

Citizens Coinage Advisory Committee Public Meeting

Moderated by Dr. Peter van Alfen

Tuesday, November 18, 2025

11:00 a.m.

Remote Proceeding

801 9th Street, Northwest

Washington, DC 20220

Reported by: Helen Tadesse

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## A P P E A R A N C E S

List of Attendees:

CCAC Members:

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

Arthur Bersein, Member Representing the General Public

Donald Scarinci, Member Recommended by the Senate

Minority Leader

Sam Gelberd, Member Specially Qualified in Numismatics

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

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

John Saunders, Member Recommended by the House  
Minority Leader

Kellen Hoard, Member Representing the General Public

Annelisa Purdie, Member Representing the General  
Public

Dr. Christopher Capozzola, Member Specially Qualified  
in American History

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

## Mint Attendees:

Jennifer Warren, Director of Legislative and  
Intergovernmental Affairs and Liaison to the CCAC  
Megan Sullivan, Acting Chief of the Office of Design  
Management

Joseph Menna, Chief Engraver.

Roger Vasquez, Design Manager

Michael Costello, Manager of Design and Engraving

Boneza Hanchock, Design manager

Sukrita Baijal, Design Manager

Jim Kennedy, Counsel to the CCAC

## Liaison/Stakeholders:

Barbara Lee, Mayor of Oakland, California and former  
Member of U.S. House of Representatives

Barbara Bullard, President and CEO of the Shirley  
Chisholm Cultural Institute

Liz Lovejoy Brown, Director of the Dr. Susan La  
Flesche Picotte Center

Halena Kapuni-Reynolds, Associate Curator of Native  
American History and Cultura at the National Museum of  
the American Indian

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

Members of the Press Observing:

Mike Unser, Founder and Editor of Coin News

Sophia Mattimro, Senior Editor of Numismatic News

Paul Gilkes, Senior Editor of Coin World

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

2 MS. WARREN: Recorded and streamed  
3 live, so if you are not willing to participate in  
4 something that is recorded, please note that it is.  
5 And on that note -- and I'm actually adding Annelisa  
6 at the moment. I will hand it over to our chairman,  
7 Peter van Alfen.

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

10 Good morning. I call to order this  
11 meeting of the Citizens Coinage Advisory Committee for  
12 Tuesday, November 18, 2025. The time is 11 a.m.

13 I'd like to remind all participants and  
14 the public that these meetings are recorded. CCAC  
15 members, liaisons, and Mint staff, please remember to  
16 mute your phones or microphone on the Microsoft Teams  
17 program when not talking, and to announce your name  
18 when you speak for the transcript, as well as for the  
19 public listening.

20 Before we begin, I want to introduce  
21 the members of our committee. So please respond,  
22 "Present," when I call your name.

1 Arthur Bernstein, representing the  
2 general public.

3 MR. BERNSTEIN: Present.

4 DR. VAN ALFEN: Thank you.

5 Dr. Harcourt Fuller, recommended by the  
6 Speaker of the House.

7 DR. FULLER: Present.

8 DR. VAN ALFEN: Thank you.

9 Dr. Christopher Capozzola, the member  
10 specially qualified in American history.

11 DR. CAPOZZOLA: Present.

12 DR. VAN ALFEN: Thank you.

13 Jeanne Stevens-Sollman, the member  
14 specially qualified in sculpture or medalllic arts.

15 MS. STEVENS-SOLLMAN: Present.

16 DR. VAN ALFEN: Okay. John Saunders,  
17 recommended by the House Minority Leader.

18 MR. SAUNDERS: Present.

19 DR. VAN ALFEN: And I know that Michael  
20 Moran, who is recommended by the Senate Majority  
21 Leader, will not be joining us today.

22 Donald Scarinci, recommended by the

1 Senate Minority Leader.

2 MR. SCARINCI: Present.

3 DR. VAN ALFEN: Thank you.

4 Sam Gelberd, the member specially  
5 qualified in numismatics.

6 MR. GELBERD: Present.

7 DR. VAN ALFEN: Kellen Hoad, who  
8 represents the general public, will be joining us a  
9 little bit later; he is not with us at the moment.

10 Annelisa Purdie, representing the  
11 general public.

12 MS. PURDIE: Present.

13 DR. VAN ALFEN: And I am Peter van  
14 Alfen, the member specially qualified as a numismatic  
15 curator and the chairperson of the CCAC. And I  
16 believe we do, in fact, have a quorum.

17 So the agenda for today's public  
18 meeting includes the approval of minutes and letters  
19 to the Secretary from the October 21, 2025 public  
20 meeting. The review and discussion of the obverse and  
21 reverse candidate designs of the Shirley Chisholm  
22 Congressional Gold Medal.

1                   The review and discussion of the  
2   reverse candidate designs of the 2027 and 2028 Native  
3   American \$1 coin. And the review and discussion of  
4   the obverse candidate designs of the 2027 through 2030  
5   American Youth Sports quarters and Paralympic half  
6   dollars.

7                   Before we begin our proceedings, I  
8   would like to ask the Mint liaison to the CCAC,  
9   Ms. Jennifer Warren, if we are aware of any members of  
10  the press who are remote watching the public meeting?

11                  MS. WARREN: Good morning. This is  
12  Jennifer Warren. Mike Unser, founder and editor of  
13  Coin News. Sophia Mattimiro, Senior Editor of  
14  Numismatic News. And Paul Gilkes, Senior Editor, Coin  
15  World.

16                  DR. VAN ALFEN: All right. Thank you  
17  very much, and I welcome you all.

18                  For the record, I would also like to  
19  confirm that the following Mint staff are in  
20  attendance today, so please indicate, "Present," after  
21  I have called your name.

22                  Megan Sullivan, Acting Chief, Office of



1 Design Management.

2 MS. SULLIVAN: Present.

3 DR. VAN ALFEN: Roger Vasquez, Senior  
4 Design Specialist.

5 MR. VASQUEZ: Present.

6 DR. VAN ALFEN: Russell Evans, Design  
7 Manager.

8 MR. EVANS: Present.

9 DR. VAN ALFEN: Boneza Hanchock, Design  
10 Manager.

11 MS. HANCHOCK: Present.

12 DR. VAN ALFEN: Thank you.

13 Sukrita Baijal, Design Manager.

14 MS. BAIJAL: Present.

15 DR. VAN ALFEN: Joseph Menna, Chief  
16 Engraver.

17 MR. COSTELLO: That is Mike Costello;  
18 Joe will be on momentarily.

19 DR. VAN ALFEN: All right.

20 MR. MENNA: Yeah. I'm --

21 DR. VAN ALFEN: Mike, you're up next.  
22 So Mike -- Michael Costello, Manager of Design and

1 Engraving.

2 MR. COSTELLO: Present.

3 DR. VAN ALFEN: Thank you.

4 Jennifer Warren, Director of  
5 Legislative and Intergovernmental Affairs, and a  
6 liaison to the CCAC.

7 MS. WARREN: Present. And Joe did get  
8 on exactly when you were calling him.

9 DR. VAN ALFEN: Okay. Thank you.

10 MR. MENNA: Yeah. Mr. Chairman, I'm  
11 present.

12 DR. VAN ALFEN: All right. Thank you,  
13 Joe. All right. Thank you.

14 And, James Kennedy, Counsel to the  
15 CCAC.

16 MR. KENNEDY: Present.

17 DR. VAN ALFEN: Thank you. And  
18 finally, I would like to note for the record that we  
19 will be joined later in the meeting by the  
20 stakeholders and liaisons for the various programs we  
21 are reviewing today.

22 For the Shirley Chisholm Congressional

1 Gold Medal, we will be joined by Mayor Barbara Lee,  
2 Mayor of Oakland, California, and former member of the  
3 U.S. House of Representatives. And Barbara Bullard --

4 MS. LEE: And I'm on right now. I --  
5 I'm --

6 DR. VAN ALFEN: All right

7 MS. LEE: Yeah. I'm on right now.

8 DR. VAN ALFEN: All right.

9 MS. LEE: Okay.

10 DR. VAN ALFEN: All right. Wonderful.  
11 Thank you.

12 And also Barbara Bullard, President and  
13 CEO of the Shirley Chisholm Cultural Institute.

14 For the 2027 Native American \$1 coin,  
15 we will be joined by Liz Lovejoy Brown, Director of  
16 the Dr. Susan La Flesche Picotte Center.

17 And for the 2028 Native American \$1  
18 coin, we will be joined by Halena Kapuni-Reynolds,  
19 Associate Curator of Native American history and  
20 culture at the National Museum of the American Indian.

21 And thank you all for joining us today,  
22 and we look forward to hearing from you on your

1 preferences -- preferences and thoughts regarding the  
2 portfolios.

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

6 All right. Hearing none, then our  
7 first order of business for this committee is the  
8 review and approval of the CCAC minutes from our  
9 public meeting on October 21, 2025, and the letters to  
10 the Secretary from the meeting. Are there any  
11 comments on the documents?

12 MR. BERNSTEIN: This is Art Bernstein.  
13 I move approval of the minutes and the letter --  
14 letters.

15 DR. VAN ALFEN: All right. Art, thank  
16 you. Is there a second?

17 DR. CAPOZZOLA: Christopher Capozzola,  
18 second.

19 DR. VAN ALFEN: All right. Thank you.  
20 All right. All those in favor please signify by  
21 saying, "Aye."

22 MULTIPLE SPEAKERS: Aye.

1 DR. VAN ALFEN: Are there any  
2 objections to the motion? All right. Then, hearing  
3 none, without objection, the minutes and letters are  
4 approved.

5 So before we move on to our next order  
6 of business, I do want to make a couple of comments.

7 So as a New Yorker, or at least a  
8 transplant New Yorker, I'm quite pleased that our  
9 agenda today includes the review of the candidate  
10 designs for the Congressional Gold Medal honoring  
11 Shirley Chisholm, the first Black woman elected to the  
12 U.S. Congress, who represented the 12th Congressional  
13 District in Brooklyn.

14 We'll be hearing more about her  
15 remarkable life and career momentarily, but here I  
16 want to note that among the posthumous honors she has  
17 received is a namesake state park that opened in 2019.  
18 A 400-acre waterfront marvel on Jamaica Bay in one of  
19 the most beautiful and enjoyable places to spend time  
20 getting away from the city while still in the city.

21 This park and the Congressional Medal  
22 of Honor are fitting tributes to a person who served

1 her community, her city, and her nation so well.

2 A couple of weeks ago, I also took  
3 part, sort of, in New York City's major sporting  
4 event, the New York City marathon. As one of the  
5 bicycle escorts for the pro wheelchair racers who led  
6 off the marathon, I had the thrill of seeing the  
7 tremendous athleticism of those racers up close over  
8 the 26 miles of the course.

9 Starting in 2027, these and other  
10 Paralympic athletes will be getting their numismatic  
11 due, as it were, from the U.S. Mint, with a series of  
12 coins featuring their sports. Today we'll be  
13 reviewing just the obverse candidate designs for this  
14 series, but I very much look forward to seeing the  
15 individual reverse designs this next year.

16 And as someone who played youth sports,  
17 I'm also quite pleased that our work on the Youth  
18 Sports Series quarters, also starting in 2027, begins  
19 today as well.

20 For so many young Americans, playing  
21 sports can really help shape who we become as adults  
22 and as citizens, teaching us key traits like teamwork,

1 and perhaps most importantly, how to win and lose  
2 gracefully.

3 And continuing on the sports theme, we  
4 will also be reviewing candidate designs for a major  
5 Native American contribution to our sports roster, and  
6 that is surfing, or as the native Hawaiians call it,  
7 he'e nalu. And I'm sure I'm mispronouncing that, and  
8 I beg your forgiveness. This, however, I've never  
9 tried, but I am awed by those who do surf.

10 And finally, we'll be reviewing  
11 candidate designs honoring another remarkable woman,  
12 Dr. Susan La Flesche Picotte, the first Native  
13 American woman to earn a medical degree well over a  
14 century ago.

15 All in all, our busy agenda today  
16 reflects a wide swath of culture, activity, and  
17 achievement, underscoring yet again what a great  
18 multitude this nation is. So let's get at it.

19 So we will now consider the first  
20 candidate design portfolio for today. And Megan  
21 Sullivan, Acting Chief of Design Management, will now  
22 present the obverse and reverse candidate designs for

1 the Shirley Chisholm Congressional Gold Medal.

2 Megan, all yours.

3 MS. SULLIVAN: Thank you, Mr. Chair.

4 Public Law 118-150 posthumously awards  
5 a Congressional Gold Medal to Shirley Chisholm in  
6 recognition of her activism, independence, and  
7 ground-breaking achievements in politics, her election  
8 as the first African American woman in Congress, and  
9 her campaign to be the first African American to gain  
10 the nomination of a major political party for  
11 president of the United States.

12 Born in Brooklyn, New York, on  
13 November 30, 1924, Shirley Anita St. Hill was the  
14 oldest of four daughters born to immigrant parents,  
15 Charles St. Hill, a factory worker from Guyana, and  
16 Ruby Seale St. Hill, a seamstress from Barbados.

17 Chisholm worked in education and social  
18 services before being elected to the New York State  
19 Assembly in 1964, becoming the second African American  
20 to serve in the New York State Legislature.

21 In 1969, she began her service in the  
22 91st Congress, representing Brooklyn's



1 12th Congressional District in the United States House  
2 of Representatives.

3 "Fighting Shirley," as she was called,  
4 introduced more than 50 pieces of legislation,  
5 promoted the employment of women in Congress, and was  
6 vocal in her support of civil rights, women's rights,  
7 and the poor, while fervently opposing the Vietnam  
8 War.

9 Chisholm also played a significant role  
10 in creating the Special Supplemental Nutrition Program  
11 for Women, Infants, and Children, more commonly known  
12 as WIC.

13 In 1972, Chisholm became the first  
14 African American to seek the nomination of a major  
15 party for president of the United States with the  
16 slogan "Unbought and unbossed."

17 However, she faced discrimination and  
18 many roadblocks. She entered 12 primaries and  
19 garnered 152 of the delegates' votes: 10 percent of  
20 the total, despite an underfinanced campaign and  
21 friction from the predominantly male Black --  
22 Congressional Black Caucus.

1                   Throughout her prolific life, Chisholm  
2   also co-founded the National Political Congress of  
3   Black Women, the National Organization for Women, the  
4   National Women's Political Caucus in 1971, and in  
5   1977, became the first Black woman and second woman  
6   ever to serve on the House Rules Committee.

7                   Of her legacy, Chisholm said, "I want  
8   to be remembered as a woman who dared to be a catalyst  
9   of change." A significant figure in American  
10   political history, Chisholm died at the age of 80 in  
11   Ormond Beach, Florida, on New Year's Day 2005.

12                  With us today we have our primary  
13   liaison, Barbara Lee, mayor of Oakland and former  
14   member of Congress, as well as Barbara Bullard, the  
15   president and CEO of the Shirley Chisholm Cultural  
16   Institute.

17                  Mayor Lee, would you like to say a few  
18   words?

19                  MS. LEE: Well, thank you very much.  
20   Yeah. No. I'm excited to be with you. This has  
21   been -- is a long journey. Thank you for reading the  
22   honorable Shirley Chisholm's bio.

1                   That -- I had a chance and the  
2                   privilege to get to know her. If you've seen the  
3                   movie Shirley, with Regina King playing Shirley  
4                   Chisholm, there's a character in there in one of the  
5                   backstories -- or is the role that Shirley Chisholm  
6                   played with this character, Barbara Lee.

7                   And she truly was a woman -- she was  
8                   "Fighting Shirley," she was a catalyst for change, she  
9                   was unbought and unbossed. And she touched so many  
10                  women in terms of their -- their lives and their  
11                  trajectories.

12                  I was with her when she formed the  
13                  National Congress of Black Political Women in  
14                  San Francisco, I believe it was in 1984.

15                  And, you know, her history was  
16                  something, because even during her -- during her  
17                  campaign, there were -- there were tensions between  
18                  White women and the Black community. And I was one of  
19                  those who sort of was an intermediary, and -- and  
20                  helped try to steady the ship between both groups.

21                  Because she truly was -- she was an  
22                  African American, she was the daughter of immigrants,

1 she was a woman, she was from New York, she was all of  
2 ours, and so everyone embraced her.

3 And sometimes the tensions got to the  
4 point where we had to kind of, you know, intervene,  
5 and -- and make sure that everyone joined forces. And  
6 that's what she wanted us -- us to do.

7 Because she also, early on, was one of  
8 the first board members of NARAL, the National  
9 Abortion Rights League. She was really a woman --  
10 this was way before Roe -- for reproductive freedom  
11 and women's rights.

12 And she had a lot of fights because she  
13 had to break barriers with White women, she had to  
14 break barriers with Black men, and White men, and just  
15 everybody 'cause she was so new. And -- and she  
16 was -- she understood what equity and equality meant,  
17 but she also knew she had to fight for it.

18 And I'll conclude by saying she was --  
19 her -- her clothes were amazing. She loved design,  
20 she loved -- from head to toe she was coordinated, and  
21 you know, she was very beautiful.

22 And when she came out to California to

1 help me campaign, and she always called me "Little  
2 Girl," even till -- until she passed away. Even at my  
3 age, she was calling me "Little Girl." She came to  
4 help me when I first ran for the California Assembly.

5 Now, I was in the Assembly, Senate, and  
6 Congress, and I still have a video of when I ran --  
7 when I won the Senate seat, she came and called me  
8 "Little Girl" in that video in 1996.

9 But the first time she came out to  
10 campaign for me in '89 or '90, she saw I had my jeans  
11 on, you know, Berkeley, power to the people, Oakland,  
12 and my T-shirt. And, you know, I was out there, and  
13 she said, "Little Girl," she said, "I think you're  
14 running for office now; you've got to look like a  
15 candidate."

16 And she said to me, "You know, I have  
17 plenty of clothes that have labels on them that I've  
18 never worn, and I'm going to send you some." And I  
19 said, "Shirley," I said -- you know, then I was about  
20 a size 12 -- 10 or 12, and she was, like, a 2. I  
21 said, "I don't think that'll work." Because she was  
22 very petite, very small.

1                   And so she was insistent though that I  
2       looked the part, you know, because she was so proud.  
3       She -- she molded me actually into being a public  
4       person. And when she saw me wearing my jeans and --  
5       you know, she said, "No way."

6                   So I learned a lot from her, and she  
7       also reminded me -- and this is -- these are lessons,  
8       and some of those are in the film, always take a break  
9       in the middle of the day. And she would -- she said,  
10      "You've got to go find some place, lock yourself up,  
11      eat your lunch, and -- and regroup."

12                  So she really understood self care and  
13      took care of her -- and she was very private though.  
14      God, I have all these stories. I'll really conclude  
15      with this one.

16                  She had a place -- her and Conrad had a  
17      place in the Virgin Islands. And when I graduated  
18      from college -- from Mills College, I -- I went on  
19      this boat cruise. And we stopped in the VI, and I  
20      asked the cab driver, "Do you know where Shirley  
21      Chisholm's house is?" And he said, "Yeah." And he  
22      drove me up the hill to her house.

1                   And I was really -- 'cause I knew how  
2 private she was, and I was very nervous. But I went  
3 and I knocked on the door, and she opened the door,  
4 and she had her swimming suit on. And she said,  
5 "Little Girl," she said -- she was, like -- but she  
6 welcomed me in.

7                   And we took pictures, her and Conrad,  
8 in her swimming suit, and -- and myself in my jeans.  
9 And -- and she was so kind even though I was terrified  
10 'cause I knew she was very private. She didn't like  
11 anyone in her business -- her personal business.

12                  And so this was me stepping out of  
13 bounds going into her personal life, and I was  
14 terrified. But she calmed me down and she was so kind  
15 and gentle with me, and took pictures with me, and --  
16 and, you know, so the rest is history.

17                  But anyway, she was just a remarkable  
18 woman, and I'm so happy to be part of this process.  
19 It was hard getting this -- this legislation passed;  
20 just know that. We had to do Republicans and  
21 Democrats in the House and in the Senate, and this was  
22 a heavy lift.

1                   So, so many people helped get -- make  
2                   this happen. And so I'm really happy that you all are  
3                   now taking it forward. And so thank you all again for  
4                   giving me a chance to be with you.

5                   MS. SULLIVAN: Yeah. Ms. Ballard, if  
6                   you'd -- or, Ms. Bullard, if you'd like to say a few  
7                   words, you are -- you are absolutely welcome to.

