

CCAC Meeting

Moderated by Dr. Peter van Alfen
Tuesday, October 21, 2025
1:01 p.m.

Remote Proceeding
801 9th Street Northwest
Washington, DC 20220

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A P P E A R A N C E S

List of Attendees:

CCAC Members

Dr. Peter van Alfen, Member Specially Qualified as a
Numismatic Curator & Chairperson of the CCAC

Arthur Bernstein, Representing the General Public

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

Dr. Christopher Capozzola, Member Specially Qualified
in American History

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

John Saunders, Recommended by the House Minority
Leader

Michael Moran, Recommended by the Senate Majority
Leader

Donald Scarinci, Recommended by the Senate Minority
Leader

Sam Gelberd, Member Specially Qualified in Numismatics

Kellen Hoad, Representing the General Public

Annelisa Purdie, Representing the General Public

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

Mint Staff

Jennifer Warren, Director of Legislative and

Intergovernmental Affairs & Liaison to the CCAC

Megan Sullivan, Acting Chief Office Design Management

Roger Vasquez, Senior Design Specialist

Russell Evans, Design Manager

Boneza Hanchock, Design Manager

Sukrita Baijal, Design Manager

Joseph Menna, Chief Engraver

Michael Costello, Manager of Design and Engraving

James Kennedy, Counsel for CCAC

Danae Remmert, Senior Legal Counsel at United States

Mint

Greg Weinman, Program Counsel for the Comic Art Coin

and Medal Program

Press Observing

Mike Unser, Founder and Editor of Coin News

Patrick Perez, Chief Publishing Officer of Whitman

Publishing

Sophia Mattimiro, Senior Editor of Numismatic News

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

2 MS. WARREN: Okay -- that this is a
3 public meeting. It is recorded and transcribed for
4 the record, so if you do not want to participate in
5 something that is recorded, please note that it is.
6 And on that note, I will hand it off to Peter.

7 DR. VAN ALFEN: All right. Thank you
8 very much, Jen.

9 Good afternoon. I call to order this
10 meeting of the Citizens Coinage Advisory Committee for
11 Tuesday, October 21, 2025. The time is 1:01 p.m. It
12 is important to note that this is the first CCAC
13 meeting for the fiscal year 2026, and I would also
14 like to remind all participants and the public that
15 these meetings are recorded. CCAC members, liaisons,
16 and mint staff, please remember to mute your phones or
17 microphone on the Microsoft Teams program when not
18 talking and to announce your name when you speak for
19 the transcript, as well as for the public listening.

20 Before we begin, I want to introduce
21 the members of the Committee, so please respond
22 "present" when I call your name. Arthur Bernstein,

1 representing the general public.

2 MR. BERNSTEIN: Present.

3 DR. VAN ALFEN: From Croatia no less,
4 Dr. Harcourt Fuller, recommended by the Speaker of the
5 House.

6 MR. FULLER: Present.

7 DR. VAN ALFEN: Thank you.

8 Dr. Christopher Capozzola, the member
9 specially qualified in American History.

10 MR. CAPOZZOLA: Present.

11 DR. VAN ALFEN: Thank you.

12 Jeanne Stevens-Sollman, the member
13 specially qualified in Sculpture or Medalllic Arts.

14 MS. STEVENS-SOLLMAN: Present.

15 DR. VAN ALFEN: Thank you, Jeanne.

16 John Saunders, recommended by the House
17 Minority Leader.

18 MR. SAUNDERS: Present.

19 DR. VAN ALFEN: Thank you, John.

20 Michael Moran, recommended by the
21 Senate Majority Leader. Is Michael Moran with us?

22 UNIDENTIFIED SPEAKER: I think he said

1 he couldn't make this meeting.

2 DR. VAN ALFEN: All right. He is not
3 with us at the moment.

4 Donald Scarinci, recommended by the
5 Senate Minority Leader.

6 MR. SCARINCI: My rubber stamp is
7 present.

8 DR. VAN ALFEN: Thank you very much,
9 Donald.

10 Sam Gelberd, the member specially
11 qualified in Numismatics.

12 MR. GELBERD: Present.

13 DR. VAN ALFEN: Thank you, Sam.

14 Kellen Hoard, representing the general
15 public.

16 MS. WARREN: This is Jennifer Warren.
17 He should be getting on any minute, but he is not on
18 at the moment. Oh. He's getting on right now.

19 DR. VAN ALFEN: Oh. All right. I'll
20 come back to him in just a second.

21 Annelisa Purdie, representing the
22 general public.

1 MS. PURDIE: Present.

2 DR. VAN ALFEN: Thank you, Annelisa.

3 And Kellen Hoard, if you are with us
4 now, please do say as much, if you would, please.

5 MR. HOARD: Yep. I just got into the
6 room. Present. Thank you.

7 DR. VAN ALFEN: All right. Fantastic.
8 Thank you, Kellen.

9 And I am Peter van Alfen, the member
10 specially qualified as a Numismatic Curator and
11 currently the Chairperson of the CCAC, and I believe
12 we do have a quorum. So the agenda for today's public
13 meeting includes -- of the minutes and letters to the
14 secretary from the September 16, 2025 public meeting,
15 approval of the CCAC annual report for fiscal year
16 2025, and review and discussion of the candidate
17 designs for the 2027 American Liberty Coin and Medal.

18 Before we begin our proceedings, I
19 ask -- liaison to the CCAC, Ms. Jennifer Warren, if we
20 are aware of any members of the press who are remotely
21 watching this public meeting.

22 MS. WARREN: Good afternoon. This is

1 Jennifer Warren. Mike Unser, Founder and Editor of
2 Coin News, is joining us. Patrick Perez, Chief
3 Publishing Officer from Whitman Publishing. And
4 Sophia Mattimiro, Senior Editor of Numismatic News.

5 DR. VAN ALFEN: All right. Thank you,
6 Jen. And welcome to you all. For the record, I would
7 also like to confirm that the following mint staff are
8 in attendance today, so please indicate "present"
9 after I have called your name.

10 Megan Sullivan, Acting Chief Office
11 Design Management.

12 MS. SULLIVAN: Present.

13 DR. VAN ALFEN: Thank you, Megan.

14 Roger Vasquez, Senior Design
15 Specialist.

16 MR. VASQUEZ: Present.

17 DR. VAN ALFEN: Thank you.

18 Russell Evans, Design Manager.

19 MR. EVANS: Present.

20 DR. VAN ALFEN: Thank you.

21 Boneza Hanchock, Design Manager.

22 MS. HANCHOCK: Present.

1 DR. VAN ALFEN: Thank you.

2 Sukrita Baijal, Design Manager.

3 MS. BAIJAL: Present.

4 DR. VAN ALFEN: Thank you.

5 Joseph Menna, Chief Engraver.

6 MR. MENNA: Present.

7 DR. VAN ALFEN: Joe.

8 Michael Costello, Manager of Design and
9 Engraving.

10 MR. COSTELLO: Present.

11 DR. VAN ALFEN: Jennifer Warren,
12 Director of Legislative and Intergovernmental Affairs
13 & the Liaison to the CCAC.

14 MS. WARREN: Present.

15 DR. VAN ALFEN: Thank you.

16 And James Kennedy, Counsel to the CCAC.

17 MR. KENNEDY: Present.

18 DR. VAN ALFEN: Thank you.

19 I'd like to begin with the Mint. Are
20 there any other issues that need to be addressed
21 before we begin? Well, hearing none, then the first
22 order of business for this Committee is the review and

1 approval of the CCAC minutes from our public meeting
2 on September 16, 2025 and the letters to the secretary
3 from that meeting. Are there any comments or
4 discussion on these documents?

5 MR. BERNSTEIN: This is Art Bernstein.
6 I move approval of the minutes and the letters.

7 DR. VAN ALFEN: Do we have a second?

8 MR. CAPOZZOLA: Chris Capozzola.
9 Second.

10 DR. VAN ALFEN: Thank you, Chris. All
11 those in favor of this motion to approve, please
12 signify by saying "aye."

13 MULTIPLE SPEAKERS: Aye.

14 DR. VAN ALFEN: Are there any
15 objections to the motion? Or abstentions. All right.
16 Well, hearing none, the minutes and letters are
17 approved. So the next order of business is the
18 approval of the CCAC annual report. A copy of the
19 text of the annual report has been shared with all
20 members, and edits submitted have been incorporated by
21 the Mint staff. Today, we are to approve the text of
22 the annual report, giving the mint the authority to

1 make any additional corrections and compile everything
2 into the final report. Are there any comments on the
3 CCAC annual report?

4 Art, I see your hand is raised.

5 MR. BERNSTEIN: This is Art Bernstein.
6 I've reviewed the draft with particular focus on the
7 report of the numismatic theme subcommittee, and I
8 move approval of the draft.

