrounds.

22 And, you know, having a Committee like

1 this, you know, we really inform one another and help
2 one another struggle through this process that the
3 whole world is -- is struggling through. It's not
4 just us.

5 So if you want -- so as a commercial,
6 I'm sure -- I'm sure Doug Mudd will -- will make
7 the -- will make the video available to the CCAC
8 members, if he can't make it next week, on -- on Zoom.

9 DR. VAN ALFEN: All right. Thank you
10 very much, Donald.

11 Any other comments or questions from
12 the Committee members?

13 All right. Does the Mint have anything
14 to share with the Committee regarding any of the
15 issues that have come up?

16 All right. Well, in that case, if all
17 of our discussion and questions have been concluded, I
18 would like to thank the CCAC members, the Mint staff,
19 and the public for their attendance today. As always,
20 upcoming public meetings will be announced in the
21 Federal Register.

22 And at this time, I will entertain a

1 motion to adjourn our meeting.

2 MR. BERNSTEIN: This is Art Bernstein.
3 I move adjournment.

4 MR. HOARD: Kellen Hoard seconds.

5 DR. VAN ALFEN: All right. Thank you,
6 Kellen.

7 All those in favor signify by saying,
8 "aye."

9 MULTIPLE SPEAKERS: Aye.

10 DR. VAN ALFEN: Any opposed? --
11 imagine there are. All right. Well, thank you very
12 much, and we will see you next time. Enjoy your
13 afternoon.

14 MS. WARREN: Meeting has ended at 2:43.
15 (Whereupon, at 2:43 p.m., the meeting
16 was concluded.)

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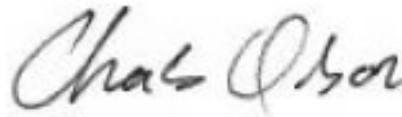
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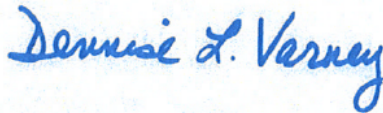
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