8                   MS. BULLARD: Thank you. Well,  
9                   following Mayor Lee, what can I say? She said  
10                  everything.

11                  Hi, Mayor Lee.

12                  It's a pleasure to be here and -- and  
13                  to participate in these efforts with Mayor Lee and the  
14                  entire team and staff here.

15                  On behalf of the Shirley Chisholm  
16                  Cultural Institute, founded by Shirley and the  
17                  community, we are so honored to be a part of this.  
18                  The board and advisors have been at the table and  
19                  excited about this -- this process.

20                  Our goal is, of course, to make sure  
21                  the -- Shirley's legacy continues to future  
22                  generations, and these efforts will definitely be a



1 part of that story. So thank you so much.

2 MS. SULLIVAN: Thank you both.

3 All right. We will move into the  
4 presentation of the designs, beginning with the  
5 obverse designs. Design 1 and 1-A feature portraits  
6 of Chisholm with her signature charming smile and  
7 bright personality.

8 The dress's geometric and -- geometric  
9 and floral-like pattern is a nod to Chisholm's  
10 impeccable sense of style. Her earrings, shaped like  
11 a lotus flower, symbolizes strength, resilience, and  
12 rebirth.

13 The additional inscription on Design 1  
14 is "I am a catalyst for change. First Black woman  
15 elected to Congress."

16 Design 1-A echoes the dress's geometric  
17 floral pattern in the background. The additional  
18 inscription is "I am and always will be a catalyst for  
19 change." And Design 01 is the liaison's preferred  
20 design.

21 Design 2 depicts Chisholm with a  
22 thoughtful and confident expression.

1                   Design 3 shows Chisholm behind a  
2 podium, making a peace sign, a symbol that became a  
3 signature gesture during her presidential campaign.

4                   Designs 4 and 4-A portray Chisholm with  
5 the Brooklyn Bridge and the U.S. capitol building in  
6 the background, connecting the two locations where she  
7 spent the majority of her life and career. Design 4  
8 also features a mother and child as a nod to her role  
9 in creating the WIC program.

10                  Design 5 presents a portrait of  
11 Chisholm speaking passionately into a microphone.

12                  Design 6 showcases Chisholm wearing a  
13 textile motif that illustrates her journey as she  
14 embarks on the Chisholm Trail. The trail follows her  
15 Congressional District in Brooklyn, New York, her role  
16 in establishing WIC, her run for president, and her  
17 prolific career in Congress.

18                  The additional inscription is "Unbought  
19 and unbossed," Chisholm's presidential campaign  
20 slogan.

21                  And Design 7 captures Chisholm --  
22 Chisholm in front of the Brooklyn Bridge, representing

1 her service to her constituency. The additional  
2 inscription is "Unbought and unbosessed".

3 Moving into the reverse designs.  
4 Reverse 1 and 1-A feature a folding chair along with  
5 the additional inscriptions "Unbought and unbosessed,"  
6 and "If they don't give you a seat at the table, bring  
7 a folding chair." Design 01-A features a geometric  
8 pattern in the background.

9 Design 2 capture -- captures Chisholm  
10 in motion, carrying a metal folding chair under her  
11 arm, surrounded by one of her most well-known quotes,  
12 "If they don't give you a seat at the table, bring a  
13 folding chair."

14 She brought her own chair to create an  
15 immovable seat at the table of opportunity for future  
16 generations. The additional inscription "Here to  
17 stay" highlights that progress. And Design 2 is the  
18 liaison's preferred reverse design.

19 Design 3 highlights Chisholm facing the  
20 capitol building as she addresses a crowd with a hand  
21 raised in a peace sign, a gesture she often made at  
22 campaign events. The additional inscription is

1 "Dare to be a catalyst of change."

2 Reverse Design 4 displays a hand making  
3 a peace sign while a butterfly rests on its finger; an  
4 American flag is in the background. This composition  
5 symbolizes transformation, hope, and the enduring  
6 spirit of freedom represented by Chisholm's  
7 presidential campaign -- campaign slogan, "Unbought  
8 and unbossed".

9 And Reverse Design 5 is an  
10 illustration -- illustration of Chisholm's legacy of a  
11 mother nurturing her child, guided by Chisholm, as  
12 Liberty watches over them. The additional inscription  
13 is "A catalyst for change." And that concludes the  
14 portfolio.

15 DR. VAN ALFEN: All right. Thank you  
16 very much. And I do want to thank both Mayor Lee and  
17 Ms. Bullard for your wonderful comments. It really is  
18 a joy to have more insight into all that Shirley  
19 Chisholm was, and all that she has done.

20 Are there any technical or legal  
21 questions from the committee about this program or the  
22 obverse candidate designs for the Shirley Chisholm

1 Congressional Gold Medal before we begin our general  
2 discussion?

3 Donald, your hand is raised. You are  
4 muted.

5 MR. SCARINCI: Thank you. I -- I have  
6 two questions, Megan, for you. The first question is,  
7 in -- in the portfolio, the way I'm looking at this  
8 portfolio, the same artist -- and I know you don't  
9 like to tell us the names of the artists.

10 But is it -- is it true -- is it the  
11 case that obverse -- the -- the artist who designed  
12 Obverse 1 is the same as the artist who did Reverse 1,  
13 and the artist who did Obverse 2 is the same as  
14 Reverse 2? Is that true --

15 MS. SULLIVAN: I can't --

16 MR. SCARINCI: -- or is that just my --

17 MS. SULLIVAN: I -- I can't answer that  
18 question for you.

19 MR. SCARINCI: Okay.

20 MS. SULLIVAN: If we haven't presented  
21 them in pairings, we -- we can't answer that question.  
22 I apologize.

1 MR. SCARINCI: Okay. Yeah. I -- I  
2 would like in the future to know that -- I don't need  
3 to know the name of the artist; right? I could play  
4 the game and figure that out.

5 But -- you know, but I would like to --  
6 you know, 'cause I think it's important -- I think  
7 that, in my mind, having the same artist -- having the  
8 same artist's vision who did the obverse and the  
9 reverse makes a better and more artistic coin design,  
10 so knowing that would influence me.

11 My -- my second question -- so for the  
12 future; right? I mean, I'm --

13 MS. SULLIVAN: Yes.

14 MR. SCARINCI: -- you know, I mean --

15 MS. SULLIVAN: Absolutely. For the  
16 future --

17 MR. SCARINCI: It's quite all right.

18 MS. SULLIVAN: -- we will definitely  
19 make a point to -- to try to present pairings more  
20 often.

21 MR. SCARINCI: And -- and I don't need  
22 to know -- and I don't need to know who it is; right?

1 So I -- I get that.

2 The second question is for the -- is --  
3 is for the liaisons, which, was there a close second  
4 to your preferred design on either the obverse or the  
5 reverse?

6 MS. LEE: Are you asking us?

7 MR. SCARINCI: Yep.

8 MS. LEE: No. You know, when you put  
9 this up, the first one -- didn't -- Barbara, didn't we  
10 look at the one that had the clearer background as our  
11 first choice with her?

12 MS. BULLARD: Yes.

13 MS. LEE: Yeah. Can you put up that  
14 again? The one you -- you said we recommended. I  
15 think it was the second one. Yeah. I think that  
16 was -- that was the -- not that one, but that one.  
17 Right, Barbara?

18 MS. BULLARD: Yes. Correct. Yeah.

19 MS. LEE: Yeah. That -- that was  
20 the -- yeah, the second one. 'Cause it was more  
21 prominent, and you could see her go -- yeah, more  
22 prominently in the second one. Yeah. That was the

1 one. I'm -- yeah, that was the one we identified.

2 And we went back and forth; they were  
3 all great. But we wanted to capture who she -- so  
4 much of who she was without having to having go too  
5 deep into the meaning of -- of the, you know, images  
6 in it.

7 And this was, like -- I think we  
8 thought that what -- who she -- this looks just like  
9 her. This -- I know she has -- she wore this outfit.  
10 We wanted people to know that she was the first Black  
11 woman elected to Congress, you know, 'cause it's so  
12 historical.

13 And then, on the back, which was the  
14 one we selected with her in the chair, we thought it  
15 was important to add because that's her well-known  
16 quote, which is so meaningful for so many people in  
17 this country, regardless of who they are.

18 And we added "Here to stay" because  
19 that was her -- you know, we weren't -- it -- it  
20 wasn't like bringing a folding chair and then getting  
21 up and keep going. It was like, boom, we're here.  
22 And we thought that would resonate with everybody



1 regardless of how -- who they are, 'cause there's so  
2 many marginalized people in this country.

3 So that was kind of -- Barbara, pitch  
4 in, but that was sort of like our thinking on that.  
5 So the rest of them artistically were beautiful, but  
6 we thought that -- so we didn't really have a backup.

7 But we thought that we added a lot to  
8 this one so that we could capture, we thought, what --  
9 what people needed to know about this -- this woman --  
10 this Black woman who was a catalyst for change, not  
11 only for Black women, but for women, and for the men,  
12 the LGBTQ plus community, the whole country, who have  
13 been sort of marginalized and shut out.

14 Barbara?

15 MS. BULLARD: No. This is -- you're on  
16 point. I mean, it's very concise. It represents her  
17 legacy extremely clear.

18 And, you know, I think that at this  
19 time right now, I mean, to look at these images just  
20 brings us forward, you know, into the future for  
21 future generations to have access to her legacy again.  
22 So that's the reason we chose these.

1 MR. SCARINCI: So I -- I think you --  
2 listen, I think you chose very well. I think they're  
3 both beautiful designs, and I think they depict her  
4 brilliantly. And I appreciate that.

5 And, you know, if -- you know, and,  
6 Mr. Chairman, you know, I -- I know everybody would  
7 like an opportunity to speak on this, you know, but  
8 for my -- for my -- for myself, I'm very happy to  
9 support the -- the two chosen designs.

10 DR. VAN ALFEN: Sure. All right.

11 Dr. Fuller, your hand is raised?

12 DR. FULLER: This is Dr. Harcourt  
13 Fuller. Can I ask for some -- some clarification from  
14 Mayor Lee?

15 Can we go back to the obverse designs,  
16 please? Is it 1, this one without that background; or  
17 1-A, the next one? Which one was the preference? If  
18 you could just clarify that briefly, please. Thank  
19 you.

20 MS. LEE: I believe it was the SH-O-01.  
21 Right, Barbara?

22 MS. BULLARD: Yes. Correct.

1 MS. LEE: That was the one.

2 DR. FULLER: Thank you for that  
3 clarification, Mayor Lee.

4 MS. LEE: Okay.

5 DR. VAN ALFEN: All right. Are there  
6 any other questions? Okay. Well, then let's begin  
7 our consideration. And I would like to remind members  
8 to please try to keep your comments to five minutes or  
9 less and identify yourself prior to speaking.

10 I would like to begin with the  
11 Brooklynite on our committee, Annelisa Purdie. If you  
12 would, please.

13 MS. PURDIE: Thank you, Mr. Chairman.  
14 This is Annelisa Purdie; good morning, everyone. And  
15 half Harlemita too. You've got two, so let's get  
16 that -- we'll get that in there.

17 So I want to extend my thanks first to  
18 Mayor Lee and Ms. Bullard for being here and for  
19 providing your insights on this coin. It's very --  
20 just wonderful to hear that firsthand experience with  
21 Shirley Chisholm. And I can tell that this was really  
22 a labor of love for both of you in terms of pushing

1 that forward, and this goes through, so thank you.

2 It's my general preference to go along  
3 with the preferences of the liaisons with the stated  
4 designs. And for design Obverse 01, I think that this  
5 does capture Shirley Chisholm's essence well; it shows  
6 everything about her that the public is used to.

7 And, really, I love the fact that she's  
8 also smiling in this, that she's strong, that she's  
9 smiling, and determined as well.

10 But I do want to give some comments on  
11 some other designs that I think deserve merit in this  
12 portfolio. For design Obverse 07, which is the last  
13 one in the obverse portfolio, this was actually my  
14 personal favorite of the designs, in part because of  
15 the Brooklyn Bridge in the background.

16 Being from Brooklyn was an integral  
17 part of Shirley Chisholm's identity, and she never  
18 forgot her constituents in the neighborhood to the end  
19 of her life.

20 And I think that this symbolizes,  
21 especially as a New Yorker, as a Brooklynite, that no  
22 matter where she went over the world, and working in

1 legislation, Brooklyn was always near and dear to her  
2 heart.

3 So I think that this -- especially with  
4 her perspective here in which she's still very  
5 determined, very hopeful, but always saying that --  
6 with the slogan "Unbought and unbossed," but still  
7 hearkening back to Brooklyn; this was the one that  
8 really stood out for me.

9 I also would like to give some merit to  
10 Design 4, in part because I do like the addition of --  
11 again, the Brooklyn Bridge is here, the Capitol is  
12 here, her constituents are here, whom she was serving.

13 And a big part of her campaign was  
14 about looking out for those who had been forgotten,  
15 agreeing to those who others would write off. I like  
16 that all of these are here.

17 I like the theme of this general coin,  
18 but in terms of activity, there are a lot of things  
19 going on in terms of crowding. So this did get some  
20 merit points from me, but I think this could be  
21 reworked somewhat. But the idea behind this, and the  
22 artist behind this, I think did a good job of

1 capturing in that essence.

2 For the reverses, none of them  
3 particularly stood -- stood out to me. I like the --  
4 again, the idea behind them is very strong.

5 And I like the usage of the chair; I  
6 don't think we've ever had a folding chair on our  
7 coinage before. So the idea of this one being here  
8 and what it represents works -- works very well.

9 Again, I will go along with the  
10 liaison's recommendations as usual, but I would like  
11 to see, if possible, if that chair element could be  
12 reworked somewhat, just because of the design overall.

13 For Reverse 1 and 1-A, for example,  
14 there's a lot of activity going on there with the  
15 shaded backgrounds, the patterned backgrounds, and  
16 even without. That, in terms of the coin's  
17 preparation, and I'm thinking about holding this in  
18 one's hand, there -- it's a little busy in terms of  
19 activity.

20 I do like the Reverse 2 in the fact  
21 that you can see her carrying the chair itself, which  
22 is true to historical fact, and gets the point across.

1 But, again, I would like to see if this design could  
2 be reworked somewhat.

3 I'm generally opposed to seeing figures  
4 on both the obverses and reverses of coins just for  
5 repetitiveness. But, again, in this particular case,  
6 in terms of getting the impact and the point across  
7 and everything, we can overlook it for this time.

8 And those are my thoughts. Thank you  
9 so much.

10 DR. VAN ALFEN: All right. Thank you  
11 very much, Annelisa.

12 Dr. Harcourt Fuller, another  
13 New Yorker. If you would, please?

14 DR. FULLER: This is Dr. Harcourt  
15 Fuller. Thank you, Mr. Chairman.

16 Before I make my comments on this  
17 Congressional Gold Medal, I'd like to say that it was  
18 four years ago that I was appointed to the Citizens  
19 Coinage Advisory Committee. And my tenure will be  
20 ending -- if today's the last meeting for the year,  
21 this will be my last meeting, unless we have a meeting  
22 in December.

1                   Let me say that it -- it has been the  
2 honor of my life to serve the public, the numismatic  
3 public, the American public, and to serve with my  
4 colleagues on the CCAC, including those colleagues who  
5 have circled off.

6                   I -- I just want all of you to know, I  
7 appreciate being given the opportunity as a -- as  
8 someone who, from a kid, collected coins, to someone  
9 who became a researcher of -- of coins and bank notes;  
10 it has been the honor of my life.

11                  And I -- and I sincerely thank you, and  
12 I thank the American public for giving me this  
13 opportunity.

14                  And, yes, as a New Yorker, not a  
15 Brooklynite, but a Bronxite, it's an honor to -- to be  
16 reviewing a coin for a fellow -- I -- I'm of Caribbean  
17 background, born in the Caribbean as well.

18                  Shirley Chisholm, I mean, her history  
19 and legacy speaks for itself. She is a trailblazer --  
20 trailblazer for other people who -- who would become  
21 politicians and go on to great heights, including to  
22 the highest heights in American politics.



1                   Let -- let's please begin with the  
2   obverses. I will endorse the liaison's choice of 1 --  
3   of -- of 1. I think it's really a great design. I  
4   like the side profile; it's very dignified. And of  
5   course I also like her smile, echoing what Annelisa  
6   said.

7                   I would also like to give some merit to  
8   Obverse 6, kindly. I just absolutely love just  
9   looking at -- at the artistry here, where we are  
10  seeing this profile of Shirley Chisholm. And then,  
11  also her journey, you know, to -- to the -- to -- to  
12  Congress, to the seats of power. I think this is  
13  really great.

14                  If we could go to 7 -- Obverse 7 also.  
15  Again, another dignified look. She is looking at us  
16  sort of sideways, but -- but up front; the Brooklyn  
17  Bridge is in the background. And I just think it's --  
18  it -- this is just an -- a very inspiring, confident  
19  look that I -- I like very much.

20                  For the obverses, I like the liaison's  
21  preference of obverse -- I'm sorry, reverse --  
22  Reverse 2. I -- she -- when -- again, I love the --

1 her -- her slogan, and she is just striding  
2 confidently with this chair, just going forward  
3 demanding a seat at the table. This is just, again, a  
4 very inspiring, forward-looking coin.

5 And then, finally, R-3, please. This,  
6 I really -- I mean, this just speaks volume. It's --  
7 you see the capitol building in the background, she's  
8 at the mic, she's throwing up the peace sign. It's --  
9 it's -- again, it's just a wonderful, beautiful coin.

10 And those are -- those are my comments.  
11 Thank you.

12 DR. VAN ALFEN: All right. Thank you  
13 much, Dr. Fuller. And I know I speak on behalf of  
14 myself and the committee that it has been a joy and a  
15 pleasure serving with you for the last four years.  
16 You have brought a lot to the committee.

17 But it may be that we'll see you again  
18 because I think the term actually ends in January, so  
19 we'll -- we'll see.

20 But in the meantime, we'll continue  
21 with our comments. Dr. Christopher Capozzola, if you  
22 would, please?

1 DR. CAPOZZOLA: All right. Good  
2 morning. This is Chris Capozzola. Thanks to the  
3 artists for the portfolio, and -- and to the  
4 stakeholders for -- for your work, and also for your  
5 comments this morning.

6 I think viewing this -- this medal as  
7 a -- as a historian, I think it's important to convey  
8 Chisholm's energy and personality, and also  
9 accomplishments, which is important to kind of  
10 document in a visual and medalllic format.

11 There's also a challenge here, I think,  
12 which is that the -- the CGM, at -- you know, when it  
13 is -- the single one that -- that is struck, will  
14 allow for an immense level of detail.

15 But presumably there will be  
16 reproduction versions, which I -- I believe are  
17 smaller. And so, you know, there's this -- you know,  
18 a challenge between detail and clutter that I think  
19 has to be sort of navigated here.

20 In terms of the obverses, I'm extremely  
21 excited about 0 -- 01, and the -- the liaison's  
22 choice. I think it's -- it's just -- you know, it's

1 really great and conveys a great deal of energy.

2 The only comment I would make as a  
3 historian is -- is about this phrase, "First Black  
4 woman elected to Congress." Not -- I mean, obviously  
5 that's accurate; that's not what I'm questioning.

6 But -- but there's a sense -- you know,  
7 many of our -- our coins and medals commemorate  
8 firsts; not all of them actually announce that on the  
9 coin or medal itself. And, you know, I just wanted to  
10 kind of pause and raise that.

11 I don't object to it, but I -- I  
12 certainly think it's -- it's not something that we  
13 always do. And we'll see this in the Native American  
14 2027 coin as well.

15 So, you know, it could be important to  
16 document that in text; it could also be conveyed  
17 visually through some of -- some of the other -- you  
18 know, some of the other things that -- that we have.

19 On the reverse -- oh, and just to  
20 start -- sticking with obverses. Obverse 7, as -- as  
21 with others, I really liked it. But I felt it --  
22 just, the energy, it -- you know, it's such a -- so

1 much more formal compared to -- to Obverse 1, that  
2 my -- my preference is -- is there with the liaisons.

3 On the reverse, I thought the portfolio  
4 was -- was maybe good, but not great, in terms of --  
5 of choices. I certainly appreciate the -- the  
6 Reverse 2, which is the liaison's choice.

7 But I would also draw some attention to  
8 Reverse 3, which has also been discussed. Which I  
9 think really kind of conveys some of the -- you know,  
10 some of -- some of -- of Chisholm as -- you know,  
11 documenting her as a member of Congress.