9 DR. VAN ALFEN: All right. Is there a
10 second on this motion?

11 MR. HOARD: I second. Kellen Hoard.

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

14 All of those in favor of this motion to
15 approve the annual report text, please signify by
16 saying "aye."

17 MULTIPLE SPEAKERS: Aye.

18 DR. VAN ALFEN: Any objections?

19 MR. SCARINCI: I'm abstaining, Peter.

20 DR. VAN ALFEN: Okay.

21 MR. SCARINCI: Because the report is
22 meaningless, so I'm abstaining on meaningless things.

1 DR. VAN ALFEN: All right. Okay,
2 Donald. Thank you much.

3 All right. So the motion is -- the
4 motion passes. Okay. I would like to take this
5 moment to make a few comments before we move onto our
6 next order of business. The United States Mint
7 launched the American Liberty 24-karat high-relief
8 gold coin and -- medal program in 2015, ten years ago.
9 The program was recommended by the CCAC to the then-
10 Secretary of the Treasury, and since then, the CCAC
11 has taken great pride in this bi-annual program.

12 To date, three of the issues -- those
13 for 2017, 2021, and 2023 have won the Coin of the Year
14 Award for the best gold coin, a remarkable
15 achievement, and one that underscores the great
16 artwork being produced for this program, especially by
17 those artists engaged in the artistic infusion
18 program. And today's portfolio is no exception.

19 The idea for this program was born of
20 one of the two functions of the CCAC. As a legislated
21 advisory body, our primary function is to advise the
22 Secretary of the Treasury on candidate designs --

1 coins and medals based on our collective expertise.
2 Another function is to propose and recommend programs
3 for consideration. The American Liberty Program was
4 one such recommendation, but with requirement that the
5 coins and medals for this program feature modern
6 depictions of liberty on the obverse and an American
7 eagle on the reverse.

8 At the inception of the U.S. Mint in
9 1792, the personification of liberty was chosen for
10 the obverse of the nation's coinage over all other
11 possible designs because liberty alone represented the
12 aspirations and values of all of the nation's
13 citizens. Thus, in various guises, Lady Liberty alone
14 appeared on the obverse of U.S. coinage throughout the
15 19th century and into the 20th. Some of these
16 representations of Liberty, like those designed by
17 Adolph Alexander Weinman and Augustus Saint-Gaudens in
18 the first decades of the 20th century, are
19 superlative, and continue to resonate today, as can be
20 seen in their occasional -- by the Mint, including in
21 the 2026 Best-of-the-Mint series.

22 For the American Liberty Program,

1 however, again, the word "modern" is key. And in
2 recent years, artists have found some truly innovative
3 ways to depict American Liberty, drawing
4 inspiration -- in some cases -- from the natural
5 world. However American Liberty is depicted, the
6 concept is foundational to who we are, and deserves --
7 without question -- to be front and center on our
8 coinage. And with that, I would like to move on to
9 the consideration of the portfolio to be reviewed
10 today, which is of course, the 2027 American Liberty
11 coin and medal program, which -- Megan, all yours.

12 MS. SULLIVAN: Thank you, Peter. I'm
13 getting quite a bit of -- so just reminder to
14 everybody to, please, mute your microphones. Thank
15 you for that introduction. I will just do a quick
16 little intro for you. The Secretary of the Treasury
17 authorized this program based on the Mint's statutory
18 authority to issue gold coins and silver medals, and
19 again, we are featuring modern depictions of liberty
20 on the obverse and American eagle on the reverse.

21 For 2027, the Mint will -- again --
22 issue a one-ounce 24-karat gold coin and a .9999 fine

1 silver medal. So if we could see the designs, start
2 out with the obverse designs. Thank you, Roger. So
3 we'll start with obverse design one. And I will say
4 that the required inscriptions for the gold obverse
5 designs are, "Liberty," "In God We Trust" and "2027."
6 The corresponding silver medal obverse will have 2027
7 with the optional inscription of "Liberty." And the
8 designs -- we've presented them here, side by side, in
9 both their gold coin and silver medal versions.

10 So obverse one depicts Liberty gazing
11 at the viewer with quiet strength and resolve. Her
12 flowing drapery, which also symbolizes freedom, is
13 inspired by the sculptural work of Augustus Saint-
14 Gaudens, a revered American artist of the classical
15 tradition. The composition evokes both the protective
16 structure of the living constitution and the enduring
17 spirit it defends.

18 Moving on to design two. Obverse
19 design two and obverse design 2A present Liberty with
20 a magnificent crown of spikes and laurels with flowing
21 hair that fills the lower part of the -- so we have
22 obverse design two and obverse design 2A.

1 Moving on, obverse design three depicts
2 Liberty walking with a young girl while holding the
3 American flag. The girl holds a torch, representing
4 enduring freedom.

5 Obverse design four shows a form line
6 butterfly design. The wing is on the right side,
7 while the thorax and head are on the left side. This
8 design takes inspiration from the butterfly's
9 transformation in its pupa stage, a time of change and
10 possibility.

11 Obverse design five depicts a
12 futuristic liberty with Planet Earth in the
13 background.

14 Obverse design six depicts Pegasus, the
15 winged horse from Greek mythology. In contemporary
16 symbolism, Pegasus often represents liberty and
17 freedom, whereas early Americans chose to depict the
18 Roman goddess, Libertas.

19 Obverse design seven showcases the gray
20 wolf, once effectively eradicated from Yellowstone
21 National Park. In 1995, gray wolfs were reintroduced
22 into Yellowstone National Park. A total of 41 wolves

1 were released over three years into Northwestern
2 Wyoming and Central Idaho. Since then, the population
3 has grown to roughly 100 wolves existing in ten
4 separate packs. Their return to Yellowstone has
5 brought its fragile ecosystem back into a balance that
6 had been missing for almost 100 years, an example of
7 the restoration of liberty to the natural world.

8 Moving on to obverse design eight.
9 Obverse designs eight and 8A -- or eight and nine, I
10 apologize -- depict a youthful Liberty, a confident
11 and aspirational vision of American liberty. Draped
12 in flowing garments and adorned with a garland of
13 flowers -- cascaded in stars, she embodies a sense of
14 liberty that is hopeful and dynamic. The 13 stars in
15 each design honor the original 13 colonies, grounding
16 liberty in the enduring promise of the American
17 experiment. So we have eight and nine.

18 Moving on to design ten. We have ten,
19 10A, and 10B. These designs portray Liberty as a
20 modern American woman with a shaved head and leather
21 jacket. The leather motorcycle jacket, originally
22 designed in New York, New York in 1928, is an iconic

1 American symbol. Liberty exemplifies freedom of
2 expression. So we have ten, 10A, and 10B.

3 Obverse 11 shows Liberty with a radiant
4 sun behind her. She wears a wreath of olive branches
5 around her head while holding the -- in one hand and a
6 cornucopia in the other. The -- symbolized the unity
7 of Americans, while the cornucopia represents the
8 abundance of America that enriches us.

9 Obverse design 12 alludes to Liberty by
10 showcasing the beauty and freedom of the American
11 landscape.

12 Obverse design 13 features a crowned
13 Liberty holding an olive branch and sheathed sword,
14 the drapery of her dress billowing as she advances
15 forward.

16 Obverse design 14 depicts a mother bird
17 attending to her chicks as they learn to fly, a symbol
18 of thriving families throughout American liberty.
19 American families through American liberty.

20 Obverse 15 shows a floating wooden ship
21 in the clouds, sailing among the stars, representative
22 of the enduring spirit of exploration and freedom

1 possible through American liberty. The sails display
2 50 stripes, while 13 stars appear in the sky.

3 Obverse design 16 presents Liberty
4 holding a torch and olive branch with a sunburst in
5 the center back.

6 And obverse design 17 shows Liberty
7 with a cap and flowing hair above the clouds, with the
8 rays of sun in the background.

9 Moving on to the reverse designs. The
10 reverse designs all depict an American eagle. The
11 required inscriptions for the gold coin are, "United
12 States of America," "E Pluribus Unum," "1 oz." and
13 ".9999 fine gold." And the denomination "\$100." The
14 corresponding silver medal may optionally include the
15 inscription, "United States of America." And again,
16 designs are presented here in both their gold coin and
17 silver medal versions.

18 Reverse one features an adult eagle
19 with an eaglet in the nest.

20 Reverse design two features a stylized
21 eagle facing the viewer.

22 Reverse design three and four feature

1 form line depictions of an eagle. Design three
2 includes the sun and moon, and part of the eagle is
3 also a raven. The eagle represents strength and
4 nobility, while the raven symbolizes cleverness.
5 Their combined traits maintain balance.

6 Reverse design five depicts a bald
7 eagle as an icon of freedom, proudly looking up into
8 the night sky with the moon and the stars.

9 Reverse design six depicts a close-up
10 view of an eagle in flight.

11 Reverse design seven depicts an eagle
12 held high on liberty's hand.

13 Reverse design eight draws inspiration
14 from Adolph Weinman's many carved eagles that
15 originally sat atop Penn Station in New York. The
16 eagle here appears with subtle laurels surrounding its
17 head, a symbol of strength and beauty, while
18 maintaining a watchful eye.