12 It -- there would obviously be a  
13 challenge of "Catalyst -- catalyst for change"  
14 appearing on both the obverse and reverse, but that --  
15 that's something that -- that could be addressed  
16 later.

17 And so with that, I -- that's all I  
18 have to say. Thank you.

19 DR. VAN ALFEN: Great. Thank you very  
20 much, Chris.

21 Sam Gelberd, if you would, please?

22 MR. GELBERD: Thank you, Peter.

1                   This is Sam Gelberd, and I'd like to  
2     start off by thanking Mayor Lee and Ms. Bullard for  
3     being with us today. It's a great honor to have you  
4     join our meeting. And thank you to the artists for  
5     this portfolio.

6                   I thought every obverse was worthy of  
7     artistic merit. The reverses, I -- I agree with the  
8     obverse and reverse choices that the liaison -- that  
9     the liaisons have chosen.

10                  I just wanted to give a shoutout to  
11     Reverse 5. I haven't heard anyone mention that, and I  
12     thought it was artistically very striking. I thought  
13     it was a great metaphor in the way it captures the  
14     work that Ms. Chisholm did with -- with WIC and for  
15     women's rights. I thought that was pretty powerful.

16                  But I will agree with Reverse 2,  
17     what -- we -- we may never have an opportunity to put  
18     a folding chair on United States coinage.

19                  And because it was such a powerful  
20     slogan of Ms. Chisholm's, I am fine with that reverse.  
21     Having the -- the phrase "Here to stay," in exergue,  
22     underneath where she's walking, looks great. A lot of

1 good energy there.

2 In the -- if I may go back to the  
3 obverses now. Obverse 1, I definitely agree with. I  
4 do prefer the font of Obverse 1-A, however. And, if  
5 possible, and I may need Joe and Mike to speak to  
6 this, I almost would like to see the name rendered  
7 incuse.

8 Now, I know we've had an issue where we  
9 can't put incuse lettering on just open -- flat, open  
10 field, but I'm not so sure that this is going to be  
11 just open field. So would we be able to render the  
12 name in -- in incuse?

13 MR. MENNA: Mike -- Mike, can I take  
14 this one?

15 MR. COSTELLO: Sure.

16 MR. MENNA: Okay. This is Joseph  
17 Menna. As it's a Congressional Gold Medal, we can  
18 incuse into the field.

19 Now, is it -- whether it's a question  
20 of how -- you know, how -- the proximity of the  
21 letters to the edge, what that may -- may or may not  
22 cause would be determined by the team. But we can

1 incuse in the field on CGMs.

2 MR. GELBERD: Oh, good. No. Thank  
3 you, Joe. I appreciate that. I just think it would  
4 look a lot better. A good metaphor to speak to the  
5 depth that she really had such an impact on American  
6 history. Just a -- a good --

7 MR. MENNA: Sam, I hate to say it, but  
8 it won't -- it won't, like, be polished text. It  
9 would -- it would be -- it would be in shadow.

10 MR. GELBERD: Understood. Okay. All  
11 right. Well, it's just something to consider. Just  
12 putting that out there. But I -- regardless, I do  
13 appreciate the font of -- of 01-A with the serifs as  
14 opposed to the sans serif in Obverse 1.

15 Something else we may want to consider  
16 with Obverse 1, maybe the order of the phrases. Maybe  
17 put "First Black woman elected to Congress," and then,  
18 "I am a catalyst for change." And I don't -- maybe  
19 recommend a delimiter between the two phrases.

20 I know as it sits now, we've got a  
21 period after the word "change," and that kind of  
22 separates it. But without an actual delimiter, or



1 some kind of symbol between the two of them. I just  
2 wanted to know what other people may have thought  
3 about that as well and just put that out as a  
4 recommendation.

5 But ultimately, I am fine with the --  
6 the liaison's preferences for Obverse 1 and Reverse 2.  
7 And that's all I wanted to add for now. Thank you,  
8 Peter.

9 DR. VAN ALFEN: All right. Thank you,  
10 Sam.

11 Art Bernstein, if you would, please?

12 MR. BERNSTEIN: Hello, this is Art  
13 Bernstein. And for the record, I am -- I was also  
14 born in Brooklyn; just let that be known.

15 But I -- I remember Shirley Chisholm as  
16 a high school student. I -- I was in high -- growing  
17 up in high school in Southern California, and she  
18 started to appear on the national stage. And I  
19 remember -- I just remember it as being quite a  
20 phenomenon.

21 Recently, I was living in Cleveland in  
22 the Congressional district of

1 Congresswoman Shontel Brown. And I was invited -- as  
2 a constituent, I was invited to a screening of the  
3 movie Shirley that Mayor Lee mentioned in her remarks.

4 And it was that -- through that film  
5 that I learned -- I learned about the significance of  
6 the phenomenon that I didn't quite understand as a  
7 high school student.

8 I am thrilled that this medal has been  
9 awarded, and I'm pleased to support the liaison's  
10 preferences for Obverse 1 and Reverse 2.

11 I will mention one slight  
12 disappointment. I happen to be a member who feels  
13 it's important that, on the Congressional Gold Medals,  
14 the words "Act of Congress" appear. And those -- that  
15 phrase does appear on several of the other designs.

16 If we end up going with Obverse 1 and  
17 Reverse 2, I'm -- I'm disappointed that the phrase  
18 "Act of Congress" will not be included. Because I  
19 find that phrase adds gravitas and adds history to the  
20 fact that this is a Congressional Gold Medal.

21 Thank you, Mr. Chairman.

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

1 Art.

2 Jeanne Stevens-Sollman, if you would,  
3 please?

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

6 I am very happy to talk about these  
7 amazing images and what power these images have given  
8 us. Shirley has paved the way for public figures like  
9 Kamala Harris and Jasmine Crockett. She gives no  
10 quarter, and these images prove that.

11 I agree with Mayor -- Mayor Lee about  
12 the choice of our liaisons. And I could not stop  
13 looking back at Image 1 and Image 1-A. These -- these  
14 are very powerful portraits, and I like the fact that  
15 they fill the planchet. And this is -- this says  
16 something about her and what she has accomplished.

17 I have kudos for the other images that  
18 portray her march to the capitol, her invention -- or  
19 her -- her work with WIC, and the children that are in  
20 image -- Design Number 4. I -- I -- but these --  
21 these images are a little too crowded, a little too  
22 much information.

1                   And I wish -- you know, sometimes I  
2                   wish we weren't doing a -- a Congressional Gold Medal,  
3                   but a plaque, which we could have lots of information  
4                   in. But I am -- I'm going to give my support to the  
5                   liaison's choice of 1 or 1-A; those are my choices.

6                   On the reverse, I have to comment on  
7                   what Sam said about having a chair on one of our --  
8                   our Congressional Gold Medals. This is fabulous. And  
9                   I do like the full chair; it's -- it's bold, and  
10                  positive, and I think this is quite fun.

11                  I realize that this isn't the liaison's  
12                  choice, but it is one that I think is important. It  
13                  says everything that Design Number 2 says, however, I  
14                  think it's bolder.

15                  And that's my -- those are my choices,  
16                  Mr. Chairman. Thank you.

17                  DR. VAN ALFEN: Thank you, Jeanne.

18                  John Saunders, if you would, please?

19                  MR. SAUNDERS: Thank you, Mr. Chairman.  
20                  This is John Saunders.

21                  First off -- off, I'd like to say  
22                  hopefully not goodbye this meeting, but it was --

1 having Harcourt on the committee over the last couple  
2 years has -- has been a -- a real treat. And thank  
3 you, Harcourt, for being there.

4 Secondly, the stories that Mayor Lee  
5 said about being called "Little Girl," and so on, I --  
6 I -- felt completely charming. And I really enjoyed  
7 your -- your candor in telling the -- telling the  
8 stories like that. I think that's very -- very cool.

9 But getting on to the designs, I liked  
10 1, but -- I liked 1 as a picture. I -- I think when  
11 you convert that to medallion form, you're going to  
12 lose a lot of the expression that's there.

13 And so while I like it, it's not my  
14 first choice. My first choice is -- is Design 2.  
15 I -- I think that would transfer very well to a  
16 medallion form.

17 And I think there's just something  
18 special about her expression there. It kind of looks  
19 like she -- I got the impression she knows some sort  
20 of secret that everybody else doesn't know, and she's  
21 sitting there smiling at you saying, "I know the story  
22 behind this, and you don't." I -- I just -- I -- I

1 found it really charming.

2 3 was nice, but not -- not as good as  
3 2, in my mind. I agree with 4 being too busy for  
4 medallic form. 5 and -- and 6 were all also nice.  
5 But I -- I still -- I -- I'm -- I'm voting for 2  
6 primarily. And I hope -- hope you guys -- the  
7 liaisons will forgive me for doing that.

8 But I also want to say that all of the  
9 obverse designs were particularly strong. I mean,  
10 sometimes you get a portfolio where you -- where you  
11 like it all and you have trouble choosing, and this is  
12 one of them.

13 Going on to the reverse. I didn't  
14 think the reverses were as strong, but they weren't  
15 bad. They were just not as strong as the obverse;  
16 hard -- hard to be as strong as the obverse. I like  
17 2. I like -- with -- with the chair. I like 3.

18 I like -- 4 is nice, but I -- I think  
19 the -- the finger kind of blends into the flag. It  
20 almost looks like 3 fingers when you first look at it,  
21 so -- if you look in details. I -- I don't think it  
22 would be great on medallic form.

1                   And I -- I think 5 is a little too  
2 busy, a little bit too much. But it's good -- good  
3 artistry there too.

4                   So I -- I'm in favor of -- of 2 on both  
5 sides, 2 and -- and 2. So thank you all very much.

6                   DR. VAN ALFEN: And thank you, John.

7                   Donald Scarinci, if you would, please?

8                   MR. SCARINCI: So, Harcourt, I will say  
9 goodbye to you at this meeting because if the Mint  
10 knows what's best for it, there will be no meeting  
11 until next year. So -- so you are terrific on the  
12 Committee, your input was fabulous, and, you know, I  
13 think we're all going to miss you very much.

14                   The -- I do -- I do have to -- you  
15 know, I -- I do have to agree though that, you know, I  
16 feel the same way, that "Act of Congress," you know,  
17 needs to be on these -- on these -- on these -- on  
18 these medals.

19                   And, you know, as I -- I have a whole  
20 set of these medals, I think I'm -- I'm only missing a  
21 few of the more impossible to find ones. One, I  
22 overpaid for in the -- in one of -- one of the last

1 auctions to get it. But the -- the -- you know, I  
2 think "Act of Congress" gives -- and -- and the date.

3 Really, when you look at the whole  
4 series of these medals, for those who collect them in  
5 bronze, and -- you know, and I think eventually people  
6 will catch on to collecting these in bronze.

7 Because they do present a really -- a  
8 really fascinating history of America through the  
9 things that Congress chooses to commemorate, this  
10 being, you know, absolutely one of them.

11 And, you know, it -- it's -- it  
12 probably sounds like we're all from -- we're all from  
13 New York City, but, you know, I -- I happen to -- I  
14 happen to have a -- I happen to have a -- have a condo  
15 in the -- in the -- in -- in the -- in the same  
16 building that Shirley Chisholm and -- and Ed Koch  
17 lived in.

18 And they hated each other, as you -- as  
19 you will recall. But they actually lived, one in --  
20 lived on the north tower, and the other one lived on  
21 the other side of the building. So I'm sure they've  
22 seen each other, but not in the elevator.



1                   So -- so -- you know, so this is a very  
2 special coin. I love the -- I love the chair, I love  
3 the -- you know, I do like the "Unbought and unbossed"  
4 slogan. That was her slogan when she ran, and, you  
5 know, she kind of is named for that. Even though I  
6 don't like political slogans generally, this  
7 particular slogan did take off.

8                   I love the chair. I -- I'm on the --  
9 you know, I -- I think the chair is great. And if  
10 the -- if the liaisons really want 02, I -- I think  
11 I'm -- I'm just going to give 02 the same votes as I  
12 give 01.

13                  I do suspect that the -- that the  
14 designer of the coin, the Obverse 01 and the  
15 Reverse 01, was the same artist. And that means  
16 something to me as a collector, and -- you know,  
17 and -- because it creates an artistic vision. So --  
18 so I'm going to support that.

19                  I think the 05, you know, with the sad  
20 Liberty with her head down wouldn't be appropriate  
21 really for this coin, because it is a 2004 coin, it is  
22 not a 2005 coin; right? So -- so -- or medal rather.

1 So I -- I would not -- I would not -- I -- I don't  
2 think Liberty has anything to feel bad about here, and  
3 to put her head down about here.

4 I think Shirley Chisholm was exemplary  
5 and was a model -- a -- a model of -- of -- a model  
6 representative that you don't often see in -- in  
7 politics or government today.

8 So -- so my only concern, and I guess,  
9 you know -- you know, we'll have to address it in --  
10 with a motion at the end as to whether or not to  
11 insert "Act of Congress, 2024." But we can address  
12 that after we -- after we decide on the coin design.

13 And -- and one final comment to Joe  
14 Menna, this -- on this portfolio, Joe, we agree; it's  
15 a good portfolio, and -- and the artists did a very  
16 good job with this.

17 I don't really personally need, and I  
18 don't know that any of the members who've been on the  
19 Committee for -- for a time, you know, need the kind  
20 of artistic rendering that the artists are doing for  
21 these coins.

22 In some way it can -- in some ways, you

1 know, the -- you know, the -- the artistic renderings  
2 like this can be -- a little misleading.

3 You know, because that -- they don't  
4 translate into metal. You know, but -- you know, but  
5 I think it's a -- I think -- I think it's a -- I think  
6 it's a really good portfolio. I love the chair.

7 I'm -- I'm going to support what the --  
8 the two designs from the liaison, having said all of  
9 that. So that's it.

10 DR. VAN ALFEN: All right. Thank you,  
11 Don. And --

12 MR. MENNA: Mr. Chairman, can I just --  
13 can I just answer something for Donald?

14 Yeah. No. Don, this is Joseph Menna.  
15 Your point about the renderings is -- is well taken.

16 When we onboarded this -- and, Megan,  
17 if this is cool to say -- in onboarding this new group  
18 of -- of artistic infusion programs, April and I felt  
19 like, let them have their voices, and gradually let  
20 them assimilate our coin language.

21 So Megan and I -- Megan felt -- I mean,  
22 excuse me, April felt, let -- let -- let's let them

1 sing, and then, you know, maybe kind of teach them how  
2 to harmonize to our tune, if that makes sense.

3 DR. VAN ALFEN: All right. Thank you,  
4 Joe.

5 For my own comments, I am more than  
6 happy to support the liaison's choices. I do think  
7 that these are two of the strongest designs in a  
8 really quite strong portfolio.

9 I really do love the -- the obverse  
10 portrait. I -- I think that this captures what I  
11 know, anyway, of Shirley Chisholm, and what has been  
12 expressed by the liaisons, and from what I've read  
13 about Shirley. I've not yet seen the -- the film that  
14 was discussed earlier.

15 But the -- the reverse, I -- I'm happy  
16 with the reverse too. I think that this statement of  
17 hers about the folding chair and the walking figure  
18 with the folding chair is -- is really quite dramatic.

19 I -- I really do like that slogan,  
20 "Unbought and unbossed", and, you know, it is  
21 unfortunate in a way that it did not appear on either  
22 one of these selections, but I'm -- I'm happy to -- to

1 go with it anyway.

2 So with that, are there any questions  
3 or motions from the members at this time?

4 DR. FULLER: Mr. Chairman?

5 DR. VAN ALFEN: Yes, Harcourt?

6 DR. FULLER: Yeah. This is  
7 Dr. Harcourt Fuller. I just wanted to go back to the  
8 comments that Art and Donald made about the -- the  
9 "Act of Congress" and the date. I -- I do -- I do  
10 think it is important to have it on a Congressional  
11 Gold -- Gold Medal.

12 Can we go to Obverse 1, please? Thank  
13 you. So that's one thing I wanted to bring up.  
14 The -- the other thing, which -- which might -- and --  
15 and please forgive me; I'm not trying to design by  
16 committee.

17 But I wanted to say that I -- I forgot  
18 who mentioned this, but I do think there -- it might  
19 be a little bit too -- too wordy, and it -- it might  
20 be a little repetitive.

21 When you look at the phrases, "I am a  
22 catalyst for change," and then "The first Black woman

1     elected to Congress," I think the two of them are --  
2     you know, the first Black woman elected to Congress is  
3     a catalyst for change.

4                     So I -- I wanted to bring that up too.  
5     And I don't know if that would make any space to put  
6     the "Act of Congress" and the date inscription. So  
7     those are my two comments. Thank you.

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

9                     I -- I -- I'm happy to ask Joe Menna  
10    his thoughts on where possibly "Act of Congress" could  
11    be inserted on either Obverse 1 or Reverse 2, should  
12    we go with the liaison's preferences in this case.

13                    MR. MENNA: This is -- this is Joe --  
14    Joseph Menna. Reverse 2 is -- is the one with the big  
15    Shirley Chisholm? No. The big Shirley -- it has her  
16    middle name. And the obverse and reverse -- and --  
17    oh, you want reverse? Oh, you want -- so obverse and  
18    reverse?

19                    In -- in this case, you could arc "Act  
20    of Congress" within the border. Perhaps, I -- I  
21    would -- I would start -- I would -- I would, like,  
22    start it at nine o'clock, and just in a small --

1 smaller -- small script.

2 And on the reverse, you could -- we --  
3 it's -- it's placeable on both sides. I'll leave it  
4 at that. We could figure -- right under the chair, as  
5 we typically do, in a -- in -- in a vertical fashion.  
6 Right under the front of the chair.

7 It could be discreet; text always has  
8 to serve as a -- as a design element. But we -- we  
9 can get it done, Mr. Chairman.

10 DR. VAN ALFEN: Okay.

11 MS. LEE: Can I ask --

12 DR. VAN ALFEN: Oh, yeah. Yeah.

13 Mayor Lee, yes. Yes.

14 MS. LEE: And, Barbara, let me ask you  
15 this. Listening to -- and these are -- this is some  
16 great feedback. And in -- in listening to all of you,  
17 a couple of things I want to just ask Barbara.

18 On the front of the coin -- what is  
19 that called again? The -- where her face is. The  
20 reverse? What is this called?

21 DR. VAN ALFEN: Obverse. Obverse.

22 MS. LEE: The obverse. Okay. If we

1 substituted "Unbought and unbossed" for "I am a  
2 catalyst for change," and -- and I agree in putting in  
3 "Act of Congress, 2024." But it sounds like -- and  
4 I've listened to what Dr. Harcourt Fuller, is it --  
5 your last name? Harcourt --

6 DR. FULLER: Yes. Yes, Mayor Lee.  
7 Yes.

8 MS. LEE: That "I am a catalyst for  
9 change," I'm just wondering if we take out "I am a  
10 catalyst for change," and put in "Unbought and  
11 unbossed," that quote instead.

12 Barbara, what do you think?

13 MS. BULLARD: That makes total sense.  
14 And -- and nice to meet you, Dr. Hargrove. I think  
15 that's your name.

16 DR. FULLER: My name is Fuller.

17 MS. BULLARD: Thank you.

18 MR. MENNA: And, Mr. Chairman, if I  
19 could -- oh, I'm sorry, ma'am.

20 DR. VAN ALFEN: Yeah. You can go.

21 MS. BULLARD: Yeah.

22 MR. MENNA: Mr. Chairman, if I -- that



1 would solve the problem of "Act of Congress" because  
2 that's a much smaller line of text. And then, that  
3 and "Act of Congress" could read along the border,  
4 and -- and still have Ms. Chisholm's portrait read  
5 proudly.

6 DR. VAN ALFEN: Very good.

7 DR. FULLER: If I may, Mr. Chairman?

8 DR. VAN ALFEN: Oh, sure. Yeah. Go  
9 ahead, Dr. Fuller.

10 DR. FULLER: I would defer to -- to Joe  
11 Menna; he's the expert on design. Incorporating  
12 Mayor Lee's and -- and Ms. Bullard's comments, I would  
13 defer to the -- the chief designer on -- on that as  
14 well. Thank you.

15 DR. VAN ALFEN: All right. Thank you.  
16 We are getting a little bit ahead of ourselves because  
17 we do in fact need to make a recommendation. So I  
18 will again ask if there are any motions at this time,  
19 or should we go to scoring?

20 Art, your hand is raised. And you are  
21 muted.

22 MR. BERNSTEIN: This is Art Bernstein.

1 Would you like a motion prior to the scoring?

2 DR. VAN ALFEN: Sure. I would welcome  
3 that.

4 MR. BERNSTEIN: Okay. Well, this is  
5 Art Bernstein. And I move that we adopt -- that we  
6 recommend the liaison's preferences for Obverse 01 and  
7 Reverse 02 with the two modifications that have been  
8 suggested. That is substituting the phrase "Unbought  
9 and unbiased," and adding --

10 MS. LEE: Unbought --

11 MR. BERNSTEIN: Unbought, sorry. And  
12 that we add the phrase "Act of Congress, 2024" in ways  
13 that the Mint staff determines would look the best.

14 DR. FULLER: Harcourt Fuller. Thank  
15 you for --

16 DR. VAN ALFEN: Okay. Thank you very  
17 much, Art.

18 Okay. So we have --

19 MS. WARREN: Excuse me. This is  
20 Jennifer Warren. I just want to make note that  
21 Kellen Hoard is on now, so when we do any voting or  
22 whatever, it is now ten.

1 DR. VAN ALFEN: Okay. Thank you for  
2 that. So we now have a motion to adopt the liaison's  
3 preferences of Obverse 01 and Reverse 02, but making  
4 the changes on the obverse to delete "I am a catalyst  
5 of change," and replace that with "Unbought and  
6 unbossed." And to add "Act of Congress, 2024" onto  
7 the obverse of the medal.

8 Is there any discussion on this motion?  
9 All right. Well -- oh, Sam, your hand is raised.

10 MR. GELBERD: Yes. Thank you, Peter.  
11 This is Sam Gelberd.

12 I almost -- I want to know everyone's  
13 thoughts about if we put "Act of Congress" on the  
14 reverse right at around the five o'clock position,  
15 right -- sort of under the chair. I just wanted to  
16 know what everyone thought about that.

17 And maybe instead of putting it just  
18 horizontally but maybe arcing it to go along with the  
19 diameter of the coin. I just think it may look better  
20 there. It'll -- it'll prevent the obverse from being  
21 too crowded, and I -- I -- that's the only concern I  
22 have then, if we're just maybe a bit too word --

1 DR. VAN ALFEN: Yeah. We're --

2 MR. GELBERD: -- wordy on the front.

3 DR. VAN ALFEN: Or maybe we could leave  
4 it up to Joe Menna and his team to determine the best  
5 possible location for that then, whether --

6 MR. GELBERD: Mr. Chairman, I'd be fine  
7 with that as well.

8 MR. BERNSTEIN: Mr. Chairman, this is  
9 Art Bernstein. That -- that was -- your phrasing of  
10 my motion was a little different than the phrasing I  
11 used.

12 DR. VAN ALFEN: Oh, okay.

13 MR. BERNSTEIN: I -- I had said leave  
14 it to the Mint to determine what would be the best  
15 placement.

16 DR. VAN ALFEN: Okay. All right.  
17 Sorry about that. So the -- the motion then would be  
18 to leave it to the Mint to determine the best  
19 placement for "Act of Congress." All right. Any  
20 further discussion on this motion?

21 All right. Then, let's vote on the  
22 motion. All those in favor please signify by saying,

1 "Aye."

2 MULTIPLE SPEAKERS: Aye.

3 DR. VAN ALFEN: Are there any opposed?  
4 Any abstentions? All right. The motion then passes  
5 unanimously.

6 I do -- however, will ask all of the  
7 Committee members to please do fill out the scoring  
8 forms, and do send those to Jim Kennedy. We will, at  
9 later points after the meeting, I think, have access  
10 to those scores, but I don't think they're necessary  
11 for -- for this at this time.

12 And I would really like to thank both  
13 of the Barbaras, Mayor Barbara Lee and Ms. Barbara  
14 Bullard, for attending today and for your wonderful  
15 comments. It really has been a pleasure to have you  
16 here with us and to listen to you both. And I -- I do  
17 hope that you're happy then with our recommendations.

18 MS. LEE: Absolutely. And I just want  
19 to thank you for giving us an opportunity to be with  
20 you. And this has been a -- a journey, an artistic  
21 journey, a historical journey, getting to meet you,  
22 learning how -- how it works technically with the

1 coin. And, just, it's been amazing to me.

2 So I just look forward to meeting and  
3 moving forward. Thank you, again.

4 DR. VAN ALFEN: All right. And thank  
5 you.

6 MS. BULLARD: Thank you by way of  
7 Brooklyn, guys.

8 MS. LEE: And you know Oakland is  
9 Brooklyn West, and -- and Brooklyn is Oakland East.  
10 Just so y'all know --

11 DR. VAN ALFEN: Are -- are --

12 MS. LEE: -- and I have decided that.

13 MR. MENNA: Once a New Yorker, always a  
14 New Yorker. When I lived there, we called it  
15 Crooklyn.

16 MS. LEE: Thank you, again.

17 MS. BULLARD: Thank you.

18 DR. VAN ALFEN: All right. Thank you  
19 for joining us.

20 Since we do have a rather full agenda  
21 and long meeting today, I would suggest that we just  
22 move straight on to our next portfolio, if there is no

1 objection.

2 And that is the review of the reverse  
3 candidate designs for the 2027 Native American \$1  
4 coin. And Megan Sullivan, acting chief of design  
5 management, will present the portfolio.

6 So, Megan, if you would, please?

7 MS. SULLIVAN: Thank you very much.  
8 Every year since 2009, in accordance with Public  
9 Law 110-82, the Native American Dollar Coin Act, the  
10 United States Mint mints and issues a golden hues \$1  
11 coin -- golden hues \$1 coins that honor Native  
12 Americans and celebrate the important contributions  
13 made by Indian tribes and individual Native Americans  
14 to the development and history of the United States.

15 The obverse of the coins retains the  
16 depiction of Sacagawea and her infant son, first used  
17 in 2000 on the Sacagawea golden dollar coin. In 2027,  
18 the reverse will honor Dr. Susan La Flesche Picotte.

19 Dr. Susan La Flesche Picotte of the  
20 Omaha tribe is widely acknowledged as the first  
21 Native American woman to earn a medical degree. She  
22 provided medical care for the people she lived with on

1 the Omaha reservation and built the first privately  
2 funded hospital on an Indian reservation.

3 Picotte was born into the Omaha tribe  
4 on the reservation in a remote Nebraska territory  
5 where she grew up learning the customs, languages,  
6 dances, and songs of the Omaha.

7 She observed the nearly impossible  
8 access the Omaha had to adequate medical care. As a  
9 child she witnessed a sick, elderly Omaha woman die  
10 when the local doctor was called upon several times  
11 but never came. This moment defined her motivation to  
12 become a doctor, not only for the Omaha, but for all  
13 people who needed her help.

14 In 1889, at a time in U.S. history when  
15 it was rare for women, and unheard of for Indian  
16 women, to receive formal medical training, Picotte  
17 graduated at the top of her class from the Women's  
18 Medical College of Pennsylvania with a medical degree.  
19 Later that year she returned to the Omaha reservation  
20 and began working as a physician.

21 Picotte worked exhaustive hours,  
22 often -- often traveling vast distances on horseback



1 or by horse and buggy to treat critically ill patients  
2 and frequently stayed overnight to cook and care for  
3 patients who might have passed alone without her.

4 In her lifetime, Picotte tirelessly --  
5 tirelessly and selflessly covered over 1,350 square  
6 miles of open prairie and treated over 1,240 patients.

7 In 1913, Picotte realized a long-held  
8 dream to build a hospital on the Omaha reservation so  
9 that her patients didn't have to travel to distant  
10 cities for surgery.

11 Though Picotte passed away in 1915, the  
12 Dr. Susan La Flesche Picotte Memorial Hospital carried  
13 on its mission until 1944, before serving in other  
14 capacities.

15 The hospital was declared a national  
16 historic landmark in 1993. And on June 14, 2025, it  
17 was dedicated as the Dr. Susan La Flesche Picotte  
18 Center, where the Omaha community will learn,  
19 celebrate culture, pursue opportunities, and obtain  
20 vital health and social services.

21 The candidate designs for this program  
22 were shared with the legislative stakeholders

1 identified in the Native American \$1 Coin Act; the  
2 Senate Committee on Indian Affairs, the Congressional  
3 Native American Caucus of the House of  
4 Representatives, and the National Congress of the  
5 American Indians.

6 To date, the National Congress of  
7 American Indians has provided preferences; the other  
8 two have not.

9 Today I believe we are to be joined by  
10 Liz Lovejoy Brown, the Director of the Dr. Susan  
11 La Flesche Picotte Center. I am not sure if she is on  
12 or not. Well, if she appears, we will give her an  
13 opportunity to speak.

14 So we'll move into the designs. All  
15 the candidate designs feature the inscriptions  
16 "Dr. Susan La Flesche Picotte," "United States of  
17 America," and "One Dollar." Several designs feature  
18 the Omaha words "Umo ho" or "Umo ho wazethe," which  
19 mean "Omaha" and "doctor."

20 Just a note, we actually are -- will be  
21 correcting the spelling of "wazethe" post review.  
22 There is an accent mark that we are missing, and the

1 word should end in an E, not in an A.

2 Moving into the designs. If we start  
3 with Design Number 1, it depicts Dr. Susan La Flesche  
4 Picotte, medical bag beside her, caring for an elderly  
5 Omaha woman who is covered with an Omaha patterned  
6 blanket. Picotte's desire to pursue medicine began  
7 when she witnessed an elderly Omaha woman die without  
8 medical care.

9 Design 2 portrays Picotte wearing an  
10 Omaha patterned garment on horseback, holding her  
11 medical bag as she travels to care for her patients,  
12 indicating her life in two worlds.

13 The background shows a teepee, an  
14 earthen lodge, and the hospital she built. The Rod of  
15 Asclepius is included as an international symbol of  
16 medicine.

17 Four hills define the landscape, a  
18 reference to the four hills of life, an indigenous  
19 metaphor for the stages of life from infancy to old  
20 age. All stages that Picotte provided care for.

21 Designs 3 and 3-A depicts Picotte  
22 holding her stethoscope as she prepares to listen to a

1 patient's vital signs.

2 The inscription "Against the current"  
3 is both a translation of the word Omaha, and a  
4 reference to Picotte's grit and determination to  
5 become a doctor. The signing sun -- signing --  
6 shining sun is included as a symbol of hope.

7 In Design 3, four hills define the  
8 horizon line. While in 3-A, the Rod of Asclepius is  
9 included as an international symbol of medicine.

10 Representatives of the Omaha tribe  
11 identified Design 3 as a strong depiction for its --  
12 of the concept for its likeness of Picotte.

13 And NCAI defers to the recommendations  
14 of the Omaha tribe representative and supports their  
15 desire to see a reference to the four hills of life,  
16 and the use of the Omaha language on the coin.

17 Moving on to Design 4, this design  
18 features Picotte wearing the Rod of Asclepius as a  
19 reference to medicine. In the foreground, she appears  
20 on her horse with the hospital behind her. The border  
21 includes an Omaha applique pattern.

22 And representatives of the Omaha tribe

1 identified this as a strong depiction of the concept  
2 for its likeness of Picotte.

3 Design 5 portrays Picotte wearing an  
4 Omaha garment with an applique pattern, and a  
5 stethoscope as she holds her medical bag. In the  
6 background is her hospital.

7 Design 6 features Picotte wearing a  
8 stethoscope and an Omaha garment, holding a model of  
9 her hospital. On her collar is a lilac, a flower she  
10 included in her vision of her hospital.

11 Designs 7 and 7A show Picotte on  
12 horseback carrying medicine with an Omaha pattern  
13 depicted in the border. On the left, the Rod of  
14 Asclepius symbolizes medicine.

15 Design 7 includes a reference to the  
16 four hills of life, whose shape is derived from a  
17 pattern shown on a dress she wore at her graduation  
18 from the Hampton Institute, which she attended leading  
19 up to medical school.

20 Design 7-A features a background  
21 divided into four sections, representing the four  
22 winds, or four directions, a significant and symbolic

1 spiritual concept for the Omaha.

2 Representatives of the Omaha tribe  
3 identified Design 7 as a strong depiction of the  
4 concept for its portrayal of Picotte on horseback and  
5 as a determination of her grit. And NCAI, again,  
6 defers to the recommendations of the Omaha tribe  
7 representative.

8 And Designs 8, 8-A, and 8-B depict  
9 Picotte wearing her stethoscope and holding her  
10 medical bag. In Designs 8 and 8-A, she is depicted  
11 with her hospital.

12 In Design 8-B, she is superimposed over  
13 an outline of the Omaha reservation. The background  
14 consists of lilacs, the flowers she included in her  
15 vision for the hospital.

16 That concludes the portfolio. And I  
17 believe while I was speaking our liaison did arrive on  
18 the call, so thank you for joining us.

19 MS. LOVEJOY BROWN: Thank you for  
20 having me.

21 DR. VAN ALFEN: Ms. Brown, if you would  
22 like to make some comments, we would certainly welcome

1 any comments that you might have and turn the floor  
2 over to you at the moment, if you would like.

3 MS. LOVEJOY BROWN: Hello, everybody.  
4 My name is Liz Lovejoy Brown; I'm the Executive  
5 Director of the Dr. Susan La Flesche Picotte Center.  
6 And I am happy to be here, and we appreciate the work  
7 that is being done on the designs of the coin.

8 And we really appreciate Roger for  
9 coming and taking the time to speak with us and talk  
10 about the details of what we would like to see within  
11 the coin.

12 We did -- we -- we love the imagery  
13 that has been created. It's really tough to make a --  
14 you know, a decision, or to -- you know, for us to,  
15 like -- like, love one; we love them all.

16 And I think that she covered most of  
17 it, what we were -- what we appreciate is there is  
18 designs in there that are very particular to the Omaha  
19 tribe.

20 There's one, such as 27NA-7, at the  
21 bottom you'll see, like, a floral design, which is  
22 very specific to the Omaha tribe. This is something

1 that we also have on the statue of Dr. Susan  
2 La Flesche.

3 This one is particular because of the  
4 design, its floral applique. This is what you would  
5 see on a lot of -- we call it regalia, a lot of their  
6 clothing. That would be particular to our tribe.

7 And then, the -- the hills on this one  
8 that Dr. Susan is walking on, this is something that  
9 we are very -- we believe in the four hills of life.  
10 And so there's a story behind that, and it's about how  
11 we have our journey in life as Omaha -- Omaha people.

12 So, you know, and they -- they added  
13 that in there, and I really -- I really appreciate  
14 that. And then, also making sure that the spelling  
15 was correct for "Umo ho wazethe."

16 There -- again, we like all of them.  
17 So we appreciate all the time and work that we all --  
18 that you guys are all doing specifically to this and  
19 her legacy. And I'm sure you guys are all aware of  
20 her history, and the things that she's done.

21 But it's pretty amazing to know that  
22 Dr. Susan was -- she became a medical doctor when



1 Native Americans were not considered human at that  
2 point, and they weren't eligible to vote either. So  
3 she definitely went against the current, and all --  
4 that's what Omaha means is against the current.

5 I'm not sure if -- what you guys want  
6 to hear from me. If you guys have questions, let me  
7 know. But I'm -- I'm here, and I'm happy to be here.

8 DR. VAN ALFEN: All right. Well, thank  
9 you very much for your presence today, and I'm sure  
10 that members of the Committee will at some point have  
11 questions for you.

12 Megan, are you finished then with the  
13 review of the portfolio?

14 MS. SULLIVAN: I am, yes. Turning it  
15 back over to you.

16 DR. VAN ALFEN: All right

17 MS. SULLIVAN: Thank you.

18 DR. VAN ALFEN: All right. Well, thank  
19 you.

20 And are there then any legal or  
21 technical questions from the committee about this  
22 program or the candidate designs for the 2027 Native

1 American \$1 coin before we begin our general  
2 discussion?

3 Art, I see that your hand is raised.

4 MR. BERNSTEIN: Thank you,  
5 Mr. Chairman. This is Art Bernstein.

6 I would appreciate Megan clarifying  
7 what preferences there were from which liaison.

8 MS. SULLIVAN: Sure. I will -- I will  
9 do my best. This is -- these are always complicated  
10 programs because we do work with various legislative  
11 stakeholders. We also obviously reach out to the  
12 tribal liaisons to make sure that we have all of the  
13 information right.

14 And, Roger, please correct me if I miss  
15 anything here. So we have multiple sort of strong  
16 designs that they like. We don't have a specific, you  
17 know, this is preference number one, this is  
18 preference number two.

19 So what we have is that Design 3 is a  
20 strong depiction of the concept for the likeness of  
21 Picotte. We have -- and, again, that's from the  
22 tribe, if I did not say that.

1                   Design 4 as a strong depiction of the  
2                   concept for the likeness of Picotte. And Design 7 as  
3                   a strong depiction of the concept for its portrayal of  
4                   her on horseback as a demonstration of her grit.

5                   And NCAI has deferred to the tribal  
6                   representatives supporting their desire to see the  
7                   reference to the four hills and to the use of the  
8                   Omaha language on the coin.

9                   MR. BERNSTEIN: Thank you.

10                  DR. VAN ALFEN: Thank you.

11                  Any other questions? All right, then.  
12                  Let us begin our consideration. And, again, I'd like  
13                  to remind the members to please try to keep your  
14                  comments to five minutes or less, and to identify  
15                  yourself prior to speaking.

16                  Kellen Hoard, I believe you've joined  
17                  us, so would you like to start?

18                  MR. HOARD: Sure. I'd be happy to.  
19                  Thanks for having me; this is Kellen Hoard.

20                  For me, the design principles I was  
21                  looking at were really ensuring that we get something  
22                  clean -- you know, not too crowded. I think it's more

1     impactful that way. And something which demonstrates  
2     her impact on the world, not just highlighting her,  
3     but highlighting the impact that she had.

4                     By the way, let me know if I'm cutting  
5     out, the -- the Wi-Fi is kind of bad on my end. For  
6     that reason, I'm -- I'm drawn primarily to -- oh, can  
7     you hear me?

8                     DR. VAN ALFEN: Yeah.

9                     MR. HOARD: Okay. For that reason,  
10    I -- I'm drawn primarily to -- to Design 1. To me,  
11    it's a -- you know, a really well-balanced design.  
12    You know, not too crowded like many of the designs,  
13    immediately visually impactful.

14                    It's clear what's happening and -- and  
15    what she's doing to the public. And it shows her  
16    impact on the world quite directly, quite tangibly,  
17    and personal -- personally, and I -- I think that's  
18    important.

19                    Alternatively, I -- I actually also  
20    enjoy Design 5. Again, because it's, you know, fairly  
21    clean. Again, because her -- her impact is  
22    demonstrated well, this time in the form of her legacy

1 of this hospital. And so I -- I'll be giving that one  
2 points as well.

3 I know it's a concern of the liaisons  
4 that, you know, this picture is accurate for her. And  
5 so if we go forward with one of these designs, I'd  
6 encourage the Mint to, you know, work with liaisons in  
7 making sure her image is as accurate as it can be, and  
8 I think that's really doable in these designs.

9 But these ones are the ones that really  
10 struck me, and were ones that I would be, you know,  
11 excited to see, and to understand the scope, and  
12 extent, and -- and meaningfulness of her impact.  
13 Thank you.

14 DR. VAN ALFEN: All right. Thank you  
15 very much, Kellen.

16 Annelisa Purdie, if you would?

17 MS. PURDIE: Thank you, Mr. Chairman.  
18 This is Annelisa Purdie.

19 I also want to extend my thanks to  
20 Ms. Brown for being here. This coin is another one  
21 that I was very excited about in the portfolio, to  
22 have Dr. Susan on this coin and to show what she has

1 meant to so many people, and to get greater exposure  
2 for her as well.

3 I'm also going to agree with Kellen for  
4 Number 1 as one of my preferred designs.

5 The only recommendation that I would  
6 make with this one is that the medicine bag does look  
7 like it's floating a little, as it's not sitting on  
8 anything anywhere. I think it's relevant, but some  
9 element there to have something that it's sitting on,  
10 I think would work very well.

11 But what I loved about this design is  
12 that it shows Dr. Susan in her element, and the fact  
13 that she wanted first and foremost to care for those  
14 who were ignored, who -- and she never forgot her  
15 roots of getting that care to the Omaha people.