19 Reverse design nine features a close-up
20 depiction of eagles parenting an eaglet in the nest.

21 Reverse design ten displays a swooping
22 eagle holding an olive branch and a snake, symbolizing

1 peace in the face of adversity.

2 And reverse design 11 features an alert
3 bald eagle perched atop of a rock.

4 And that concludes the portfolio.

5 DR. VAN ALFEN: All right. Thank you
6 very much, Megan. Before we begin our general
7 discussion, are there any technical or legal questions
8 from the committee about this program or the candidate
9 designs for the 2027 American Liberty coin and medal
10 program before we begin our general discussion?

11 MS. SULLIVAN: I'm sorry, Arthur. My
12 apologies. There is a 12th design that I did not have
13 in my notes here. We do have a 12th design of an
14 eagle, I believe, in space with stars floating around.
15 My apologies.

16 DR. VAN ALFEN: All right. Thank you.
17 Art, I believe your hand is raised.

18 MR. BERNSTEIN: Yes. My question has
19 to do with our obligation to have a coin with a heads
20 on the obverse and a tails on the reverse. I'm
21 asking -- what is the requirement, and specifically,
22 I'm intrigued by obverse four and reverses three and

1 four, the two designs that I would call Native
2 American artwork. They both seem similar to me, and
3 I'm concerned that we don't have an obverse -- we
4 don't have a heads and a tails, and is that a problem?

5 DR. VAN ALFEN: Somebody -- Joe? Your
6 hand is raised?

7 MR. MENNA: Without sounding pedantic,
8 Art, you know -- heads, tails doesn't -- you know, I
9 mean, it doesn't obviously mean heads, as you know,
10 but it's the gravitas of the symbolism on the obverse
11 going all the way back to ancient Roman coins, which
12 did not always represent emperors. You know, when you
13 look at coinage around the world -- and it's
14 particularly this northwest Native American lexicon --
15 I just think it's different, but it -- you know,
16 without -- I don't know what it means to come from
17 that experience or be that kind of artist, but I'm
18 familiar enough with this type of art to know that
19 it's appropriate for an obverse, in my opinion. It's
20 just my opinion.

21 MR. BERNSTEIN: This is Art Bernstein.
22 Thank you for that answer.

1 DR. VAN ALFEN: Thank you.

2 Donald, your hand is raised.

3 MR. SCARINCI: Yeah. Since we can
4 now -- the Mint can now pick any design we -- the CCAC
5 has ever considered going back for 25 years, according
6 to the latest legal opinion, fictional legal opinion
7 that we're given, is there any -- I think I recognize
8 one of these designs from a previous portfolio, and
9 are there any others? Or do we have anything here
10 from -- anything that, you know, in any previous
11 portfolio going back 25 years that you're now
12 entitled, just, to use without our review? Just
13 curious.

14 MR. KENNEDY: Hey, Donald. Just to
15 clarify -- let me put my camera on. Two things -- so
16 you are seeing a familiar design. It was one that was
17 submitted for a different program, but it was re-
18 entered for this program here, but the designs under
19 consideration for recommendation to the Secretary are
20 the ones that are in front of you.

21 DR. VAN ALFEN: All right. Thank you,
22 Jim.

1 MR. SCARINCI: So nothing else comes
2 from previous packages that we've considered?

3 MR. KENNEDY: Not that I'm aware of.

4 Although, Megan, can you speak to that?

5 MS. SULLIVAN: It's also my
6 understanding that -- yes, it is just the one design,
7 and if my memory serves correctly, this is one that --
8 that one design is one you have requested to see again
9 when it was viewed in the past. This -- yes, this
10 design, obverse three.

11 MR. SCARINCI: Thank you.

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

13 Chris, I see your hand is raised.

14 MR. CAPOZZOLA: Yes. My question also
15 has to do with obverse four and reverse three. I
16 presume, I haven't checked, that the American Liberty,
17 sort of, statutory authority doesn't, sort of, mandate
18 consultation with stakeholders, as some of our Native
19 American programs do. But wonder if, in this case,
20 there has been any consultation either with native
21 nations or with the National Museum of the American
22 Indian.

1 MR. KENNEDY: There's no -- sorry, this
2 is James Kennedy. There's no statutory requirement
3 for this one. American Liberty is a bit more
4 discretionary -- part of the Mint. Whether there have
5 been any consultations, I'm not aware of that, but
6 again, I'll defer to Megan on that one.

7 MS. SULLIVAN: Correct, and we did for
8 these designs, because of the uniquely Native American
9 art form. We did do appropriate consultations to
10 ensure that these are appropriate works. And they are
11 also done by an artist with native heritage.

12 MR. MENNA: Yeah. I don't -- if I can
13 add -- the -- artistic infusion call, there's a -- the
14 grand range of diverse perspectives in this talent
15 pool.

16 MS. WARREN: Excuse me. This is
17 Jennifer Warren. For the court reporter, can you make
18 sure that you do state your name when you start
19 speaking? Thank you. And that was Joe Menna that
20 just spoke.

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

22 MR. CAPOZZOLA: And this is Chris

1 Capozzola saying thank you.

2 DR. VAN ALFEN: Yeah.

3 Jeanne, I see that your hand is raised.

4 MS. STEVENS-SOLLMAN: Yes. Thank you.

5 This is Jeanne Stevens-Sollman. I believe that
6 obverse three was also seen before. Yes. And -- just
7 to note that we have seen it, and we did like it.
8 So -- think we should note that. Thank you.

9 MS. SULLIVAN: Jeanne, this is Megan.
10 That is correct. That is the only design. Obverse
11 three is the one that you have seen before. I
12 apologize if that was not made clear.

13 MS. STEVENS-SOLLMAN: Yes. Thank you.
14 Thank you.

15 DR. VAN ALFEN: All right. Thank you.
16 Mike Moran, your hand is raised.

17 MR. MORAN: Couldn't find my --
18 unmuted. Reverse 11 is a --

19 DR. VAN ALFEN: Oh, yeah.

20 MR. MORAN: And obverse three -- I
21 believe that's been -- several different times, which
22 other programs -- been up for?

1 DR. VAN ALFEN: My recollection is that
2 this was also presented to us last year for the
3 American Liberty and in the semiquincentennial
4 portfolio that we reviewed. So we have seen this at
5 least twice, I believe.

6 MR. MORAN: Thank you.

7 DR. VAN ALFEN: Yeah. Any other
8 questions or comments?

9 Jeanne, your hand's still raised, or is
10 it raised again?

11 MS. STEVENS-SOLLMAN: No. I'm sorry.
12 I can't seem to erase the erase.

13 DR. VAN ALFEN: Okay.

14 MS. STEVENS-SOLLMAN: There. Sorry.

15 DR. VAN ALFEN: All right. Do we have
16 any other questions or comments from the Committee
17 before we begin? All right. Well, then, let's begin.
18 And I would like to remind members to please try to
19 keep your comments to five minutes or less, and to
20 identify yourself, again, for the record prior to
21 speaking. I'd like to begin with Mike Moran, who's
22 been on this Committee since the inception of this

1 program. Has long history and long knowledge, and
2 await your comments, Mike.

3 MR. MORAN: Bear with me while I get
4 them up here. I do have comments, Peter. This is
5 Mike Moran. Looking at the obverses, the first one --
6 I immediately spotted that as Saint-Gaudens. It's
7 from the Adams Memorial in Rock Creek Cemetery. It is
8 a memorial to what once was, and could never be again.
9 I somehow did not feel that was appropriate for a
10 version of the 21st century vision of liberty, on the
11 other hand. Maybe the art's -- trying to make the
12 point here, so I'll let that go.

13 I'm going to be a little bit critical,
14 because I'm not totally happy with this package. Some
15 of it is -- disconcerting. Number two -- looks
16 like -- everything in there -- iconic symbols that
17 they can think of, and turned out looking like Medusa.
18 Three -- this is -- I think it's the third time
19 through. I like the design; it was appropriate for
20 what it was chosen for. I'm not sure it is all that
21 good for the 21st century, but I can live with it.

22 My problem with four is that the

1 average person on the street -- you're going to have
2 to explain this to, and if you can't get it condensed
3 into a ten-second soundbite, they won't pay any
4 attention to it. Five -- I don't like, period. Six
5 is a poor rendition of the horse and Pegasus. Seven,
6 the wolf -- I don't think that's really appropriate.
7 It didn't necessarily bring the environment into a new
8 balance. It re-balanced it, as it once was out there.
9 But is it a symbol for 21st century liberty? I doubt
10 it.

11 Seven and eight -- this is a growing
12 frustration of me about the artists -- they tend to
13 give us two or three different versions and,
14 basically, I sometimes feel like -- throwing a dart up
15 against the board and hoping one of them hits. It
16 causes a problem for us, it causes votes to get split
17 between the two -- between eight and nine -- and it
18 also causes complications when we get to our decision-
19 making process, and I think as many times it causes an
20 artist to lose a design as opposed to be successful
21 with one of the versions. I happen to like both of
22 these, but that's me, and my style. There's no way in

1 hell for -- what is it -- ten, 10A, 10B -- forget it.

2 You know? That's not me.

3 Eleven's just okay. 12 is boring. I
4 mean, I get the -- but the landscape sucks. I don't
5 like 13. 14 is kind of meaningless to me. I can't
6 tell what the bird is. 15 reminds me -- I expect to
7 see Peter Pan or Tinkerbell to come out of that ship
8 in the clouds. 16's all right. It goes with,
9 particularly, 11 on the reverse in terms of stylize
10 and lettering. The problem I have is the hairdo of
11 Liberty is from the 1890s -- or, actually, turn of the
12 20th century.

13 Seventeen -- it's Weinman's -- Liberty
14 without the wings. We don't need it again, so --
15 I'm -- overall, I found the portfolio a bit damp.
16 Let's put it that way. On the reverses, I won't go
17 over them in nearly the detail. We've had an eagle,
18 eagle head -- I -- to dismiss those. As far as the
19 northwestern art, again, I don't think this is the
20 right place for it. And I'll show that with my votes.
21 The -- eagle heads are just there. The only one that
22 is halfway decent, in my opinion, is seven.

1 Although -- I do like, and I've always
2 liked, number 11. It is an excellent rendition of a
3 standing eagle. The stylize font, however, is going
4 to limit its application in terms of marrying it with
5 any of those on the obverse. To me, this is just an
6 example of what I'm seeing in a growing amount in
7 these Mint portfolios -- that they are all, kind of,
8 stuck in a rut.

9 Thank you, Peter.

10 DR. VAN ALFEN: All right. Mike, thank
11 you, and thank you for your --

12 MR. MORAN: Stuck in a --

13 DR. VAN ALFEN: All right. I'd like
14 to, now, call on Donald Scarinci, another member who's
15 been around long enough to see the inception of this
16 program. Donald, you might be muted.

17 MR. SCARINCI: Yeah. I'm muted.
18 Listen, I feel the same way Mike does. This is not a
19 portfolio that we can, really, pick anything from.
20 There's really nothing -- nothing really good here.
21 It's -- you know, and we have time, because this isn't
22 going to happen until 2027. I'd like to request, you

1 know, another crack at seeing more designs, and even
2 if we have to, you know, dust off old designs -- I
3 don't think there's anything in this portfolio that is
4 going -- that is up to the standard of an award-
5 winning American Liberty series. We've won three Coin
6 of the Year Awards with these coins.

7 You know, these coins -- this
8 particular series of American Liberty where the
9 artists are asked to re-imagine liberty in new and
10 modern ways suitable for the 21st century -- and I'm
11 just not seeing it. Like, and then, you know, the few
12 designs that, you know, that might be okay -- the
13 people who really control and run the Mint and tell
14 the Mint what to do are never going to agree with
15 them. Right? So you know -- you know, I don't see
16 anybody -- you know, who controls the mint approving
17 that.

18 03 -- forget about that. Right?
19 That's never going to be approved. You know, 07 is a
20 wolf, and by 2007, in Yellowstone, those wolves might
21 not be there, so we're commemorating history with this
22 coin? You know, I like -- I do like 08 and 09 without

1 the stars. Right? You know, but you know, they're
2 women, they depict women, they're not in favor with
3 the people that control the Mint either. Ten -- you
4 know, ten -- you know, forget about it. Right? Where
5 are we going there? Right? I think we all know that
6 gets thrown into the bin with the people that control
7 and direct the mint what to do.

8 So then, we get to 11 -- that's really
9 not -- you know, there's nothing appealing about 11 in
10 any design point of view. Number 12 -- you know, of
11 all the designs, if we're stuck considering this
12 portfolio, you know -- you know, by 2027, they'll be
13 some oil rigs on there, so maybe this is a good
14 depiction of history, of landscape, of what the park
15 used to look like, and so, it might be worth, you
16 know, minting this coin just as a memento of the past.

17 So you know, I think it's really not a
18 worthwhile portfolio. Certainly not worth spending
19 the next two hours talking about. So can I make a
20 motion to reject all designs and see some new ones at
21 another meeting?

22 DR. VAN ALFEN: You can, once we've

1 heard from everybody. I would like to hear from
2 everybody first, so --

3 MR. SCARINCI: Okay.

4 MR. MENNA: Peter, excuse me. May I --
5 I just got a okay from headquarters -- this
6 portfolio -- you know, this portfolio, in my opinion,
7 from -- perspective is outstanding. To anticipate --
8 events without having that event, I think is a
9 mistake, with all due respect to Mr. Scarinci. These
10 artists are all interpreting -- brief through their
11 lens of experience, through their emotional
12 investment, and their personal visions.

13 We have had animals on coins, we have
14 had liberties on coins, we haven't had a sailing ship
15 on a coin, but these are all honest interpretations by
16 the very same talent pool that gave you all of
17 those -- most -- this body of artists includes the
18 same talent pool that gave you all of those COTYs in
19 the past. So and if there's any failing, it's on me
20 as an art director, then, Donald -- not trying to make
21 it personal, but aesthetically, I think this is an
22 outstanding portfolio. One of the best liberty

1 portfolios I've ever seen.

2 Design three was included because it
3 has been requested back since suffrage to be brought
4 back for consideration again and again and again. So
5 the only repeat was at the request, but the rest of
6 them are wholly original. Native American images on a
7 liberty dollar in America? It's amazing to me. And
8 all the other ones, I think, are amazing too. So I'm
9 sorry. I just felt -- I wanted to interject that for
10 consideration.

11 DR. VAN ALFEN: All right. Thank you
12 for your comments, Joe.

13 MR. SCARINCI: We can agree to
14 disagree.

15 DR. VAN ALFEN: All right. All right.
16 Moving on, then. I would like to invite Kellen Hoard
17 to offer his comments.

18 MR. HOARD: Thanks, Peter. This is
19 Kellen Hoard speaking. For me, as I was going into
20 this portfolio, I basically had, kind of, three
21 general lenses or principles I was looking at for the
22 designs. Number one being -- that we avoid, kind of,

1 the neoclassical depictions of liberty, especially
2 heads or -- this series has the potential to do so
3 much more and go beyond that. That's kind of the
4 point of this series, and so, I tended away from
5 those. Second -- to not replicate, you know, similar
6 framing as previous pieces in the series, especially
7 for the reverse, we want to, you know, kind of tackle
8 a new angle, literally, or a new approach that we
9 hadn't seen before.

10 And third was -- the third lens was
11 pairing obverses and reverses which built off each
12 other, which -- because we are looking at, kind of,
13 the obverse and reverse portfolio separately -- isn't
14 always the case, and so, there's some designs that are
15 neat but don't pair well, in my view. So to me, the
16 perfect manifestation of, kind of, those three
17 principles, which I've heard the Committee articulate
18 before, is obverse three and reverse one. I don't
19 know if we can put those side by side. To me, with
20 obverse one, we have a powerful design on many levels.

21 It depicts, you know, not just liberty
22 in its current state, but also its endurance through

1 time, and over generations. It emphasizes our ability
2 not just to accept liberty as it is, but to be active
3 participants in maintaining and spreading it. It
4 shows dynamic movement, it shows pride in America, and
5 is unlike anything that we've had in this series
6 before. We've seen this obverse multiple times over
7 multiple series, and we haven't quite found the right
8 program yet for it, but I think this is the time for
9 it, at least to recommend it, even if -- Mint -- but I
10 think this is the time to recommend it. And that's
11 especially given the case given how perfectly reverse
12 one pairs with it.

13 Here, again, we see the -- kind of, the
14 same balance -- adult -- protecting and mentoring and
15 teaching a child. We see an eagle -- vigilant in its
16 defense of liberty. We see a reverse unlike any we've
17 actually yet seen in this series. I think it's a
18 well-drawn, clean, and well-balanced reverse. And so,
19 these two are getting my full support as a pair. I
20 think you see, really, they're billing off each
21 other -- obverse and reverse.

22 I'll also give a few points to obverse

1 seven, if that's on there, and to reverse six, if
2 that's -- thank you. Because they meet some of my
3 general principles, but I'm actually hesitant for the
4 Committee to fully recommend these. Obverse seven is
5 an interesting design with multiple layers -- liberty.
6 I think it's a interesting composition, but I don't
7 really want to turn the American Liberty gold coin and
8 silver medal series into an American flora and fauna
9 series, and that's what we -- done with the last three
10 coins and medals we already have. I love celebrating
11 flora and fauna, but I think we have a lot of options
12 for this series and don't need to limit ourselves.

13 Similarly, reverse six is well-crafted
14 in a interesting kind of angle on the eagle, but to
15 me, it's actually too similar to the 2021 reverse that
16 was finally approved. Again, we had a lot of options,
17 we don't need to walk the same path again. We could
18 do something more dynamic and which pairs better. So
19 again, obverse three and reverse one hit on what we've
20 discussed as a Committee for what we want to see in
21 our coins and medals artistically going forward.
22 Think now is the time we embrace and recommend it.