16 And I think that shows this very --  
17 very well without looking too -- too crowded or  
18 interfering with the overall message.

19 Number 5 was also my favorite for one  
20 of the obverse potentials. I like the blanket; that  
21 blanket design is beautiful with the shading and the  
22 fringe details. It shows her, again, as a medical

1 professional, as a proud Omaha woman with her hospital  
2 in the background, looking very determined.

3 And it transmits the message that this  
4 coin -- that we would want it to -- to give. It says  
5 everything about who she is. And, again, the overall  
6 design and composition here is quite beautiful.

7 For Obverse NA-7 and 7-A, I really love  
8 the usage of the -- the four directions, the medicine  
9 wheel, particularly in 7-A. It's a shame that this  
10 coin isn't in color because it would be wonderful to  
11 see the four colors on each of the elements of the  
12 four directions in the background.

13 But I also like that this coin shows  
14 her at her work, out and going to serve the people,  
15 and very determined, in which she would in all sorts  
16 of weather, and with her children as well.

17 That border motif on the bottom of each  
18 coin as well is also very striking. And it's  
19 fascinating to see how that would look once this coin  
20 is in -- in production.

21 For the entire series, 8, NA-8, across  
22 all of these, each of these is getting some score from

1 me. Again, the detail is beautiful. I love the very  
2 determined, very purposeful expression on her face.

3 With the design with the lilacs in the  
4 back, I was reading the notes for this one, I believe  
5 it's 8-B. Yes. Thank you so much.

6 Again, this is something that I would  
7 love to see in color -- with this struck in color.  
8 But I like the incorporation of the Omaha territory in  
9 the background as well, along with the -- the medical  
10 motif.

11 All of these designs in this particular  
12 portfolio were very, very strong, but those were the  
13 ones that would get my recommendations.

14 And just as a note, the school which  
15 Dr. Susan attended, Hampton Institute, is actually an  
16 HBCU. She was there during the time when it admitted  
17 Native American students along with students of  
18 freedmen, the freed Black Americans.

19 So it's just one of those fascinating  
20 historical elements to that. You can see that too in  
21 part of this -- this story.

22 But really, really happy with this



1 portfolio. Love the way that these designs work, and  
2 those are my preferences. I will also go with the  
3 recommendations of the liaison, whichever those may  
4 be. But all of these were just very striking to me.  
5 Thank you.

6 DR. VAN ALFEN: All right. Thank you,  
7 Annelisa. And also thank you for that additional  
8 historical comment. Much appreciated.

9 Jeanne Stevens-Sollman, if you would,  
10 please?

11 MS. STEVENS-SOLLMAN: Yes. Thank you,  
12 Mr. Chairman. This is Jeanne Stevens-Sollman.

13 I was very impressed with this story.  
14 This is an important herstory to tell. And, yes, I  
15 mean herstory. We sort of neglect that in our  
16 discussion of history.

17 Kudos to all the artists who  
18 contributed to this series. And unfortunately, this  
19 is to be a quarter -- the size of a quarter. And I --  
20 I think it's sort of a small planchet to tell this  
21 story, and to tell it fully. So I'm going to agree  
22 with my colleagues, Kellen and Annelisa.

1 I -- I truly love Design Number 1. And  
2 it's because you see her empathy, her -- her desire to  
3 help her people. And I also love the fact that on the  
4 blanket are the -- the flowers of -- of her tribe.

5 As for the medical bag, I -- if it were  
6 just scooted a little closer, you know, we wouldn't  
7 have that space between, and maybe it wouldn't look  
8 like it was floating. But, yes, I think this is a  
9 very strong design. I -- I will give my full score to  
10 this one.

11 And I'm sorry, Ms. Brown, but I -- I  
12 think this makes a better design, a better coin.

13 If we go down to -- let's see. I think  
14 Number 5. Can we see 5? Yes. Also, this was pointed  
15 out by Annelisa and -- and Keller [sic]. I love the  
16 fact that this is a simple -- it's simple.

17 We have her hospital, and we have her  
18 medical bag; it -- it puts a lot simply in this  
19 design. And excuse me, also the flowers on her shawl,  
20 which I think is really important to -- to portray.

21 When we look at, I think it's Number --  
22 Number 9, is it? Can we see 9? 8? Okay. No. Go

1 back -- 6. I -- I'm sorry, I can't really see this.  
2 I believe it's Number 6, where she's riding across the  
3 mountains. Next. Nope. Yes. Thank you. Thank you.

4 I think -- I love this concept; I think  
5 everything about it is great. But I -- for some  
6 reason I feel like she and her horse are sort of faded  
7 into the background and what's more important are the  
8 flowers on the border.

9 So I -- if -- if her name was a little  
10 smaller and the image was larger, that might make me  
11 think more positively toward this as -- towards this  
12 design. So I -- I will give some points to this, but  
13 not all of them.

14 And as for the reverse, if we can go  
15 to -- no. I think that's it. Okay. Those are my  
16 comments. Thank you very much.

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

19 Donald Scarinci, if you would, please?

20 MR. SCARINCI: I'm struggling a little  
21 bit here. So Umo ho had the sacred pole, and I was  
22 looking at 7-A, and the mountains -- the -- the four

1 sacred mountains on 7, and I don't -- I don't remember  
2 the tribe off the top of my hand, but it was not the  
3 Umo ho who -- who did the mountains.

4 I could be completely wrong, and I  
5 apologize for my ignorance if I am wrong, to go back  
6 to the liaison and ask. Isn't the Umo ho symbol the  
7 pole, not the mountain? Am I wrong about that,  
8 liaison?

9 MS. LOVEJOY BROWN: So the -- the --  
10 for our tribe, the Umo ho, we had a -- we did have a  
11 sacred pole. And we had -- we -- our tribe consisted  
12 of clan ships. And so we had certain clans -- one  
13 specific clan that held the -- the sacred pole and  
14 kept that safe.

15 But as a universal thing within the  
16 tribe was the four hills. And I -- you know, I just  
17 went into this one 'cause I really liked it, but I  
18 know others on the board really liked the one with the  
19 hospital in the background because of her legacy.

20 So, again, we -- I just want to kind of  
21 reiterate that and put that as a side note. Because  
22 that -- you know, the hospital and Dr. Susan is the

1 more important thing.

2 But I really liked how they  
3 incorporated the four hills in here. The four hills  
4 of life is a -- like, a oral teaching that we keep  
5 within our tribe. And the hills represent the  
6 infancy, the adolescents, the adult, and the elderly.

7 And so it talks about how you travel  
8 over these hills. So, like, your infancy stage, you  
9 can go over, around, or through. The adolescents, you  
10 can go over or around.

11 The adult, you have to go through  
12 because you're going through things in life that are  
13 inevitable. So losing loved ones that are close to  
14 you, taking over positions that you once looked up to,  
15 or somebody else in your family had.

16 And then, the last hill is, as you're  
17 making your way up to the top of this hill, you look  
18 back, and you're going to see your kids, your  
19 grandkids, maybe even your great grandkids, walking  
20 over, around, and through these hills, and you'll feel  
21 a sense of gratification.

22 And then, your -- my grandpa told me,

1 "Make sure you walk your way down that hill gracefully  
2 as you lay yourself down to rest."

3 And this is an oral teaching that we  
4 carry within our tribe. Just, you know, that we share  
5 with our kids, and kind of remind ourselves of, like,  
6 where are we at in our life, you know? And that's  
7 something that's been carried on from -- from  
8 generation to generation.

9 But, yeah, just to give you a little  
10 insight on that. I don't think everybody's going to  
11 know that. So I think there's importance behind it  
12 because -- us, as Omahas, but I don't think everybody  
13 will know that.

14 And I believe that this coin should  
15 very much, like, focus in on Dr. Susan, and the -- and  
16 the -- and the impact that she made, but also  
17 recognizing that she is Omaha as well.

18 MR. SCARINCI: Megan, do we have any  
19 opinion from the Director of the American Indian from  
20 the Smithsonian? Or did they fire him?

21 MS. SULLIVAN: I don't think we have  
22 spoken with the Director specifically. Roger, can you

1 chime in on this any more than I know?

2 MR. VASQUEZ: Certainly. We always  
3 consult with the National Museum of the American  
4 Indian. We typically work together with folks in the  
5 Cultural Repatriation Center, and also in the New York  
6 branch of the museum.

7 But when we look at those, we really  
8 look at them for accuracy and appropriateness. And --  
9 and, of course, the -- the tribe's expertise outweighs  
10 all of that because it relates specifically to the  
11 Omaha.

12 So that's -- that's really -- if -- if  
13 we're looking at, you know, the best representations,  
14 that's -- that's the directions that -- that we  
15 typically lean in.

16 And -- and, of course, our legislated  
17 stakeholders, and in this case the National Congress  
18 of American Indians, through their support behind  
19 the -- the tribals -- tribal highlights, so.

20 MR. SCARINCI: So I -- I kind of like  
21 the -- and -- and my understanding in this series is  
22 what we're trying to do is go to different tribes;

1 right? And honor those tribes with -- by pulling out  
2 someone from within the tribe for the series.

3 That's never been stated, and it's  
4 never been part of the -- you know, there -- there is  
5 no real plan for this American Indian series; there  
6 hasn't been from the beginning.

7 So I'm -- I guess I'm okay with -- you  
8 know, with depicting this. And if -- and Jeanne makes  
9 a very compelling argument for Number 1, because that  
10 does show the compassion of the individual.

11 So I think -- it also names the tribe.  
12 You know, so it does accomplish both things, although  
13 I -- I did want to get the sacred pole in there  
14 because that is iconic for the tribe.

15 And, you know, the problem in 7-A, you  
16 know, I -- I was originally looking at 7-A, thinking  
17 of going in that direction, but it doesn't have the  
18 name of the tribe in it. And we would really be  
19 redesigning this coin by moving the -- by moving the  
20 figure lower to insert it. So I don't really want to  
21 get involved in that.

22 So I'm -- I'm going to listen to what



1 everyone else has to say before making a decision, but  
2 I could see merits in 1. I could see the -- I -- I  
3 could see the -- I mean, there is artistic beauty in  
4 7. I -- I do like 7 a lot. 7-A seems more accurate  
5 to me, but I -- I don't really know.

6 I don't like these little, tiny  
7 hospitals; right? The -- you know, and I don't like  
8 collage -- you know, I don't like collage, so 4 is a  
9 collage; right? We try to do too many things in a  
10 quarter.

11 You know -- you know, these -- these  
12 hospitals, if -- you know, if these are hospitals in 8  
13 and 8-A, you're not going to know that. She's holding  
14 something that, you know, could be a cake in 6. I --  
15 I don't really like that. 5 doesn't -- I can't  
16 identify that as a hospital. 2 is way too busy.

17 So I'm -- I'm torn. I could go with 1,  
18 I could go with 7. Those would be my two favorites  
19 right now. But I'm anxious to hear what everybody  
20 else has to say. I'm very -- very movable on this  
21 one.

22 DR. VAN ALFEN: All right, Donald.

1 Thank you very much.

2 Sam Gelberd, if you would, please?

3 MR. GELBERD: Thank you, Peter. This  
4 is Sam Gelberd.

5 When I looked at this portfolio, I  
6 initially really like Designs 1, 2, 7, and 7-A. I  
7 keep coming back to 7 and 7-A.

8 But Number 1, I really enjoy because I  
9 think it depicts a scene that really conveys  
10 Dr. Susan's meaning to the Omaha tribe very well.  
11 It's a very tender scene; shows a deep concern for her  
12 mission and her people. So that one really speaks to  
13 me.

14 I do think the floating medicine bag,  
15 we may be able to modify that somehow. But, yeah, a  
16 very beautiful rendition, just a beautiful layout.  
17 But ultimately, I really like 7 and 7-A; I kept  
18 vacillating between the two of them.

19 Ultimately, I do prefer Reverse 7. I  
20 think that's going to do the best job. I am a fan, of  
21 course, of incuse design elements, and there's plenty  
22 of them on here. I think it is laid out wonderfully

1 well.

2 I do like what Jeanne said about  
3 perhaps making the lettering smaller just a bit so  
4 that we can make the central figure -- the central  
5 device a bit larger.

6 'Cause, again, it's roughly the size of  
7 a quarter; it's a golden dollar, a planchet. So we do  
8 want to make sure that we -- we do Dr. Susan justice  
9 in making sure she's rendered in a very visible  
10 manner.

11 But ultimately, I think I'll be giving  
12 the majority of my points to Design 7, unless I could  
13 be swayed back to giving more of them to Design  
14 Choice 1. And that's what I wanted to add, Peter.  
15 Thank you.

16 DR. VAN ALFEN: All right. Thank you  
17 very much, Sam.

18 John Saunders, if you would, please?

19 MR. SAUNDERS: Thank you, Mr. Chairman.  
20 This is John Saunders.

21 Looking at the designs, I liked 1 an  
22 awful lot, but I didn't like the blanket on it. I

1 mean, when I first looked at the design, I thought the  
2 guy was melting. And I had to look at the text to  
3 see -- see that it was a blanket.

4 So if we could somehow modify that  
5 where it just shows the guy there, I think the scene  
6 is very touching. I think, other than the melting  
7 aspect, I -- it was by far my favorite.

8 2 is attractive. I agree 4 is a little  
9 bit busy. I liked 6 -- I liked her expression in --  
10 in 6. It's very emphatic that she's caring, and so  
11 forth.

12 I take Donald's comment about she could  
13 be holding a cake; maybe it'd be better for something  
14 else. But the portrait and the expression, I felt  
15 very touching on 6, so it's going to get points from  
16 me regardless.

17 On 7, they're nice; I wasn't wowed by  
18 them, but they're nice. But 7-A is a problem --  
19 problem -- problematic for me. It -- I know that the  
20 two lines to -- for the four hills are behind the  
21 horse.

22 But I think when it comes up in the

1 coin, it looks like they're crossing -- crossing the  
2 horse and the rider out. I mean, it's too much --  
3 like, one -- one of these signs where they have a line  
4 through it with -- with no left turn, or no whatever.  
5 So I don't like -- like the cross behind it.

6           Though I do find the concept of the  
7 four hills and the four stages of life, you know, an  
8 important philosophical contribution from the tribe to  
9 everybody. I mean, it -- it's not something that just  
10 applies to tribe members; it applies to humanity.

11           And so if we could have some reference,  
12 maybe text rather than design, to the four hills on  
13 the final coin, I'd love to see that.

14           In -- in terms of 8, I -- I like the  
15 portrait. They -- they're a little bit busy. 8-A,  
16 once we learned about the -- the meaning of the  
17 flowers, I like the flowers in the background. I  
18 don't particularly like the -- the design of the  
19 reservation there. I don't think anybody other than  
20 an insider would know what that design represents.

21           And, you know, unfortunately the  
22 reservations we've given to various tribes have been

1 kind of ill treatment in many cases that -- you know,  
2 obviously we can't all coexist with -- with being fair  
3 to the people that were here when Europeans arrived.

4 But I -- I think the tribals in general  
5 have -- have been ill-treated. And the reservations  
6 are an example of that, so I -- I wouldn't -- I  
7 wouldn't support having the shape of the -- the  
8 reservation on -- on the coin.

9 But I do like the flowers, if we could  
10 just turn the -- 'cause particularly they're symbolic,  
11 which if we change that to have a -- a full flower  
12 background, and maybe the four hills stated, I would  
13 really like that design.

14 So I guess I'm -- I like a lot of the  
15 designs, but a little bit. So excuse me for these  
16 comments, it's -- I know it's -- it's much better to  
17 choose than make comments, but I can't help myself.  
18 So I like 1 and 8 best, with modifications.

19 DR. VAN ALFEN: All right. John, thank  
20 you very much for your comments.

21 Art Bernstein, if you would, please?

22 MR. BERNSTEIN: This is Art Bernstein.

1 And I -- I agree with what many of my colleagues have  
2 said about how wonderful most of these choices are --  
3 how all of these choices are. I will say that my  
4 preferences seem to differ quite a bit from what I've  
5 heard everyone else say so far.

6 I prefer designs that, to my eye, focus  
7 on the doctor herself and her accomplishments. And  
8 those would be reflected with images that show things  
9 medical; the -- the stethoscope, the -- the medical  
10 symbol with the name I can't pronounce, the hospital.

11 I am less supportive of designs that  
12 emphasize a horse or a patient. So I -- I'm in favor  
13 of Designs 3 and Design 4, which had some support from  
14 the tribal representative.

15 I did want to offer comment with regard  
16 to Design 7, which several people have spoken in favor  
17 of. Again, that -- to me, it -- it's more about the  
18 horse than it is about the doctor. I also am  
19 concerned about the placement of the horse's hooves.  
20 I -- I can't tell whether they're on the hills or off  
21 the hills; it seems to be a little of both.

22 And the representation --

1 representation of the hills, to me, it looks like the  
2 horse is on some kind of piece of exercise equipment.  
3 I -- I -- they -- those don't look like hills to me;  
4 they look like a machine. And so I am -- I'm not  
5 supportive of Design 7.

6 As I said, my votes will go towards 3  
7 and 4. Thank you.

8 DR. VAN ALFEN: All right, Art. Thank  
9 you very much.

10 Dr. Harcourt Fuller, if you would,  
11 please?

12 DR. FULLER: Thank you, Dr. -- I'm --  
13 thank you, Mr. Chairman.

14 My colleagues have pretty much said  
15 everything I think there is to say about the  
16 portfolio. And, by the way, this is a wonderful  
17 portfolio; I think the designs are absolutely great.  
18 And it really makes it difficult to -- it really makes  
19 it difficult to choose, you know, a particular design.

20 I -- I did -- I do think though that 1,  
21 for me, is the best design because I think it shows  
22 what doctors do; the doctor is tending to a patient.



1 And I think this is the most explicit one, the most  
2 obvious one, if I may say so.

3 And so with that said, I would like to  
4 ask the liaison, since, based on my count, the  
5 majority of my colleagues seem to have a preference  
6 for Design 1. May I ask the liaison, how do you and  
7 the other members of the -- the larger liaison, how do  
8 you feel about 1?

9 You may have already answered that  
10 question. But in light of the -- what seems to be  
11 a -- you know, the -- a -- a preference, I -- I'd like  
12 to ask how you feel about 1 again. Thank you.

13 MS. LOVEJOY BROWN: From what I heard  
14 of people on the board and other individuals that I  
15 shared with from the tribe, they felt that the -- they  
16 liked the thought of her treating somebody.

17 It was kind of like a circle effect  
18 because of what made her want to become a doctor was  
19 because she witnessed a native -- an elderly native  
20 woman being refused services and -- by a non-native.  
21 And so that -- I mean, that was something that people  
22 have appreciated.

1 But it's just the -- the illustration  
2 of Dr. Susan, it doesn't really look like her. It  
3 looks like her to an extent, but not completely. And  
4 that's just the feedback I received from everyone  
5 when -- when, you know, discussing these designs.

6 The ones that they did think that  
7 looked close to being her was the ones that had the  
8 hospital in the background, and it was her. And then,  
9 one was, like, kind of like the front of the hospital,  
10 and then -- and I think it might have been the same  
11 artist.

12 But -- and I can't see what the  
13 diagrams are, but it's one of -- the windows -- the  
14 arched windows. Yeah. This one. They felt that she  
15 looked -- this image, or this piece, really looked  
16 like Dr. Susan, so they really liked that.

17 But they also thought that was really  
18 neat for Design 1, but they just felt like it didn't  
19 really look much like her. One of our elderly women  
20 said she looks like a Barbie.

21 So, you know, it was -- it -- I like --  
22 I like the thought, I like the -- the emotion behind

1 it, but it was more of just the -- how her face  
2 structure looked. I think that's what kind of pushed  
3 people away.

4 And just to give you guys some insight,  
5 you know, natives are -- us, as natives, and I think  
6 any minority, it's kind of hard to be able to find  
7 something that looks like you. And I say that  
8 because, you know, when I was younger, they didn't  
9 have dolls with dark skin; they were all  
10 light-skinned.

11 And -- and it was almost like we were  
12 trying to be shaped into something that we're not, or  
13 expected to be something that we're not. And so I  
14 think that's kind of -- and something similar to  
15 where -- why, you know, our elderlies want it to, you  
16 know, look like her as much as possible.

17 So, and -- and I think for this one,  
18 you know, maybe her nose being, you know, a little  
19 bit, like -- it's very, like -- I don't know. It's --  
20 it's just her face is a little bit more rounder. She  
21 has high cheekbones. Her nose is narrow, but it's not  
22 pointy. It's just the little things that I think that

1 are -- kind of made people think differently.