1 Thank you.

2 DR. VAN ALFEN: All right. Kellen,
3 thank you very much.

4 Annelisa Purdie, if you would, please.

5 MS. PURDIE: Can everyone hear me?

6 UNIDENTIFIED SPEAKER: Yes.

7 DR. VAN ALFEN: Yep.

8 MS. PURDIE: All right. Wonderful.

9 Thank you, Mr. Chairman. This is Annelisa Purdie.
10 Good afternoon, everyone. I just would like to start
11 off by saying -- and I will keep my comments to the
12 portfolio brief, because there are many designs here
13 that I can see where each of the artists has taken the
14 time to work on these designs, and it's fascinating to
15 see their different perceptions of liberty and what it
16 means to them. Were there time, I would like to talk
17 to them about their process and about the way that
18 they've approached these, because each of these do
19 reflect a particular style, and so it's just
20 fascinating to see how that's developed over time.

21 For the reverses, which I will start
22 with in my notes, reverse 11 is still -- and we've

1 seen this before -- is still, still the favorite.
2 More -- more -- I think it's different, I think it's a
3 unique design. I like the fact that -- mentioned in
4 previous comments -- that this eagle is still a young
5 eagle, it's not a fully formed eagle, and how that
6 ties into the concept of liberty as something that's
7 growing. I think the angle is very unique, and it's
8 different, and the way that the lettering is rounded
9 is still familiar, something that would be
10 recognizable, but in a distinct style that we haven't
11 seen on a coin before. And I would be very interested
12 to see how that would look when it was struck.

13 For reverse five, this one would get
14 some merit points from me. I think the design,
15 overall, is beautiful, but in the discussion of the
16 liberty coins, I think that we -- overall -- should
17 stay away from anything pertaining to space. Not
18 because it's not done well, but staying on terra firma
19 might be best for another coin design about
20 exploration. Perhaps this would fit, but I'm just
21 hesitant with this particular portfolio about anything
22 relating to outside of Earth overall and the United

1 States overall. But this, still, is very, very well
2 done. These lines are clean; the lettering is clean.

3 For the obverses, my favorite by and
4 large is still obverse three. I think that there is a
5 reason why this design has constantly come up. As
6 I've mentioned before, it references past designs --
7 walking liberty designs -- and makes a very important
8 statement about liberty towards the future. I think
9 the composition is beautiful, the lettering also works
10 very well, and seeing this in relief on a coin itself
11 would also be very striking, so this is still going to
12 get points from me.

13 For number seven, the wolf, I like the
14 concept of having an animal that is not necessarily an
15 eagle on a coin, but I also agree that for the concept
16 of liberty, I'm not sure where this would fit overall
17 in the discussion about American animals -- maybe the
18 shading on here is beautiful, but I don't think that
19 most people would make the immediate connotation
20 between gray wolf and liberty in that sense without
21 some thought going forward to it.

22 I -- also going to agree with Mike's

1 comments about obverse 15 in terms of referencing
2 Peter Pan. That's the impression I got when I first
3 saw it, as well. The second star to the right shines
4 in the night for you. I like the idea, the concept,
5 and I wasn't even aware of the stripes at first in the
6 sails, but again, in terms of abstract, I'm not sure
7 that the buyer, the coin collector, would overall get
8 that -- and still, 16, the other preference for me for
9 the obverses -- 16.

10 More -- more -- I think that it's
11 familiar while also being striking and different and
12 original, as well. There are some concerns about the
13 laurel around the edge, but that can also be adjusted,
14 and I think that her pose in -- juxtaposed very well
15 with the corresponding -- eagle on the reverse, as
16 well, when this coin is actually held in the hand and
17 flipped. I think that it would work very well, both
18 in terms of composition and in terms of first
19 impressions -- impressions with this -- very much --
20 not crowded at all, still gives the overall
21 impression -- this is very well done.

22 It pairs very well together, and the

1 details in this one is still, by and large, my
2 favorite. So those are my thoughts, and that's it.
3 Thank you very much.

4 DR. VAN ALFEN: Wonderful, Annelisa.
5 Thank you very much.

6 Jeanne Stevens-Sollman, if you would,
7 please.

8 MS. STEVENS-SOLLMAN: Thank you, Mr.
9 Chairman. This is Jeanne Stevens-Sollman. I agree,
10 very much, with my colleagues -- especially agree with
11 Annelisa. You have chosen the ones that I have
12 chosen. Obverse three -- we have seen before, and we
13 have liked it before. I think that it would be
14 appropriate for this series for liberty. I also would
15 like to pair it with reverse number two because this
16 eagle -- opposed to all the other ones, is extremely
17 powerful, and looking over these young liberty girls,
18 ladies, on obverse three -- to me, it would make a
19 good pairing. So this is my first choice.

20 And going down the list, I must say
21 that -- I know people don't like obverse ten, 10A, and
22 B, however, the artist really thought outside the box.

1 And when I first saw it, that's -- yeah. I -- let's
2 go to B. 10B. Yeah. A and B. When you look at B,
3 it has the icons of liberty -- the eagle, the torch,
4 and I think it -- this particular figure is a concept
5 of what is happening to our humanity. You know? It's
6 naked. It's there. And although when I first saw it,
7 I was a little opposed to it, I agree with Mike --
8 it's a little, you know, offending, and yet, it's very
9 drawing. You know? You want to look at it again, and
10 when I see a design that -- not sure if I need to look
11 at it again, and why is that? Because it is really
12 unusual.

13 This could actually serve as a unisex
14 figure in terms of presenting liberty, so in that
15 respect, I'm going to give it some high marks. Again,
16 I would pair it with reverse two. I think that, you
17 know, maybe we have something there. And I'm looking,
18 also, to Donald's suggestion that we are looking for
19 another, you know, Coin of the Year. I think people
20 would look at these, kind of, with a little bit of
21 awe. We need to have that held in our hands to say,
22 "Wow." And that's what I think of these.

1 My next -- I --

2 DR. VAN ALFEN: Jeanne, we're -- oh.

3 MS. STEVENS-SOLLMAN: Are you losing
4 me?

5 DR. VAN ALFEN: We were for a second,
6 yeah.

7 MS. STEVENS-SOLLMAN: Obverse 12. I'm
8 sorry. Obverse 12, which is -- I'm looking at it as
9 being the land of the free. Now, this is a real jump
10 from our normal liberties with -- personify, you know,
11 the women. I think this could work. It could work.
12 And for -- I don't really have a reverse for this one,
13 but it would be a good one. As for the designs with
14 the Native American images, I think these are
15 wonderful. I love to see it in our portfolios.

16 However, I have to agree with my
17 colleagues -- most people would not understand it. We
18 do because we've seen these things, we enjoy this art
19 form, but I think the public truly wouldn't understand
20 what is going on, and we want them to do that. We
21 want a liberty that's understandable. Those are my
22 thoughts. Thank you very much.

1 DR. VAN ALFEN: All right. Jeanne,
2 thank you very much.

3 Sam Gelberd, if you would, please.

4 MR. GELBERD: Thank you, Peter. This
5 is Sam Gelberd. Very interesting portfolio. I
6 enjoyed the reverses more than the obverses, in
7 general. The Pegasus obverse, number six -- I liked
8 seeing that, very bold image, but I agree with what
9 Mike was saying -- not sure if it's the best
10 rendition. Number seven with the wolf -- really,
11 really striking image. I really enjoyed this. Very
12 bold, very powerful, very graceful, very elegant.
13 Very interesting design.

14 Numbers six and eight -- I thought
15 evoked classical inspiration. Number eight reminded
16 me a lot of the gold coinage of Switzerland. I think
17 if we had to go with one of them, eight over -- versus
18 obverse nine, I'd lean towards obverse eight with the
19 inclusion of the flowers. I just think it's a better
20 rendition of liberty for this program. The ship -- I
21 actually kind of like the ship, just because you don't
22 really see that on U.S. coins. See it on some coins

1 from around the world. Think the only U.S. coin I can
2 really think of where I've seen it is the 1920 and '21
3 Pilgrim Tercentenary commemorative half-dollar, so I'd
4 be okay with that, just as I'd be okay with number
5 three. I know we've seen that one before.

6 Ultimately, though, I really do enjoy
7 obverse number 16. Yes, agree with Annelisa
8 completely -- more -- I love the art -- imagery, and
9 of course, if we went with this obverse, I believe
10 we'd have to pair it with the other art -- inspired
11 reverse, reverse number 11. If we do go forward with
12 this portfolio, I really would like to see this become
13 a coin. I think this would be very striking in high-
14 relief gold. Again, I'm always going to lobby for the
15 silver to be in high-relief again. Do think it would
16 translate very well. I would've liked to have seen
17 this year's liberty image -- the silver medal, also,
18 in high-relief, but it is what it is.

19 For the reverses, I did also like
20 number five with the nighttime sky theme. Six and
21 eight were all right. Numbers seven and 12 will get
22 some points from me, as well, but ultimately, I'm

1 going to go with the obverse 16 and reverse 11. And
2 those are my thoughts, Peter. Thank you.

3 DR. VAN ALFEN: Great. Thank you, Sam.
4 John Saunders, if you would, please.

5 MR. SAUNDERS: Hi. John Saunders here.
6 I, first of all, want to say -- I don't agree with the
7 first two speakers, even though often I agree with one
8 or both of them. I think it was a good portfolio, and
9 I don't think -- send it back for reconsideration. I
10 particularly like the obverses better than the
11 reverses, but I thought it was interesting, a lot of
12 creativity, a lot of different things -- some of which
13 I don't think is suitable for the coins or I won't
14 vote for them, but I thought they were creative.

15 Going to the obverses, I like obverse
16 one. I'm a little bit afraid of it being too much
17 like a funeral shroud or something like that. I take
18 Mike's comment about, you know, its original use is
19 not the appropriate theme for this. Obverse two -- I
20 didn't like. It was too harsh, too like Medusa.
21 Obverse three -- I've always liked this one. I'm not
22 going to give it a lot of points for this, because I

1 think it's -- something that has to deal with,
2 perhaps, civil rights or women's suffrage or something
3 of that theme rather than a liberty theme for this
4 one.

5 Obverse four and the reverses like
6 it -- I think they're very creative. Again, I don't
7 think the public would understand them at all. And
8 so, therefore, I'm not going to give -- a lot of
9 points, but I am going to give them bonus for
10 creativity. You know, it'd be nice if we could give
11 more than just a merit or no merit for creativity. I
12 mean, we -- if we could have two or three levels that
13 we could give for different things, I think that would
14 be good for us to be able to do in the future -- just
15 a suggestion.

16 Obverse five -- I like it. I like the
17 space theme; I like the depiction of liberty there. I
18 think it's a nice design. My favorite is obverse six.
19 Six -- it's -- person who collects -- and to some
20 extent, collects ancient coins. This is an example of
21 a pre-Alexander the Great coinage -- the Corinthian
22 State, or -- is where this is -- the famous coin that

1 Pegasus is on. I'm sure they're on other coins, too,
2 but it's the pre-Alexander the Great coin. This is
3 before they started putting human portraits on coins.
4 It's flying, it's breaking free. I think it's a great
5 example of liberty, so that's going to be my -- my
6 first choice.

7 The wolf's okay, but I didn't -- little
8 bit too thick, maybe it is, maybe that's -- way it is
9 anatomically, but it looked a little bit too thick,
10 more than -- wolf. I like eight and nine. I think
11 very classic, both of them. Ten, I agree with Jeanne.
12 It is an extremely creative design, I just don't like
13 it for a coin. I'm sorry. It just doesn't appeal to
14 me, but I -- in terms of artistic merit, I would
15 definitely give it some.

16 Eleven's kind of okay, 12's kind of
17 okay, 13's kind of okay. 14 -- I didn't particularly
18 like it. Didn't know what kind of birds they were.
19 15 -- I agree with Sam. Even though it's -- I can see
20 Mike's point. It is somewhat -- with Peter Pan. But
21 I mean -- Peter flying, not the ship. The ship was, I
22 think, in the water, if I remember Captain Hook on

1 there. I like the design, though.

2 Sixteen -- I like a lot. Again, Mike's
3 comment about the hairstyle -- there might be some
4 modification of that, but it is -- art -- I'm not sure
5 I object to the olive branch behind, but I like the
6 overall design. And 17 -- okay, yes, it does look
7 like Weinman's mercury dime, but I think the design is
8 more -- earlier from the -- from Marianne of the
9 French coin -- you know, predate the mercury dime.
10 I'm reminded of -- it's a classic liberty, and a
11 little bit different than it's done before. It's
12 usually just the head, and I like the half -- I like
13 that design a lot, too, so a lot of the obverse
14 designs get a bunch of points from me.

15 In terms of the reverses, I mean, I
16 liked some better than others, but the outstanding one
17 for me is 11C. I believe that we should, at least,
18 put this on the silver medal, perhaps the gold too,
19 but certainly the silver medal. That was the
20 outstanding one for me. The Native American ones --
21 the same comments -- obverse. I didn't like reverse
22 ten. It looks like the eagle is in a crash situation

1 headed -- Earth. I'm sure that's not what it was
2 meant, but it kind of looks that way. This is ten
3 reverse. So it didn't particularly appeal to me.

4 Twelve kind of looks like the
5 Eisenhower dollar. I -- didn't particularly appeal to
6 me either. But again, I like 11 paired with 16 for at
7 least one of the two coins, maybe both of them, and
8 again, I thought that the Pegasus would be a really,
9 really good symbolic -- going back to how liberty was
10 portrayed or how nations were portrayed before we
11 started putting rulers on them. And I like the
12 depiction of liberty in eight and nine, so that -- I
13 kind of like this portfolio. So anyway, that was my
14 comments. Thanks.

15 DR. VAN ALFEN: All right. John, thank
16 you very much.

17 Art Bernstein, if you would, please.

18 MR. BERNSTEIN: This is Arthur
19 Bernstein. Rather than go through the list, most of
20 my colleagues have covered what needs to be covered,
21 let me just focus on what I thought was best, and I
22 may be a little bit alone on this. I liked the North

1 American, Native American designs, and I thought they
2 made for an outstanding obverse and reverse.

3 Several of my colleagues have referred
4 to lack of understanding. To me, that's the charm.
5 That's the value of those designs. Our former chair
6 talked about the coffee table test for a coin. Which
7 coin would you pick up? Which would catch your eye
8 and make you wonder what was it about? And to me,
9 these two coins would do that. I think we have a
10 groundbreaking opportunity here, and my scoring is
11 going to go for these two designs.

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

14 Dr. Harcourt Fuller, if you would,
15 please.

16 MR. FULLER: Thank you, Mr. Chairman.
17 This is Dr. Harcourt Fuller. I won't go through all
18 of the designs because I feel like my colleagues have
19 basically covered them excellently, but I do have a
20 couple of comments that I want to make, and then I
21 will share my comments about the specific designs that
22 I liked. And I wanted to just say that this is why I

1 love serving on this Committee -- because there is
2 such a diversity of opinions, and that is always great
3 in a democracy, right? When people disagree
4 passionately but at the end of the day, we will
5 respect the majority opinion, and I really like that,
6 you know, Mike and Donald started out -- and I really
7 appreciate how both of them went through, pretty much,
8 most of the designs explaining, in essence, you know,
9 what they felt about those designs.

10 And then, you can sense the passion of
11 Joe and Donald, right? On, sort of, two ends of the
12 spectrum. And then, you have other colleagues --
13 some, you know, liking some designs over others. And
14 to me, again, that's a very important thing. There
15 are times when we have a unanimous opinion about
16 designs, and there are times like this when the
17 Committee is essentially either split down the middle
18 or we are all over the place. But again, that's how
19 the sausage gets made. I think it's a beautiful
20 thing. And at the end of the day, we all have a high
21 degree of respect for each other's opinions, and those
22 opinions are backed up by our collective expertise.

1 So I think the public should see that
2 as a good thing. With that said, there are several
3 designs that I particularly liked. I liked obverses
4 one and six. So I'll just point those out. I think
5 obverse one is very -- the look of Lady Liberty is
6 very intense, right? And of course, we've already
7 heard a comment -- if we could go back to the
8 Pegasus -- just a very majestic design, in my view.

9 Let me close my comments by focusing on
10 obverse three and reverse one. If we can get those
11 together. And I do think that I have to agree with, I
12 think, Kellen is the one that suggested this pairing,
13 and I think Annelisa and Jeanne also liked obverse
14 three. I think they go well together. These are two
15 powerful designs, individually and as a pair. And the
16 one thing I'll say, finally, about obverse three is
17 that -- I know there was a comment that this might be
18 more befitting of a civil rights-themed coin.

19 But that's only if we look at what is
20 obviously an African-American woman as only being able
21 to represent civil rights. But if we rethink that and
22 look at this design as an American woman striding

1 confidently, being proud of her country, and taking
2 along the future generation, then we see it in a
3 different light -- that this is an American woman
4 loving her country with her flag, and you know, this
5 represents everyone, not just any specific group of
6 people. Thank you.

7 DR. VAN ALFEN: All right. Thank you,
8 Dr. Fuller. Wonderful comments and it is a beautiful
9 thing, indeed.

10 Chris Capozzola, if you would, please.

11 MR. CAPOZZOLA: All right. Good
12 afternoon. This is Chris Capozzola. And it's always
13 a pleasure to go last, and because I receive an
14 education from my fellow CCAC members who bring, you
15 know, hundreds of years of numismatic experience. In
16 total -- none of you are 100 years old. And also, you
17 know, hundreds of years of artistic experience from
18 the Mint's artists program, and we see a lot of that
19 here. I've -- my thoughts have evolved, but I want to
20 focus mostly on the obverses.