2 And I'm just speaking for, like, the  
3 majority of the feedback that I have received from  
4 others. I do like the -- the portrayal behind this, I  
5 do like the emotion behind it, and the concept, so.

6 DR. FULLER: Thank you, Ms. Brown.

7 I -- I see, Kellen, that you want to  
8 make a comment. I'll just kind of wrap up, if I may.  
9 Thank you.

10 I apologize, I realized that my camera,  
11 when I was making my comments, was off, so I apologize  
12 for that, Ms. Brown, and to the public, and the  
13 Committee.

14 In light of what you just said,  
15 Ms. Brown, because I think it's very important as --  
16 as we as a Committee evaluate a portfolio for  
17 artistic, and historical, and cultural relevance and  
18 accuracy, I do think that the -- the preferences,  
19 opinions of the liaisons should be taken into  
20 consideration, particularly when it comes to how they  
21 are represented.

22 And so, whereas I, like many of the

1 members of this Committee, was, you know, giving a lot  
2 of -- of preference to 1, based on what Ms. Brown has  
3 just said, I -- I will move away from that.

4 And I would actually like to ask the  
5 committee members who were showing a -- a preference  
6 for 1 to perhaps reconsider in light of what Ms. Brown  
7 has said. Thank you very much.

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

10 I -- I do actually have a question  
11 along that -- that line there for Joe Menna.

12 Would it be possible for the artist to  
13 work in conjunction with a representative, if not  
14 Ms. Brown herself, to adjust the features of the  
15 depiction of Dr. Susan in Reverse 1 so that it would  
16 be closer to what she and -- and the rest would feel  
17 is -- is a more accurate depiction?

18 MR. MENNA: I'm sorry, Mr. Chairman.  
19 Oh, I -- I was having a little bit of static. Were  
20 you addressing me directly? This is Joe Menna.

21 DR. VAN ALFEN: Yeah. I was. I -- I  
22 have a question. So in light of what --

1 MR. MENNA: I heard --

2 DR. VAN ALFEN: -- Ms. Brown just said,  
3 would it be possible for her or other representatives  
4 to work with the artist to adjust the features so that  
5 they would be more representative of Dr. Susan on  
6 Reverse 1?

7 MR. MENNA: Reverse 1? You know, one  
8 thing that will add more realism to it, and I already,  
9 you know, art directed many rounds of this, seeing it  
10 now, the medical bag is on a different plane  
11 perspective.

12 It's drawn in a representational  
13 fashion. It has a vanishing -- it has a perspectival  
14 environment, but the bag has kind of tilted up in the  
15 air. Place the bag more -- more solidly, like as if  
16 it's on a table; that'll ground it better.

17 And her portrait, at this scale, you  
18 could absolutely work with the stakeholder to -- to  
19 dial it in more. But at -- at this scale, you know, a  
20 3-inch gold medal, sculpturally, it might not make a  
21 difference.

22 It's her overall -- I think her overall

1 character is manifested, but -- but it's up -- if --  
2 if Megan says sure, then, sure, we -- we could do it.  
3 And if we have the time, we can definitely do it.

4 DR. VAN ALFEN: Okay. All right.  
5 Thank you.

6 Kellen, you -- you had your hand  
7 raised?

8 MR. HOARD: Yeah. Sorry. I had the  
9 exact same question as you, Mr. Chair. I was just  
10 wondering if it would be possible to adjust her facial  
11 features in conjunction with the liaison, and it  
12 sounds like the answer is yes.

13 DR. VAN ALFEN: All right. And --

14 MR. MENNA: Mr. -- Mr. Chairman, can I  
15 correct myself quickly?

16 DR. VAN ALFEN: Yeah. Sure.

17 MR. MENNA: I -- I misunderstood.

18 I'm -- I'm thinking CGM. On a -- on a dollar  
19 planchet, no matter what we do, the features aren't  
20 going to be any different. Seriously.

21 And that's not a -- that's not a -- an  
22 excuse or a pejorative statement; it's just the scale.

1 I mean, her head is going to be the size of -- it's  
2 not even going to be as big as a -- as -- as, like,  
3 you know, an ant.

4 DR. VAN ALFEN: Right.

5 DR. FULLER: Mr. Chairman?

6 DR. VAN ALFEN: Thank you. Wait just a  
7 second, Dr. Fuller. Jeanne had her hand raised as  
8 well. Go ahead, Jeanne.

9 MS. STEVENS-SOLLMAN: Yes. Thank you,  
10 Mr. Chairman. I also had the same question that you  
11 did, if we might be able to -- or -- or the staff  
12 would be able to perhaps make this portrait a little  
13 bit more convincing, more like our liaison would  
14 prefer.

15 I do agree it's not quite Native  
16 American; it's -- it's -- I see more English in it.  
17 And I think to do this, if I might say -- go a little  
18 bit -- maybe her hair, if we look at -- at her -- at  
19 her hair in -- in Design Number 3.

20 Or maybe if -- a little bit of -- of  
21 a -- of a bun in the back or something would help it  
22 look more Native American, as opposed to this upsweep



1       that is that 1950 English. That's it. Thank you.

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

3                     Dr. Fuller, your hand was raised again?

4                     DR. FULLER: Thank you. This is

5       Dr. Fuller.

6                     So two comments here. I do think if we  
7       were able to modify her facial features to look more  
8       native, according to what Ms. -- Ms. Brown is saying,  
9       even if it doesn't show up well on -- on the coin, but  
10      at least in -- let's say in marketing materials,  
11      et cetera, it will -- we -- we will see those -- those  
12      features.

13                    However, I do want to go back to the --  
14      to Ms. Brown to ask, if we made those modifications,  
15      what -- what would you -- you and your colleagues, the  
16      other liaisons, think of it?

17                    Because it may be that you still have a  
18      preference for other ones, but I just want to -- since  
19      we're discussing it, I just want to ask you that.

20      Thank you.

21                    DR. VAN ALFEN: Ms. Brown?

22                    MS. LOVEJOY BROWN: Yeah. So I -- I

1 think that they -- I think that they would appreciate  
2 it.

3 Again, we -- they did like this one,  
4 but, again, they were saying it's very Barbie. And so  
5 I think that's something if -- and I would talk to  
6 them too and see if they would be okay with that. But  
7 I think that's something that they would be welcoming  
8 of.

9 So I -- I like the story behind this.  
10 I like the intention behind it. I also heard people  
11 from the board that they wanted to see the hospital.  
12 So it's -- but it's about Dr. Susan, in my opinion;  
13 right? This is about her, her legacy, and being from  
14 the Omaha tribe, and her legacy still carries on.

15 And this is what she did. This was her  
16 mission, treating people and taking care of people.  
17 So I hear that, and I think that if we were able to  
18 kind of fix -- modify the facial features, I think  
19 that would be appreciated.

20 DR. FULLER: Thank you.

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

22 All right. Moving on. Dr. Christopher

1 Capozzola, if you would, please?

2 DR. CAPOZZOLA: All right. This is  
3 Chris Capozzola. Good afternoon. I -- I don't have  
4 too much to add; we've discussed extensively. Just a  
5 couple of things.

6 You know, I also think it's important  
7 to convey sort of Picotte's medical practice. So not  
8 just being a doctor, but -- but practicing as a  
9 doctor. And several of the designs here, you know,  
10 sort of show -- you know, show care, or show sort of  
11 medical practice through tools.

12 I don't think we have to depict her as  
13 a doctor, you know, or document her being a doctor  
14 three different times; right? And I think that if you  
15 look at Obverse 1, it -- it has her name, Dr. Susan  
16 La Flesche Picotte, it has the medical bag, and it  
17 shows her practicing.

18 So one solution to the medical bag is  
19 simply to eliminate it. And the -- you know, as I  
20 don't -- you know, I think it's sort of repetitive  
21 in -- in that regard if we were to pursue Number 1.

22 Overall, though, I -- I am informed by

1 the -- by the community's sort of preferences for --  
2 for 3 and 7. I think these are very strong. The only  
3 other thing I would say, I -- I also do want to flag  
4 their preference for -- for indigenous orthography,  
5 and -- and agree, I think that's very important.

6 I don't actually think we need the  
7 caduceus, or the medical -- Greek medical symbol,  
8 which comes from a different kind of cultural  
9 tradition. And there are other ways to document care  
10 and -- and medicine with -- without that Greek symbol.

11 And then, finally, and this may -- it  
12 doesn't seem to be affecting the ones we are most  
13 talking about, but I was guided in some with thinking  
14 about -- about the obverse; right?

15 And thinking about Sacagawea on the  
16 obverse and not trying to kind of end up with  
17 something that's too -- too similar, you know, in --  
18 in terms of design, like a two-headed coin in -- in  
19 that regard.

20 So, again, you know, I -- I have most  
21 of my enthusiasms for -- for 3 and 7. I certainly  
22 appreciate 4. And -- and if -- if we move toward 1,

1 I -- I will definitely support that as well, but --  
2 but that was not -- but, you know, I'm being convinced  
3 as I -- as I listen more this afternoon. Thank you.

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

5 My own comments, I also gravitated  
6 towards 1. I do think that this is a lovely design  
7 and -- and does convey a -- a great deal about her  
8 care and empathy. And should we go this route, I  
9 would certainly encourage all of us to recommend that  
10 the facial features be adjusted.

11 I also quite liked 7 and 7-A, although  
12 one thing I would point out, that the "Doctor" in both  
13 7 and 7-A does not have a period after both. And I  
14 think we would have to insert that since that is  
15 American practice, and not British as the un-periods,  
16 or -- or the "Doctor" without the period here is.

17 So with that said, I will ask if there  
18 are any questions or motions from the members at this  
19 point. All right.

20 And, Ms. Brown, do you have any further  
21 comments before we begin our scoring?

22 MS. LOVEJOY BROWN: No. I don't have

1 any comments.

2 DR. VAN ALFEN: Okay. Well, thank you.

3 If there is no further discussion, then  
4 we will now score the reverse candidate designs for  
5 the 2027 Native American \$1 coin. And all of you  
6 should have your score sheets, along with the address  
7 for James Kennedy.

8 We will take a 15-minute break at this  
9 point and resume at 1:20.

10 (Off the record.)

11 DR. VAN ALFEN: All right. We are  
12 back. And I recognize Jim Kennedy to present the  
13 results from the scoring sheets, so all yours.

14 MR. KENNEDY: Thank you. Out of a  
15 total of 30 possible points, the scores are as  
16 follows.

17 Reverse 1 is the top point-getter at  
18 21. Reverse 2, 4 points. Reverse 3, 8 points.  
19 Reverse 3-A, 1 point. Reverse 4, 7 points.  
20 Reverse 5, 10 points. Reverse 6, 4 points.  
21 Reverse 7, 15 points, which is in second place.  
22 Reverse 7-A, 8 points. Reverses 8 and 8-A, 6 points

1     apiece. And 8-B is 7 points.

2                     DR. VAN ALFEN: All right. Thank you  
3     very much, Jim.

4                     Are there any motions at this time from  
5     the Committee members? Kellen, is your hand raised?  
6     Yeah.

7                     MR. HOARD: It is. This is Kellen  
8     Hoard. I'd like to make the motion that we recommend  
9     Reverse Design 1 with the -- and ask the Mint to make  
10    adjustments as necessary in cooperation with the  
11    liaisons to make the representation of the doctor more  
12    accurate to her actual appearance.

13                    DR. VAN ALFEN: All right. Thank you  
14    very much.

15                    Is there a second to this motion?

16                    MR. BERNSTEIN: This is Art Bernstein.  
17    Go ahead, Jeanne. Go ahead, Jeanne.

18                    MS. STEVENS-SOLLMAN: I -- I second  
19    that motion, and I agree with Kellen.

20                    DR. VAN ALFEN: All right.

21                    MR. HOARD: All you don't need to fight  
22    over me; I'll -- I'll take both of your seconds.

1 MS. STEVENS-SOLLMAN: Oh, we want to.

2 DR. VAN ALFEN: We have a second and a  
3 third. All right.

4 So we have a motion to recommend  
5 Reverse Number 1, but with the proviso that the  
6 portrait of Dr. Susan La Flesche Picotte be modified  
7 in conjunction with the liaison, or other  
8 representatives, to more accurate -- accurately  
9 reflect Dr. Susan's portrait.

10 Is there any discussion on this motion?  
11 All right. If there is no discussion, then let's  
12 vote. All those in favor please signify by saying,  
13 "Aye."

14 MULTIPLE SPEAKERS: Aye.

15 DR. VAN ALFEN: Are there any opposed?  
16 Any abstains? All right. The motion passes  
17 unanimously.

18 I would like to thank, then, Ms.  
19 Lovejoy, Liz Lovejoy Brown for joining us today. And  
20 I -- I do have to say that we really have appreciated  
21 your presence here and your comments.

22 This has been very useful for our



1 discussion, and I certainly do wish you the best, and  
2 hope that you are satisfied with the selection of this  
3 reverse design.

4 MS. LOVEJOY BROWN: Thank you so much.  
5 I appreciate you all allowing me to be here, and to  
6 provide my insight. And I appreciate all the time and  
7 dedication that you guys have put into this.

8 DR. VAN ALFEN: Okay. Our next order  
9 of business is the reverse design candidate for the  
10 2028 Native American \$1 coin. And Megan Sullivan,  
11 acting chief of design management, will now present  
12 the portfolio.

13 Megan, all yours.

14 MS. SULLIVAN: Thank you very much.

15 Moving on to the 2028 Native American  
16 dollar coins, the obverse of this design -- this coin  
17 will retain the traditional depiction of Sacagawea,  
18 like the 2027. And in 2028, the reverse will feature  
19 the native Hawaiian contribution of he'e nalu, also  
20 known as surfing.

21 He'e nalu is deeply rooted in native  
22 Hawaiian culture and history. For centuries, Hawaiian

1 men and women practiced it as a favored pastime,  
2 demonstrating their physical prowess and mastery of  
3 the waves.

4 Today, this specific sport has evolved  
5 into a global industry, while retaining its profound  
6 cultural heritage and reverence for the ocean.

7 Native Hawaiians David Kawanānākoa,  
8 Edward Keli'iahonui, and Jonah Kuhio Kalaniana,  
9 collectively known as the princes of surf, introduced  
10 surfing to the world beyond Hawaii in the summer of  
11 1885 in Santa Cruz, California.

12 Duke Kahanamoku was both an Olympian  
13 and popularized surfing in the mainland United States.  
14 Rell Sunn was ranked as the longboard surfing champion  
15 of the world and co-founded the Women's Professional  
16 Surfing Association in 1975; the first professional  
17 surfing tour for women.

18 Rather than depict specific  
19 individuals, the designs here used generalized  
20 depictions and specific boards, such as the long,  
21 narrow Olo boards used by the princes of surf, as  
22 visual cues to indicate native Hawaiian contributions.

1                   Additionally, in 2028, the United  
2 States will host the Summer Olympics, in which surfing  
3 will be a featured sport.

4                   As with the 2027 designs, candidate  
5 designs were shared with the legislative stakeholders  
6 identified in the Native American Dollar Coin Act, the  
7 Senate Committee on Indian Affairs, the Congressional  
8 Native American Caucus of the House of  
9 Representatives, and the National Congress of the  
10 American Indians.

11                  To date, the National Congress of  
12 American Indians has provided preferences; the other  
13 two have not.

14                  With us today we should have subject  
15 matter expert Halena Kapuni-Reynolds, Assistant  
16 Curator of Native Hawaiian History and Culture at the  
17 Smithsonian National Museum of the American Indian.

18                  Great. You are here. If you would  
19 like to say a few words. Thank you so much for -- for  
20 being here with us today.

21                  MR. KAPUNI-REYNOLDS: Good afternoon,  
22 esteemed committee, and good morning from Hawaii.

1 It's great to join you all today.

2 I'm very excited to see this coin, and  
3 to join this discussion. It's been a treat to work  
4 with the Mint on the designs and ensuring that there  
5 is accuracy in what is depicted.

6 Ultimately, this is an exciting  
7 opportunity to highlight a sport that will be featured  
8 in our Summer Olympics in Los Angeles when it comes  
9 around in 2028.

10 So if there is any questions, please  
11 let me know. I'll be happy to answer them as you  
12 folks go through your discussion. Thank you.

13 MS. SULLIVAN: Thank you so much.

14 So moving into the designs. All of the  
15 candidate designs feature the inscriptions, "he'e  
16 nalu," "United States of America," and "One Dollar."

17 Designs 1 and 1-A depict a native  
18 Hawaiian surfer riding an Olo board towards the  
19 viewer. The board carves through the waves, and the  
20 inscription is "he'e nalu."

21 In Design 1, another surfer prepares to  
22 catch an oncoming wave. And Design 1-A shows the

1 surfer alone with the sun centered in the background.

2 The National Congress of the American  
3 Indian indicated a preference for Design 1 for the  
4 reference of the male and female surfers, and the wave  
5 design, including the inscription. But they also  
6 preferred that the sun in the background be added --  
7 the sun in the background of 1-A be added to Design 1.

8 Moving on to Design 2. This design  
9 features a native Hawaiian surfer wearing a malo, a  
10 traditional native Hawaiian loincloth worn by men,  
11 riding toward the viewer. The artist designed this  
12 image with the iconic poses like Saint-Gaudens'  
13 Liberty and Da Vinci's Vitruvian Man in mind.

14 Design Number 3 presents a native  
15 Hawaiian surfer riding towards shore with a Hawaiian  
16 landscape in the background. A Hawaiian inspired  
17 triangular motif encircles the design with tips that  
18 point outward like the rays of the sun.

19 Design Number 4 illustrates a native  
20 Hawaiian surfer envisioned from a low angle with  
21 clouds high in the sky behind him.

22 Design Number 5 captures a native

1 Hawaiian surfer as a wave barrels around him. In the  
2 background is a view of one of Hawaii's most  
3 recognized landmarks, Le'ahi, known -- also known as  
4 Diamond Head.

5 Design 6 displays a native Hawaiian  
6 surfer clad in a wetsuit, standing on shore,  
7 contemplating a wave of epic proportions. The surfer  
8 imagines a -- the surfer imagines a silhouette  
9 speeding down the face of the wave. He'e nalu calls  
10 to the surfer through the barrel of the wave like a  
11 megaphone.

12 Design 7 shows a native Hawaiian surfer  
13 making the shaka, a friendly Hawaiian gesture of  
14 goodwill, as she carves across a wave. A Hawaiian  
15 inspired motif encircles the design, while the  
16 denomination rests inside the sun, whose rays curl  
17 like waves.

18 Design 8 depicts a native Hawaiian  
19 surfer balanced towards the nose of his board as he  
20 rides down a wave. A Hawaiian inspired motif  
21 encircles the design, while the denomination rests  
22 inside the sun, whose rays curl like waves.

1                    Designs 9, 9-A, and 9-B highlight a  
2                    native Hawaiian surfer in the foreground, smoothly  
3                    gliding along the wave.

4                    In Design 9, a female surfer catches a  
5                    distant wave, and three surfers approach on shore, the  
6                    sun behind them. In Design 9-A, the scene is depicted  
7                    without the surfers at shore. And in Design 9-B, the  
8                    surfer in the foreground rides alone.

9                    And that concludes the portfolio.

10                  DR. VAN ALFEN: All right. Thank you  
11                  very much, Megan.

12                  And thank you, Mr. Kapuni-Reynolds, for  
13                  joining us today.

14                  Are there any technical or legal  
15                  questions from the Committee about this program or the  
16                  candidate designs for the 2028 Native American \$1 coin  
17                  before we begin our general discussion?

18                  Donald, is your hand raised? You're  
19                  muted.

20                  MR. SCARINCI: Yes. Yes. I'm sorry.  
21                  I didn't hear the preference.

22                  DR. VAN ALFEN: I believe there was a

1 preference for Number 1, but with the sun from 1-A  
2 added. Is that correct, Megan?

3 MS. SULLIVAN: That is correct.

4 MR. SCARINCI: Okay. Thank you.

5 DR. VAN ALFEN: All right. Are there  
6 any other questions? All right. Then, let's begin  
7 our general discussion.

8 And if I recall, Sam Gelberd, you have  
9 some of -- a surfing background; is that correct?

10 MR. GELBERD: Thank you, Peter. Yeah.  
11 Mostly body surfing, primarily. I -- I was a sidewalk  
12 surfer as a kid, which is what was -- what  
13 skateboarding was affectionately referred to going  
14 back to the seventies. So, yeah.