21 Excuse me. I'm a little bit sick
22 today. I think that obverses three and eight are both

1 quite strong. They're, obviously, ones that we have
2 seen before. They are quite straightforward. I will
3 say for -- if we were to consider obverse eight, it --
4 I do think that laurel might be more appropriate than
5 flowers in the hair of the model there. I do have a
6 couple of comments to make, just for the record, about
7 some of the obverses. I actually do think that that
8 obverse four and both of the indigenous obverse and
9 reverse, sort of, options are extremely strong
10 artistically, and I appreciate that they were
11 developed in consultation with NMAI or other
12 stakeholders.

13 But I do have some hesitations about
14 them leading in this particular program, but I do hope
15 to see them again. Similarly, number -- obverse
16 five -- and here, I would disagree with my colleague
17 Annelisa -- I actually do think space is a
18 potential -- potentially, really a strong, sort of,
19 field for thinking about modern depictions of liberty.
20 And this particular obverse is really quite strong.
21 So you know, I do think it's something that I hope we
22 will consider.

1 On number seven, obverse seven, the
2 wolf, I was very excited to see this as something that
3 could be produced by the mint, and I do think
4 particularly in gold or silver, this would be truly
5 spectacular to see. But I -- but others have
6 expressed very clearly why this is the wrong program
7 for this particular image, but you know,
8 aesthetically, quite remarkable. And in terms of
9 American history, a very important moment in our
10 relation with the natural world.

11 And then, I think the only other thing
12 that I would say -- again, just for the record, number
13 12, obverse 12 -- as an interpretation, aesthetically,
14 it's quite remarkable, but I think it actually looks
15 like a reverse. And so, I would love to see this
16 again in some future program, maybe, doing the work
17 that we often expect a reverse to do. I think most
18 people would turn -- you know, if this were on an
19 obverse, would turn it over, looking for heads.

20 In terms of obverse -- the obverse 16
21 and reverse 11 pairing, I do think, you know, we have
22 seen these -- either these exact designs before or

1 this aesthetic style, and we've often praised it, and
2 we've often considered it, and you know, I think
3 there's a strong -- I did not go into this meeting
4 thinking that this would be the year for this coin,
5 but I am possibly persuaded by my colleagues that this
6 is the case, so I will be giving points to these
7 individual obverse and reverse and to the pairing.

8 Moving on, now, to the reverses -- I'll
9 just briefly only talk about two. Reverse one -- just
10 wait a second. Is one that many have talked about,
11 and people who are advocating the obverse three,
12 reverse one pair have a very strong argument, I think,
13 to make. Although, people who have small offspring in
14 their nests might not choose the word liberty to
15 describe their experiences. But in any case, I
16 will -- the only thing I would say here that no one
17 has said before is -- in reverse one, I don't like the
18 way that the number 100 overlaps with the dollar sign,
19 and I'm sure that would strike differently in a coin,
20 but I -- if there's a way that that could -- that's
21 just an aesthetic and not a historical point.

22 And then, I do, again, think number

1 six -- obverse six -- is extremely strong. It could
2 certainly pair with some of the more classical
3 obverses, if we were to go in that direction. This is
4 reverse six. And it's certainly -- you know, it's
5 quite compelling, but I think -- may not make it -- I
6 didn't hear a consensus for that one in this group, so
7 I will stop there. Thank you, Mr. Chair.

8 DR. VAN ALFEN: All right. Thank you,
9 Chris.

10 For my own comments, I approached this
11 portfolio particularly with an eye to pairing, because
12 I think that it is important in this series
13 particularly to find obverses and reverses that work
14 well together. I am drawn, again, to obverse 16 and
15 reverse 11. I think that this makes an exceptionally
16 attractive and dramatic pair of obverse and reverse,
17 and I am particularly drawn to the art -- type style.
18 This is a reverse that we had, in fact, selected as a
19 possibility in -- a couple of years ago for the 2025.

20 At the time, we -- not able to find
21 what we collectively thought would be a suitable
22 obverse for this. We had this as a possibility, but I

1 do think that the obverse pairs exceptionally well
2 with this reverse, and this would make a -- again, a
3 very striking coin and medal. This will be my first
4 choice, but I also continue to really quite like
5 obverse three. I think that this is something that we
6 have seen before, that we have expressed a lot of
7 admiration for. We have not yet been able to find a
8 way to see this through to the light of day, and this
9 might, perhaps, be the year for it.

10 Again, in terms of finding an
11 appropriate reverse for this, I agree with Kellen --
12 that I do think that obverse, or reverse, number one
13 would be appropriate just because of the parental and
14 child pairing on both the obverse and reverse. And
15 with that, I will leave it -- so we can move on. And
16 I will ask, at this point, if there are any questions
17 or motions from the members before we score.

18 MR. FULLER: Mr. Chairman.

19 DR. VAN ALFEN: Yeah. Go ahead,
20 Harcourt.

21 MR. FULLER: This is Dr. Harcourt
22 Fuller. Can we go back to obverse 16 and reverse 11,

1 please?

2 DR. VAN ALFEN: Yes.

3 MR. FULLER: And I would like to ask
4 you, Mr. Chairman, and for those other colleagues who
5 like this pairing -- you know, the mandate for this
6 portfolio, right, is future or futuristic depictions
7 of liberty.

8 DR. VAN ALFEN: Modern. Yeah.

9 MR. FULLER: I'm sorry. Modern. Can
10 you explain what is modern about particularly the
11 obverse? But of course, you can also explain both.
12 Thank you.

13 DR. VAN ALFEN: I am hard-pressed,
14 actually, to find an appropriate answer to that,
15 because again, I think that this -- stylistically --
16 is very much within the art -- tradition. And perhaps
17 a modern rendering of that, particularly with the
18 lettering with the font, I think, is unlike anything
19 I've seen in art -- but it is, again, to me, just a
20 very striking representation of Liberty and the eagle,
21 and quite unlike anything -- I think -- that we've
22 ever seen before, you know, produced. So in that

1 sense, perhaps, it is modern.

2 And Joe, I think that you had your hand
3 raised -- respond to that question? Is that correct?

4 MR. MENNA: Yes. This is Joseph Menna.
5 If I may, Mr. Chairman, just -- you know, it may be a
6 call back to Alphonse Mucha and art -- but it's
7 something that's never been seen on an American coin
8 before -- particularly, this program. It's calling
9 upon the past for inspiration towards the future. It
10 is something that's not unusual in the arts. And I
11 look at this as a very -- bold depiction of liberty
12 and the eagle, because we've never seen it before.

13 DR. VAN ALFEN: Yeah.

14 MR. MENNA: I'm not trying to be a
15 Committee member. I'm just -- as the -- as chief
16 engraver aesthetic guy.

17 DR. VAN ALFEN: Yeah. No. And I thank
18 you for those comments, Joe, because you -- better
19 than I could, for sure.

20 Donald, I think your hand was raised
21 next? You're muted.

22 MR. SCARINCI: John is next.

1 DR. VAN ALFEN: Oh. John. All right.
2 Go ahead, John.

3 MR. SAUNDERS: Oh. Okay. I didn't
4 know there was an order here. Anyway, technical
5 question -- I've got one score sheet. Are we supposed
6 to score gold and silver separately, and are we
7 supposed to have the same design for the gold and the
8 silver, or are we supposed to consider having two
9 designs? And then, thirdly, who do I text it to? Or
10 what number do I text it to?

11 DR. VAN ALFEN: Megan, would you like
12 to respond to the first two questions? The third, I
13 can -- we send the score --

14 MS. WARREN: This is Jennifer. I'll
15 re-email, but you should've had an email with the
16 score sheet that has the text number. But I will send
17 it again.

18 MR. SAUNDERS: Okay. I don't get
19 emails here, Jennifer, so if you -- tell me the text
20 number, that would be great. I probably have --

21 MS. WARREN: I can do it in the chat.
22 I'm not going to do it over a public meeting, but I'll

1 put it in the chat.

2 MR. SAUNDERS: Okay. All right.

3 MS. SULLIVAN: Yes. This is Megan. To
4 answer the question, the gold and silver do need to be
5 the same design, because these are a version of the
6 same, so the -- if you are selecting -- as we have
7 here on the screen, obverse 16 and reverse 11 -- you
8 do need to select obverse 16 coin and medal, reverse
9 11 coin and medal.

10 DR. VAN ALFEN: All right. Thank you.
11 Donald, do you want to go ahead now?

12 MR. SCARINCI: Yeah. I had the same
13 question as John. I didn't see the score sheet, so if
14 you could send a -- I could text my scores if you send
15 the cell phone number to text it to in the chat. So
16 that would be good. Thank you, Jennifer.

17 MS. WARREN: Don't mind the two equal.
18 Just -- 301, and then go from there.

19 MR. SCARINCI: Got you. Got you.
20 Appreciate it.

21 And as to -- and listen, I mean, after
22 hearing everyone, you know, this is not -- nothing

1 that's going to shake the Earth in this portfolio, but
2 it doesn't make any sense to come back and do it again
3 if I'm hearing the majority of you are satisfied with
4 what you see. So I -- listen, I think the two things
5 that have been said by various people -- one is the
6 obverse -- using obverse three in a pairing with
7 reverse one. You know, I think that's a perfectly
8 acceptable design. I just -- you know, there's just
9 no chance in hell that the Mint's bosses allow this,
10 but you know, I mean, I'm going to give it a three.

11 And then, you know, as a second choice,
12 you know, I do have confidence -- while I don't like
13 the portfolio, Joe, I do completely respect the talent
14 of the chief engraver -- that he can make the pairing
15 of -- the other pairing that everyone seems to like,
16 which is obverse 16 and reverse 11. You know, I do
17 think if anybody could make this, you know, could turn
18 this into a -- you know, into an outstanding sculpt,
19 it would be the chief engraver, so you know, my
20 concern about going with three is that, you know, when
21 it gets rejected, what are the bosses going to pick?
22 Right?

1 So I mean, I just don't know. So I
2 mean, I think, you know, I don't see anyone having an
3 issue with obverse 16 and reverse 11. You know, so
4 that might be from, you know, strategically the
5 smarter play, you know, to avoid, you know, people,
6 you know, who don't know anything about coins to, you
7 know, pick something else. So you know, I think
8 that's where I'm going to go. These two pairings --
9 forget the motion to come back again and waste our
10 time. Let's just go with what we've got.

11 DR. VAN ALFEN: All right. Thank you,
12 Donald.

13 Kellen, your hand is raised.

14 MR. HOARD: Oh. This is Kellen Hoard.
15 Thank you. This is kind of a residual hand. I had a
16 similar inquiry as Harcourt around obverse 16. In my
17 view, not really being a modern one, which is the
18 primary direction of this series -- just because in my
19 view, a coin -- we haven't featured something on a
20 coin before doesn't necessarily mean it's modern. You
21 know, we could do, you know, Julius Caesar on a coin,
22 and that's not exactly a modern design, so to me, you

1 know, I do still tend towards obverse three and one as
2 the -- but so that was my question, and it sounds
3 like, you know, we may or may not go with that.

4 The other -- though, around the reverse
5 11, was that to me, it felt very similar to the 2023
6 coin having an eagle standing still on a rock, and so,
7 I was hesitant on a number of levels both for the
8 obverse not being a modern depiction of liberty and
9 the reverse being something we have functionally done
10 before, minus a different font. But Harcourt asked my
11 question already, so thank you.

12 DR. VAN ALFEN: All right. Thank you.
13 Are there --

14 MR. FULLER: Mr. Chairman --

15 DR. VAN ALFEN: I'm sorry?

16 MR. FULLER: This is Harcourt Fuller,
17 if I may.

18 DR. VAN ALFEN: Right.

19 MR. FULLER: I'm sorry, again, to chime
20 in again. I just wanted to follow up on what Donald
21 said. I do think that our job, as a committee, is to
22 provide advice to the Mint, and I think whatever we

1 collectively decide at the end of the day -- that's
2 what we should present without thinking about what the
3 ultimate outcome might be. I think that's our job,
4 and I think that's what we should do. Thank you.

5 DR. VAN ALFEN: All right. Thank you.
6 And technically, we are advising the Secretary of the
7 Treasury, as much as we would sometimes like to advise
8 the Mint. So are there any other questions or
9 comments? All right, then, why don't we score?

10 MR. SCARINCI: I'm less confident of
11 you, Peter, about who we're advising, so -- but that's
12 okay. We can pretend we're advising the Secretary of
13 the Treasury. Let's leave it at that.

14 DR. VAN ALFEN: All right. All right.
15 So why don't we, then, go ahead and score the
16 candidate designs for the 2027 American Liberty coin
17 and medal? Please do send your score sheets to Jim
18 Kennedy, and we will take a break for, let's say, five
19 minutes. We'll check in in five minutes to see if Jim
20 has received all the scores, and if he's ready, and if
21 not, then we will take another five minutes. So we'll
22 try to reconvene at 2:25 and/or 2:30.

1 MR. FULLER: Mr. Chairman --

2 DR. VAN ALFEN: Yes. Go ahead,
3 Harcourt.

4 MR. FULLER: I apologize again. I
5 think given the size of this portfolio, I think that
6 we should do ten minutes.

7 DR. VAN ALFEN: Okay. All right. So
8 we will reconvene at 2:30.

9 MR. FULLER: Thank you.

10 DR. VAN ALFEN: Yeah.

11 (Off the record.)

12 DR. VAN ALFEN: All right. We are
13 back. It is 2:38 p.m., and I recognize Jim Kennedy to
14 present the results from the scoring sheets, so all
15 yours, Jim.

16 MR. KENNEDY: Right. Thank you. On
17 the obverse, out of a total of 33 points, the results
18 were as follows -- obverse one, four points. Obverse
19 two, one point. And 2A, one point. Obverse three, 22
20 points, which is the second highest. Obverse four,
21 eight points. Obverse five, three points. Obverse
22 six, nine points. Obverse seven, seven points.

1 Obverse eight, 12 points. Obverse nine, ten points.
2 Two points a piece for obverses 10 -- 10A and 10B.
3 Zero points for obverse 11. One point for obverse 12.
4 Zero for obverses 13 and 14. Five points for obverse
5 15. 25 points for obverse 16, which is our top vote
6 getter, or point getter. And four points for obverse
7 17.

8 On the reverse side, obverse -- excuse
9 me, reverse one -- 17 points, which is the second
10 highest. Reverse two, nine points. Reverse three,
11 four points. Reverse four, eight points. Reverse
12 five, seven points. Reverse six, nine points.
13 Reverse seven, seven points. Reverse eight, two
14 points. Reverse nine, three points. Reverse ten, one
15 point. Reverse 11, 27, which is the top point getter.
16 And then, reverse 12 is four points.

17 DR. VAN ALFEN: All right. Thank you
18 very much, Jim.

19 I will ask -- are there any motions?

20 MR. MORAN: Yeah. Peter, it's Mike
21 Moran. I move that we approve obverse 16 and reverse
22 11.

1 MR. SAUNDERS: John Saunders. I'll
2 second.

3 DR. VAN ALFEN: Okay. Is there any
4 discussion on this motion? Raised hands? Any
5 comments? All right. Well then, let us vote on this
6 motion. All those in favor, please signify by saying
7 "aye." This is a motion to recommend obverse 16 and
8 reverse 11. All those in favor, signify by saying
9 "aye."

10 MULTIPLE SPEAKERS: Aye.

11 DR. VAN ALFEN: Any abstentions? Any
12 objections?

13 MR. CAPOZZOLA: I vote no.

14 DR. VAN ALFEN: Okay. One --

15 MR. CAPOZZOLA: Chris Capozzola.

16 DR. VAN ALFEN: Yes.

17 MR. SCARINCI: And I'm -- Donald
18 Scarinci is abstaining.

19 DR. VAN ALFEN: Okay. With one
20 abstention and one no, the motion, nevertheless,
21 carries with nine in favor. So appears, then, that we
22 are done with this, unless there are any further

1 motions. Okay. If all discussion has been concluded,
2 I would like to thank --

3 MS. WARREN: Peter -- Chris --

4 DR. VAN ALFEN: Sorry. Go ahead,
5 Chris.

6 MR. CAPOZZOLA: I wonder -- there was
7 much discussion on obverse 16 about liberty's hair and
8 a, sort of, more modern depiction, and maybe that can
9 just be communicated to the artist, but if any of the
10 people who spoke to that wanted to move in that
11 regard, I would be curious to hear.

12 DR. VAN ALFEN: Right. Does anyone --
13 would anyone like to take up Chris's suggestion or
14 comments here?

15 MR. CAPOZZOLA: I mean, it's in the
16 record, so if no one wants to make it part of a
17 motion, it's communicated.

18 DR. VAN ALFEN: All right. Well, thank
19 you, Chris. Okay, then. If all discussion has, then,
20 concluded, I would like to thank the CCAC members, the
21 Mint staff, and the public for their attendance today.
22 All upcoming meetings, as always, will be announced in

1 the Federal Register. And now, I will entertain a
2 motion to adjourn.

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

5 DR. VAN ALFEN: Do we have a second?

6 MR. SCARINCI: Second.

7 DR. VAN ALFEN: Donald, thank you very
8 much. All those in favor of adjourning this meeting,
9 please signify by saying "aye."

10 MULTIPLE SPEAKERS: Aye.

11 DR. VAN ALFEN: Do I need to ask -- any
12 abstentions or -- all right. Anyway, the meeting
13 stands adjourned at 2:44 p.m. Thank you very much.

14 (Whereupon, the meeting concluded at
15 2:44 p.m.)

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