15 But growing up in South Florida for a  
16 while, you learn a lot of respect for the waves, and  
17 visits to the beach are never to be taken for granted.  
18 And I -- I am obviously very excited about this  
19 portfolio, and, of course, Peter, mahalo for calling  
20 on me first.

21 And to Mr. Kapuni-Reynolds, aloha and  
22 mahalo for joining us today. I've only been to the



1 big island once; I need to go back as soon as  
2 possible.

3 But with that being said, we do need to  
4 make sure that we come correct with this portfolio, as  
5 with any of ours, but especially this one means a lot  
6 to me.

7 He'e nalu is a super sacred practice;  
8 it's the number one pastime in Hawaii. It's essential  
9 that this design really embodies the deep connection  
10 that surfers across the globe will even understand,  
11 not just here in the United States.

12 I keep that connection now to the earth  
13 by going snowboarding. So I can't go into the -- the  
14 ocean much anymore, especially living in landlocked  
15 Colorado.

16 But with the -- that all being said, I  
17 do believe -- I won't speak so much to the designs I  
18 thought were -- that missed the mark, but I will  
19 mention the ones that I thought really were the most  
20 realistic depictions of the sport and of the -- of the  
21 practice of he'e nalu.

22 I believe 1, 1-A, 2, 4, 5, and the 9

1 suite of designs really spoke to this portfolio and  
2 really did it justice.

3 Number 4, I didn't love it at first,  
4 but it is growing on me. The one thing I was  
5 concerned was the splash of -- of the drop-in if  
6 that's an accurate depiction. I think I could live  
7 with that.

8 I think when people first would look at  
9 that as a coin, they might look at it really quick,  
10 they would understand instantly what the theme is.

11 But with the -- the liaison's  
12 preference that we know about now, I would lean on  
13 Design 1 with the modification that was suggested,  
14 having the sun in the background. And I like that  
15 there is another surfer on another wave looking out in  
16 the distance.

17 Surfing, it -- it -- it's interesting  
18 because it -- it could be a very individual sport.  
19 You know, a lot of times it's you and the wave, man.

20 But it's community as well. That's why  
21 I really liked seeing, I believe it was Design 9,  
22 where you see the people standing on the shore, and

1 you see the other surfer coming out of the barrel.

2 Really, really cool imagery.

3 But I am fine with going with the  
4 preference of Design 1 with the suggested modification  
5 of adding the sun in the background from Design 1-A.

6 And that's all I wanted to add, Peter.  
7 Again, mahalo. Thank you.

8 DR. VAN ALFEN: You're welcome, Sam.

9 All right. Moving on. Dr. Christopher  
10 Capozzola, if you would, please?

11 DR. CAPOZZOLA: All right. Sorry about  
12 that. This is Chris Capozzola.

13 And -- and, again, thank you to the  
14 artists; this is a -- a strong portfolio. And thank  
15 you to our stakeholders. And I do, you know, hope  
16 that there will be space for additional comments from  
17 other stakeholders.

18 And I realize some of that may have  
19 been delayed by the lapse in appropriation, and I hope  
20 that we can find a way to kind of hear -- hear  
21 additional voices as the -- portfolio moves through to  
22 production.

1 I -- I think that it's important here  
2 both to represent that the -- the past and the present  
3 of -- of surfing; right? To kind of convey that this  
4 has a historic tradition, that it has cultural and --  
5 and religious meaning.

6 As well as the fact that it is a  
7 living -- not just a living form of entertainment,  
8 but -- or leisure, but also a living form with -- with  
9 cultural meaning.

10 I'm also bearing in mind the -- the  
11 preference of the stakeholders for a gender inclusive  
12 vision that has, you know, both men and women. So in  
13 that sense, I -- I'll give my strongest encouragement  
14 to -- to 1, which was from the -- the stakeholders.

15 I did not initially warm to this one  
16 because I wasn't really sure how the surfboard would  
17 appear when it's struck. And I do -- you know, but  
18 I -- I think if -- if -- you know, if there's  
19 enthusiasm for that, that's great.

20 I will say the 9 series really, you  
21 know, jumped out at me as just a -- just a really  
22 excellent material. And I think even in the small

1 size that this will be, it will convey a great deal.

2 I personally think a little less is  
3 more, and so I would lean actually toward -- toward  
4 9-A, which does have both a male and female surfer.  
5 And I think that those three surfboards in 9 would  
6 just not be legible when actually struck.

7 But -- but, again, I appreciate a -- a  
8 rich portfolio. Thank you.

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

11 John Saunders, if you would, please?  
12 You're muted, John.

13 MR. SAUNDERS: Hi, John Saunders here.  
14 Thank you very much, Mr. Chairman.

15 My initial preference was for -- for 2.  
16 I liked the surfboard kind of coming at an angle as  
17 opposed to coming straight at you. I saw what it  
18 is -- it almost looks like a -- a tongue suppressant  
19 on 1. But all three were interesting, but I think 2  
20 is by far the best.

21 3 looked kind of awkward to me. 4  
22 looked too busy to me.

1 I was impressed by 7 also; it's my kind  
2 of second choice. It's -- I like having a surfer girl  
3 there. I mean, the -- the Beach Boys got me with the  
4 Surfer Girl song back when I lived in Kentucky and the  
5 ocean was so far away that it was impossible. But,  
6 hey, I was jealous of all you West Coasters back then.

7 So I -- I like the design, I like the  
8 wave on it. It's not so overpowering; you can see  
9 what it is. Of the 9 series, I like 9 -- 9 plain  
10 better than the A and B.

11 But, again, my -- my preferences are  
12 going to be 2 and 7 strongly, with 9 as a secondary  
13 preference. And that's it -- my comments.

14 DR. VAN ALFEN: All right. Thank you  
15 very much, John.

16 Kellen Hoard, if you would, please?

17 MR. HOARD: Absolutely. For me, you  
18 know, the design kind of standards I was looking for  
19 on this particular portfolio was, again, something  
20 clean, not too crowded. This is a relatively small  
21 coin; something kind of lifelike and action-oriented,  
22 and -- and something balanced.

1                   And for that reason, I was really drawn  
2                   above all to Design Series 9 as well, with a  
3                   preference for probably 9-B or 9-A.

4                   But I think the 9 series in general is  
5                   really a -- a compelling one. It pops; it's simple,  
6                   but dynamic. It's something I would pick up from the  
7                   table to take a closer look at. And so I like that  
8                   one quite a bit.

9                   My second choice would be 1 or 1-A  
10                  also. I think, you know, the surfer coming at the  
11                  viewer is visually arresting in a positive way. I  
12                  like the words in the waves, although I'm a little  
13                  worried they might get lost in the struck coin. But 1  
14                  is also a strong option.

15                  And that -- I'll keep it short; those  
16                  are my two preferences. Thank you.

17                  DR. VAN ALFEN: Wonderful. Thank you,  
18                  Kellen.

19                  Annelisa Purdie, if you would, please?

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

21                  And thank you, Mr. Kapuni-Reynolds, for  
22                  being here today as well.

1 I want to start off by saying that  
2 water is a very difficult concept to get right,  
3 particularly in coins. And I want to commend all of  
4 the artists for their different representations of the  
5 water.

6 Obviously, it's necessary for a coin  
7 such as this, and has significance to the culture of  
8 Hawaii. I think that everyone in their own way has  
9 done an excellent job in portraying the movement of  
10 water here.

11 My preference is also for coin  
12 Number 2 -- Reverse 2. I like the dynamism of this  
13 design. I love the fact that also with all of these  
14 coins the traditional longboards are shown versus the  
15 more modern surfboard designs. But this pose here is  
16 very upright, very dynamic.

17 One gets the sense of the power of the  
18 water and of the native Hawaiian people. And I think  
19 that looking at this from first glance, it's just a  
20 very powerful design.

21 Of the designs for Number 1, 1-A was my  
22 other preference, in large part because of the sun. I



1 also do have some concerns about how the "he'e nalu"  
2 will come out once it's struck. But I think the way  
3 that the artist incorporated it into the crest and the  
4 foams of the waves is very good here.

5 I also like that the surfer is standing  
6 back so that the viewer gets a sense of the board  
7 rushing towards us. It also portrays power very, very  
8 well.

9 For Design Number 5, this one is also  
10 going to get some merit points from me. The waves are  
11 reminding me of Hokusai in some ways. I like the  
12 Diamond Head in the background.

13 And also the surfer's suit, which is a  
14 very 1920s' style of suit, which also relates to the  
15 Duke and his films being made of surfing, and how it  
16 started to come to a wider audience when people could  
17 actually see him there. So there's a very nice  
18 callback over with this one.

19 With the borders for Design 8 -- 7 and  
20 8, I really want to see these borders worked into some  
21 other element. Again, I don't think we've ever seen  
22 that sun -- those geometric borders in the way that

1     that sun is over the denomination. That's done very,  
2     very well.

3                     And especially on a recessed coin  
4     design, I think that that would also give a very  
5     striking appearance. So if that -- to see that, it  
6     got some merit points from me for each of these  
7     designs, in large part because of that border. That  
8     is something that I would like to see again.

9                     But overall, I think that this  
10    portfolio was also another one that was very well  
11    done. Very well done on the water.

12                    And it's also exciting. That's  
13    something that I found looking at all the designs.  
14    Like, if I were picking up these coins for the first  
15    time, I would be very excited to see all of these.  
16    And those are my thoughts. Thank you.

17                    DR. VAN ALFEN: Wonderful. Thank you,  
18    Annelisa.

19                    Jeanne Stevens-Sollman, if you would,  
20    please?

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

1 I believe the surfers would love this  
2 portfolio. Our artists have used a tremendous amount  
3 of creativity to execute these designs, and I like the  
4 way the text is incorporated in the waves in Reverse 1  
5 and 1-A.

6 I was at first confused about the  
7 surfboard, not knowing quite what it was. And then,  
8 when I read the script and realized that this is a  
9 historic board, I think that this is important to  
10 incorporate in the design.

11 The text may be difficult to  
12 incorporate in this coin, but I'm leaving this up to  
13 the Mint staff, and to -- and especially to Joe Menna,  
14 who seems to be able to pull these things off. And  
15 I'm putting most of my points toward 1 and 1-A.

16 Although when I look at Design  
17 Number 2 -- if we can go to 2, please. Yes. This --  
18 this figure, I love this because it is bigger. It's  
19 a -- it says more about the actual figure surfing.  
20 However, the text, I don't think is working so well  
21 with the rest of the design as it does with 1 and 1-A.

22 So going down through and talking about

1 the 9 series towards the end. Yes. Thank you. I --  
2 I like this very much. I love the waves. I love the  
3 way the artists have portrayed the energy of the surf.

4 However, I don't feel that in this  
5 series this particular figure embodies a Native  
6 American. I -- I feel that this is more California.

7 And I -- this is just my opinion, these  
8 surfboards that the people are standing by the edge of  
9 the ocean looked to me -- I had to look several times  
10 to understand that they were actually surfers and not  
11 trees.

12 So I -- I wouldn't -- I wouldn't  
13 promote 9 -- 9, but perhaps send some points and  
14 scores over on 9 -- 9-B.

15 That is all that I have to say. And  
16 congratulations and kudos to the artists that spent  
17 their time either really surfing, like -- like Sam, or  
18 else doing it virtually. I think this was a fun  
19 portfolio. So I thank the staff very much. Thank  
20 you.

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

1 Donald Scarinci, if you would, please?

2 MR. SCARINCI: I think with this  
3 portfolio, it's very, very important to look at -- to  
4 not just look at the summary page, but to look at the  
5 coins that show them in the size that -- that they  
6 will be -- that they'll exist.

7 Because when you do that, when you look  
8 at the -- when you real -- when you just step back and  
9 put them on the quarter size planchet, you know, there  
10 are problems here with some of the coin designs that  
11 some of you like.

12 You know, you -- you would want to go  
13 with 1-A rather than 1 because, you know, that little  
14 surfer in 1 in the background is a bug; right? You're  
15 not going to -- you're not really going to see it  
16 unless you take a loop to it; right?

17 Then -- then, you have the same problem  
18 with 4, you know, which would otherwise be a very  
19 interesting design. Except, you know, the surfer is a  
20 bug; right?

21 You have the -- you have the same  
22 problem with 6. Those two -- those two human figures

1 are bugs. You -- you have the same problem with 9 and  
2 9-A; you're not going to see these little figures.

3 So I really -- I really -- you know,  
4 as -- as interesting as some of them are, and I've  
5 been listening, you know, to you, but when you put  
6 them on the quarter, I -- I just don't -- it's not  
7 going to carry.

8 So, you know, on the other hand, right,  
9 the last time we had the opportunity to really look at  
10 a wave on a coin -- which is a really great feature  
11 because it embraces the edge like the artist did in 5.

12 5 is a very -- is -- is -- 5 has my  
13 attention because we -- we haven't really -- the last  
14 time we looked at a surfer on a coin, you know, and --  
15 and, yeah, I have no life, was in 2007, you know, when  
16 we considered the Hawaii -- the Hawaii state quarter.

17 And, you know, we -- there were -- I  
18 remember these designs. I hate to say it. I hate to  
19 admit I remember these designs -- the designs that we  
20 saw then, because I thought they were fascinating with  
21 the surfboard. I thought it was interesting.

22 In fact, I probably voted for the one

1 with the surfboard because I liked it. You know, but  
2 what I liked is, you play on the water around the --  
3 around the -- around the edge of the coin. We haven't  
4 done this before; right?

5 So I really am inclined, you know,  
6 to -- to go along with 5. You know, and you could  
7 compare it; right? There's 5, or 8, or 7, that do --  
8 that do something similar. There's -- 6 does, but you  
9 have two little guys, two little bugs, in -- in 6.

10 If we -- if there is a -- if there is a  
11 passion for Number 1 or 1-A, I just don't think the  
12 words on the water work. I -- I just think that looks  
13 too, kind of, hokey. You know, and -- and I don't  
14 know what it -- what it does.

15 So if I were to go with 1 or 1-A, I  
16 would -- obviously, I would go with 1-A because I  
17 would get rid of the bug in the back. Yeah. See --  
18 see how you make that bug go away? That's great.  
19 That's great, Megan.

20 You know, and -- you know, but you've  
21 got -- you -- you still have this word problem, you  
22 know, kind of superimposed on the -- on the water.

1                   You know, I just -- I just don't -- I  
2     just think it looks -- I just don't -- I just don't  
3     like the way it -- it just doesn't add anything I --  
4     in my -- in my mind, artistically to the coin,  
5     although the word is necessary for the coin.

6                   So -- so my -- I would urge you all  
7     to -- before you vote, to go back, and don't look  
8     at -- at the summary page; right? Which is what I  
9     always do. But in this portfolio, look at -- look at  
10    the -- look at the pages that show the design in the  
11    actual size; right?

12                  You know, right here in the bottom of  
13    your -- of your portfolios. Look -- look at these,  
14    and then make your own determination if you think  
15    these human figures are -- you know, are bugs. 'Cause  
16    I -- I just don't think that works.

17                  So I -- I'm going to support 5 on this  
18    because I just -- I'm just compelled -- I'm just  
19    compelled by the water.

20                  I think it's -- I think -- I think -- I  
21    think Joe will do -- I think Joe -- Joe's team will do  
22    a -- an amazing job and give us water that pops out of



1 the quarter in a wave. Like, you'll feel like you're  
2 surfing.

3 I think -- I think it has -- this coin  
4 has artistic potential if it -- you know, based on the  
5 sculpt. So, anyway, that's all I have to say.

6 DR. VAN ALFEN: All right, Donald.  
7 Thank you very much.

8 Art Bernstein, if you would, please?

9 MR. BERNSTEIN: This is Art Bernstein.  
10 And in considering this portfolio, I  
11 find it a little more challenging because we're  
12 dealing with an amalgamation of individuals, not a  
13 specific person in history. So in seeking designs  
14 that commemorate the role of Native Hawaiian culture  
15 and history, I was drawn to two different designs.

16 Design 2, because the surfer is wearing  
17 native clothing, and extra credit for the nod to  
18 Saint-Gaudens. And Design Number 5, because the  
19 surfer is wearing clothing appropriate to the  
20 introduction of surfing, and the surfer is clearly in  
21 Hawaii.

22 Thank you, Mr. Chairman.

1 DR. VAN ALFEN: All right. Thank you,  
2 Art.

3 And, Dr. Harcourt Fuller, if you would,  
4 please?

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

6 For someone who knows absolutely  
7 nothing about surfing, but, you know, I -- I do have  
8 to say this is a -- a fascinating portfolio. I've  
9 learned so much from listening to my colleagues.

10 I -- I do -- I -- I do want to point  
11 something out. I -- I believe Jennifer pointed out  
12 that this -- to -- to -- who did she point it out to?  
13 She pointed it out to Donald that this is a \$1 coin,  
14 and not a quarter, in terms of the size. I believe  
15 she was trying to point that out. I just wanted to  
16 mention that.

17 But I take Donald's point though about  
18 the size of the -- of the humans depicted on -- on  
19 the -- on -- on the coin. So, yeah.

20 But with that said, I really like 1,  
21 and I would agree that having one person on -- on the  
22 coin. So -- I'm sorry, 1-A, if you would go to that,

1 please. I really like that. And I actually like the  
2 wording on the waves; I think it's actually a really  
3 great design feature. I think it's exciting.

4 The extent to which you can see that on  
5 a \$1 coin, you know, that is -- that is an issue, but  
6 I just think it's a fascinating design. And the --  
7 and the way how the surfer is coming at you, you know,  
8 sort of very frontally, you know, I think that's very,  
9 very good.

10 One design that I don't think a lot of  
11 people have mentioned, I think a few of you might  
12 have, is 7. If you could go to 7. Yes. This is just  
13 such an action-oriented coin. The way how the surfer  
14 is -- is moving, you know, it's -- you know, it's like  
15 she's dancing with the waves.

16 It's just -- it's just fun, and -- and  
17 the -- the geometric shapes on -- you know, on -- on  
18 the coin as well. It just -- it's just a very -- for  
19 me, it's just a very exciting coin with a lot of  
20 action, a lot of energy. And so that will be getting  
21 my -- my top votes. Thank you.

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

1     Harcourt.

2                     For my own comments, I found that --  
3     most of the designs in this portfolio to be really  
4     quite fun, dynamic, and engaging. Obviously, surfing  
5     is a very dynamic sport.

6                     One of the things though is that this  
7     is also a sport that is enjoyed and competed by both  
8     men and women. So I -- I really do think that it is  
9     important that both sexes be represented on the coin.

10                    And for that reason, I'm happy to  
11    support Reverse Number 1, despite Donald's  
12    reservations about the woman in the background  
13    appearing more bug-like than human-like.

14                    I also really quite like Number 2. I  
15    do think that this is a very dynamic portrayal and --  
16    of -- of both the sport and of this individual on the  
17    coin.

18                    7 and 8, I really quite liked as well.  
19    I -- I have a very favorite early 20th century Dutch  
20    artist by the name of Chris Van der Hoef, and a lot of  
21    elements of this really do remind me of Van der Hoef's  
22    work.

1 I would though have a preference for  
2 Number 7, simply because, again, the woman here is  
3 represented rather than the man.

4 And with that, I will then ask if there  
5 are any further questions or motions from the members  
6 at the time? And I was looking to see if there are  
7 any. If there are none, then I would like to ask our  
8 liaison, Mr. Kapuni-Reynolds, to weigh in at this  
9 point as well.

10 Mr. Kapuni-Reynolds, if you would like  
11 to make a few comments.

12 MR. KAPUNI-REYNOLDS: Yes. Thank you.

13 And the discussion was really great to  
14 hear because a lot of what you folks are pointing out  
15 and -- and commenting on were things that I worked  
16 with the Mint and the artists to try to create.

17 So creating -- encouraging them to  
18 think about historical costume and trying to depict  
19 that on the coin; to represent the introduction of  
20 surfing to a global audience; traditional malo being  
21 shown. As well as, you know, people in surf shorts,  
22 trying to just show that diversity of experience over

1 the last century.

2 For the coins, when I first saw the  
3 designs, 1 and 1-A did stand out to me because of the  
4 stylized wave; it seemed like something quite  
5 different.

6 And also working with the artists on  
7 the boards; I wanted to make sure that they were  
8 depicting appropriate boards for this. So definitely  
9 these two stood out to me when I was looking at it.

10 For Design 5, I don't think they  
11 actually had Diamond Head in the earlier design, so  
12 this was an inclusion that I asked for, and I was very  
13 pleased to see.

14 But, again, really trying to evoke --  
15 evoke a scene of surfing that would resonate most with  
16 the American public; right? The scene of surfing and  
17 Diamond Head, I -- I think is something that visually  
18 people will recognize and know when they see the coin.

19 Design 7, as folks have commented, is  
20 quite an -- a dynamic design. And I -- when we were  
21 doing the consultation, I -- I encouraged the artists  
22 to really think about adding female surfers. Because,

1 as we know, it is a male-dominated sport, and yet  
2 there are so many women who are celebrated surfers  
3 within our community.

4 So seeing that particular design and  
5 nod back to Rell Sunn was really a nice gesture. The  
6 pose is actually based on a Rell Sunn image, as I  
7 recall correctly, where she's posing and giving the  
8 shaka, or the hang loose symbol.

9 And also, the -- I commended the  
10 artists as well on trying to incorporate these  
11 geometric designs, which you may see on Hawaiian tapa  
12 designs, or other Hawaiian visual arts that are being  
13 produced today.

14 And for Series 9 in particular, this  
15 was also one that stood out to me simply because of  
16 how the surfer is depicted. Because surfing  
17 traditionally was a sport heavily associated with our  
18 chiefs, there is a certain nobleness to how the surfer  
19 is depicted.

20 And as for the physique, I would say  
21 this is definitely a Hawaiian surfer physique of that  
22 time. It leads back to Duke Kahanamoku and his time.

1                   And I would also say simplifying the  
2 design without the surfers on the shore, I think would  
3 be really effective for either 9-A or 9-B. Just  
4 simplifying it and really making the surfer the  
5 prominent feature of that coin. Those are my  
6 comments.

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

9                   Is there any further discussion? All  
10 right, then. The Committee will now score the reverse  
11 design candidates for the 2028 Native American \$1  
12 coin. You all should have your score sheets along  
13 with Jim Kennedy's email address and/or cell phone  
14 number.

15                   So we will take a, let's say,  
16 ten-minute break, and return at 2:10, and hear what  
17 the scores are.

18                   (Off the record.)

19                   DR. VAN ALFEN: All right. We are  
20 back. And I recognize Jim Kennedy to present the  
21 results from these scoring sheets.

22                   All yours, Jim.



1 MR. KENNEDY: Thank you.

2 So, again, out of a total of 30  
3 possible points, these are the results. Reverse 1,  
4 15 points, which puts it in second place. 1-A,  
5 10 points. 2, 17 points, so that is our top  
6 point-getter.

7 Reverse 3, 4 points. Reverse 4,  
8 2 points. Reverse 5, 13 points. Reverse 6, 2 points.  
9 Reverse 7, 9 points. Reverse 8, 1 point. Reverse 9,  
10 7 points. 9-A is 12 points. And 9-B is 8 points.

11 DR. VAN ALFEN: Okay. Thank you very  
12 much.

13 Is there a motion at this time?

14 MR. SAUNDERS: Hi, John Saunders here.  
15 I move we adopt Reverse 2.

16 DR. VAN ALFEN: All right.

17 MR. GELBERD: This is Sam Gelberd. I  
18 will second that.

19 DR. VAN ALFEN: Okay.

20 MR. GELBERD: And, Peter, this is Sam  
21 Gelberd. I will second that.

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

1 Sam.

2 So we have a motion to recommend  
3 Reverse 2, which is the top scoring reverse. Is there  
4 any discussion on this motion? Okay. I don't see any  
5 hands raised, so why don't we go ahead and vote on  
6 this motion? All those in favor of adopting Reverse 2  
7 please signify by saying, "Aye."

8 MULTIPLE SPEAKERS: Aye.

9 DR. VAN ALFEN: Are there any opposed?  
10 Any abstentions? All right, then. The recommendation  
11 will be Reverse 2 with a unanimous vote on that.

12 MR. BERNSTEIN: Mr. Chairman?

13 DR. VAN ALFEN: At this point I  
14 would -- yes?

15 MR. BERNSTEIN: This is Art Bernstein.

16 DR. VAN ALFEN: Yes. Go ahead.

17 MR. BERNSTEIN: A procedural -- a  
18 procedural question. I made an error in my score  
19 sheet and I meant to vote for design -- I meant to --  
20 I meant to give 3 points to Design 2, and I neglected  
21 to do so.

22 I don't know if I can change my

1 submission, or I can just note that in the record, but  
2 there were 3 -- I -- I meant to have 3 additional  
3 points for Design 2.

4 DR. VAN ALFEN: Okay. So that would  
5 then presumably bring that up to 20; is that correct?

6 MR. BERNSTEIN: Exactly.

7 MR. KENNEDY: I -- I see no reason why  
8 we can't just -- Dr. van Alfen, unless you have an  
9 objection, I see no reason why we can't just correct  
10 it. And -- and so noted that it should be  
11 20 points --

12 DR. VAN ALFEN: Yeah.

13 MR. KENNEDY: -- and not 17 for Reverse  
14 Number 2.

15 DR. VAN ALFEN: Okay.

16 MR. BERNSTEIN: Thank --

17 DR. VAN ALFEN: That works.

18 MR. BERNSTEIN: Thank you. And I'm  
19 sorry for the error.

20 DR. VAN ALFEN: No problem. That works  
21 for me.

22 And at this point I would like, again,

1 to thank Mr. Kapuni-Reynolds for joining us today.

2 Your comments certainly were useful for the committee.

3 And I know that it must be quite early  
4 where you are in Hawaii this morning, so -- or  
5 afternoon here in New York City, but I'm sure early  
6 morning where you are in Hawaii. And, again, thank  
7 you for your time and your presence today.

8 MR. KAPUNI-REYNOLDS: Yes. Thank you  
9 very much. And I look forward to seeing this coin in  
10 production. Have a good day, everyone. Aloha.

11 DR. VAN ALFEN: All right. You too.

12 All right. Since we just took a break,  
13 we will just push on to our last order of business,  
14 which is the obverse candidate designs for the 2027  
15 through 2030 American Youth Sports quarters and  
16 Paralympic half dollars. Megan Sullivan, acting chief  
17 of design management, will now present these both to  
18 us.

19 So, Megan, all yours.

20 MS. SULLIVAN: Thank you very much.

21 So I will begin with the George  
22 Washington quarter -- the George Washington obverse

1 design descriptions.

2 Larger than the dime and with a wide  
3 circulation, the quarter dollar continues to function  
4 not only as an important tool of American commerce,  
5 but also as a medium to explore American history,  
6 values, and cultures.

7 Previous quarter dollar programs have  
8 included the 50 States quarters, the America the  
9 Beautiful quarters, and the American Women quarters.

10 The Circulating Collectible Redesign  
11 Act directs the Secretary of the Treasury to redesign  
12 and issue quarter dollars each year from 2027 to 2030,  
13 and the reverses must be emblematic of sports played  
14 by American youth.

15 For the obverse, the act requires the  
16 quarter dollars shall maintain a likeness of George  
17 Washington and be designed in a manner so as to  
18 distinguish it from the obverse design used during the  
19 previous quarter dollar program. The previous program  
20 in this case would be the American Women Quarters  
21 Program.

22 For the obverse, the inscriptions must

1 include "Liberty," "E Pluribus Unum," "In God We  
2 Trust," and "Quarter Dollar," "25 Cents," or a 25-cent  
3 symbol. The reverse designs are currently in  
4 development and will be presented at a later meeting.

5 Before I go through the design  
6 descriptions, in the administrative meeting you asked  
7 to -- that we identify which designs have Washington  
8 in military attire, and which have him in civilian  
9 attire. And I'm going to go -- I can read through  
10 that list very quickly if you all want to make notes  
11 so that you know which is which.

12 So I will start out with the civilian  
13 attire. The designs in civilian attire are Design 1,  
14 Design 4, Design 6, Design 13, Design 14, and 15, and  
15 16, and 17. So those are all considered civilian  
16 attire.

17 I will -- the -- the others are  
18 military attire, but I will go through that list for  
19 you so we make sure you didn't miss any -- or that we  
20 didn't miss any.

21 For military attire, we have Design 2,  
22 Designs 3 and 3-A, Design 8, Designs 9 and 10,

1 Design 11, Designs 20, 21, 22, and 24. Now, I will  
2 move through the designs.

3 Oh, go ahead, Art. If you're speaking,  
4 you are muted.

5 MR. BERNSTEIN: This is Art Bernstein.  
6 I'm sorry from the confusion, but this relates to  
7 something I mentioned during the break.

8 MS. SULLIVAN: Okay.

9 MR. BERNSTEIN: I'm looking at  
10 Design 5.

11 MS. SULLIVAN: Okay. Let me pull up --  
12 so there isn't a Design 5 specifically.

13 MR. BERNSTEIN: Megan, I'm --

14 MS. SULLIVAN: Let me pull up the --

15 MR. BERNSTEIN: -- I'm looking at the  
16 document.

17 MS. SULLIVAN: I -- I know you're  
18 looking at the document, and the image itself does not  
19 say "Design 5." I'm pulling up to tell you what that  
20 is actually. The one that was inadvertently listed as  
21 5, if you look at the face of the image, that is  
22 Design 6.

1 MR. BERNSTEIN: Okay. I -- that --  
2 that's very hard to read on a printed copy, but I see  
3 what you're saying now. Are there any others that are  
4 missed?

5 MS. SULLIVAN: And then, the next one  
6 is Design 8. So what you have there on your -- on  
7 that document as 6 is 8. And then, what is listed as  
8 7 and 8 are actually 9 and 10 in the large versions.

9 MR. BERNSTEIN: 10. Okay. Thank you.

10 MS. SULLIVAN: Okay. So going through  
11 the designs here. Design Number 1 is a reverent  
12 portrait of America's first president. Design 2  
13 portrays Washington in profile in his continental army  
14 uniform. 3 and 3-A present two versions of Washington  
15 in profile in uniform.

16 4 shows Washington in profile in  
17 civilian attire. 6 features a three-quarter view of  
18 Washington. 8 shows Washington astride his horse,  
19 Nelson, affectionately -- affectionately referred to  
20 as his splendid charger, with a rising sun on the  
21 horizon.

22 9 and 10 show two versions of



1 Washington on horseback on his half Arabian horse,  
2 Blueskin, which was one of two primary -- one of his  
3 two primary mounts during the Revolutionary War.

4 Thomas Jefferson once referred to  
5 Washington as the best horseman of his age and the  
6 most graceful figure that could be seen on horseback.

7 11 features a portrait of Washington in  
8 the foreground with an adult and child on horseback in  
9 the background. Beginning at a young age, Washington  
10 was known for his expertise with horses.

11 13 presents a contemporary portrait of  
12 Washington in a classic profile. 14 and 15 present  
13 two different portraits of Washington with a resolute  
14 and dignified expression. 16 features a noble  
15 portrait of Washington that pays homage to the  
16 presidential \$1 coin.

17 Design 17 presents Washington in  
18 profile, a modernized portrait that echoes  
19 John Flanagan's original Washington quarter obverse.  
20 I do want to note here that this design should not  
21 contain the date. The date will be on the other side  
22 of the design, and "E Pluribus Unum" needs to be

1 placed on this design instead.

2 Design 20 shows a front-facing portrait  
3 of Washington with an expression of pride and resolve.  
4 The same error here; we will remove the date and  
5 insert "E Pluribus Unum."

6 Design 21 features Washington with a  
7 warm expression. Design 22 is a portrait of  
8 Washington gazing steadfastly into the distance. This  
9 design needs to have "E Pluribus Unum" placed on it.  
10 And Design 24 is a portrait of Washington in uniform.

11 Mr. Chair, would you like me to also  
12 present the Kennedy designs, or would you like to  
13 discuss the Washington first, and then move on to  
14 Kennedy?

15 DR. VAN ALFEN: No. I -- I think  
16 we'll -- we'll attempt to do both of them  
17 simultaneously. So, go ahead.

18 MS. SULLIVAN: All right. So moving on  
19 to the half dollar obverse designs.

20 The United States Mint first issued the  
21 current half dollar obverse in 1964, a year after the  
22 assassination of President John F. Kennedy. The

1 obverse shows an image of Kennedy based on a -- a  
2 portrait prepared for his presidential medal, while  
3 the presidential seal appears on the reverse.

4 The Circulating Collectible Coin  
5 Redesign Act directs the Secretary to redesign and  
6 issue half dollar coins each year from 2027 to 2030.  
7 The reverses must be emblematic of one Paralympic  
8 sport.

9 The Act requires the obverse of the  
10 half dollar shall maintain a likeness of John Kennedy  
11 and be designed in a manner so as to distinguish it  
12 from the obverse design used on the current half  
13 dollar, meaning the Kennedy half dollar.

14 The obverse inscriptions must include  
15 "Liberty," "E Pluribus Unum," "In God We Trust," "Half  
16 Dollar," "50 Cents," or a 50-cent symbol.

17 As with the quarters, the reverse  
18 designs are in development and will be presented at a  
19 later meeting.

20 So moving through the designs.  
21 Design 1 depicts Kennedy looking confidently toward  
22 the horizon. Design 2 presents a portrait of Kennedy

1 with an expression of determination.

2 Design 3 features Kennedy, who had a  
3 lifelong passion for sailing, at the helm. The  
4 inscription "E Pluribus Unum" is engraved into the  
5 ship's wheel. Design 4 shows Kennedy gazing skyward  
6 with a warm and hopeful expression.

7 Designs 5 and 5-A present Kennedy  
8 looking upward, reflecting the boldness and optimism  
9 of his presidency.

10 Inspired by one of Kennedy's well-known  
11 quotes, "I believe this nation ought to commit itself  
12 to achieving this goal before the decade is out of  
13 landing a man on the moon and returning him safely to  
14 earth," Design 5-A features a crescent moon-like  
15 element wrapped inside the border.

16 Design 6 shows a three-quarter portrait  
17 of Kennedy with an expression that emphasizes his  
18 warmth, charisma, and approachability. Design 7  
19 features a charismatic portrait of Kennedy as though  
20 engaged in conversation.

21 And Designs 8 and 8-A portray a  
22 three-quarter profile of Kennedy. Design 8 presents

1 the inscription "Liberty" as a framing device, similar  
2 to the current half dollar obverse. And, again, here,  
3 these designs should not have a date, and they need  
4 "E Pluribus Unum" added to the design.

5 Design 9 features a pensive Kennedy  
6 deep in thought. Despite the many challenges he faced  
7 during his administration, his expression remains warm  
8 and optimistic. Design 10 presents Kennedy with arms  
9 folded, echoing his official presidential portrait.  
10 And that concludes the portfolio.

11 DR. VAN ALFEN: All right. Thank you  
12 very much, Megan.

13 Are there any technical or legal  
14 questions from the committee about this program or the  
15 obverse design candidates for the 2027 to 2030  
16 American Youth Sports quarters and Paralympic half  
17 dollars before we begin our general discussion? All  
18 right. I don't hear any.

19 As I just mentioned, I do hope that we  
20 can review both of these simultaneously. So I will be  
21 happy to extend the five minutes a -- a little bit  
22 more than -- or -- or the time that you have to

1 discuss this while you individually make your  
2 comments. But, again, I would ask that you each  
3 identify yourselves prior to speaking.

4 So let's begin with you, Donald.

5 MR. SCARINCI: So you want to hear  
6 about both designs?

7 DR. VAN ALFEN: I do. Yes.

8 MR. SCARINCI: Okay.

9 DR. VAN ALFEN: So let's --

10 MR. SCARINCI: So here's my thinking.  
11 I -- I -- this is -- these -- both of these designs  
12 that we're talking about today are very important  
13 because they're obverse designs; right?

14 So in the Washington, you know, coin,  
15 you know, I eliminate all the military 'cause I -- I  
16 don't think that's appropriate. And -- and, you know,  
17 I -- I look at the more -- I -- I also eliminate the  
18 horseback, or the coins that look more like reverses  
19 than obverses.

20 You know, although, you know, good  
21 reverses, so we might see that ten years from now once  
22 we've -- since we've reviewed these -- this portfolio.

1 You know, but these are reasonably good -- reasonably  
2 good reverse designs.

3 The -- the -- you know, I look for a  
4 softer -- so in the -- in the Washington portfolio,  
5 you know, Obverse 1 is a -- you know, is a -- you  
6 know, very stonelike, rigid image. And that's not the  
7 look I think, you know, we should be going for, you  
8 know, for a circulating coin of George Washington.

9 And -- and listen, this artist, you  
10 know, this -- this portfolio, these -- this artist has  
11 a tough act to follow because we've got some really  
12 good Washington portraits that we've already used.

13 But -- you know, but that being said,  
14 you know, I like -- I like -- I like obverse -- I like  
15 Obverse 2, except for the fact that it's military.  
16 Obverse 4 is -- I think the head is -- is just a touch  
17 small, and you know, is -- will -- would be a little  
18 unfamiliar to people.

19 Obverse -- Obverse 13 is -- is an  
20 interesting design. Obverse 13 is a good look, but I  
21 think there's just too much -- too much stuff on  
22 this -- on the -- in the field, you know, that -- that

1 kind of detracts.

2 Obverse 14 is -- is, I think, a -- I  
3 think -- I think probably one of my favorites. You  
4 know, it's a forward-looking, upward-looking George  
5 Washington. A George Washington in civilian garb  
6 looking towards -- looking towards the future. You  
7 know, I -- I kind of -- I kind of like that.

8 The -- the -- Obverse 16 -- you know,  
9 Obverse 16 I think is -- is an interesting design. It  
10 kind of looks a little too much like the Jefferson  
11 coin -- the Jefferson -- the -- the profile is the  
12 same as the Jefferson coin on, you know, one of our --  
13 one of our previous designs.

14 The -- you know, so I think -- I think  
15 on the Washington side, I could really kind of narrow  
16 it down to -- I could really narrow it down to 13 --  
17 to 13, 14, and 15, and 16.

18 But my favorite there -- the -- and,  
19 you know, I'm anxious to hear what everybody else  
20 thinks, but my favorite of these would be 14 because  
21 of the forward-looking portrait.

22 So tough to choose; really a lot of



1 good designs here, Joe. So, you know, and probably  
2 very intimidating for the artists in this particular  
3 case because of the importance; it's George -- we're  
4 talking George Washington here. He's been on the --  
5 he's been on the quarter for a long, long time by two  
6 very prominent artists.

7 So in the Kennedy -- in the Kennedy  
8 world, you know, I really like Obverse 1. You know,  
9 it's a good -- it's a -- it's a -- you know, it's a --  
10 it's a good look. You know, and the -- and I -- I  
11 look past the -- I look past the -- the line drawing  
12 here; right?

13 I think -- I think that's my point. We  
14 have to -- I said that earlier today. We have to look  
15 past these line drawings, and -- and just kind of  
16 visualize, you know, what's this look like on a coin;  
17 right? Because you're not going to see the shading,  
18 you know?

19 And -- and right -- right next to it  
20 you see the Washington design that I like. But, you  
21 know, you got to look past all that; right? Because  
22 it's not going to look like that on a coin.

1                   You know -- you know, Obverse 1  
2 looks -- looks like -- looks -- looks like it would  
3 work.

4                   Obverse 2 is -- is a very -- you know,  
5 it's interesting except, again, it -- it's got too  
6 much stuff on the obverse in the field. You know, I  
7 would love to see that without the stuff; right?  
8 Except for the word, maybe, "Liberty."

9                   But it's also -- it's also a -- a  
10 younger looking portrait. You know, certainly not  
11 the -- the portrait of -- of Kennedy that we're used  
12 to seeing towards the end of his presidency.

13                  I also like Obverse 4. You know,  
14 again, a more youthful image of Kennedy; not -- not  
15 really terribly consistent with his presidency. And  
16 Obverse 8 is the other one that I -- I think is  
17 particularly interesting.

18                  And of all of the choices, I think --  
19 I -- I think personally I -- I like -- I like  
20 Obverse 8 the best.

21                  So -- so it's very difficult to do  
22 this, by the way. You know, but I -- I like -- I

1 think for a lot of reasons I like -- I like -- I like  
2 the way 8 -- 8 portrays him.

3 I think it's a good portrait; it's a  
4 good image. Clean coin, clean obverse, clearly  
5 recognizable JFK, and clearly different than what we  
6 are using, or what we've been used to numismatically.  
7 That's it.

8 DR. VAN ALFEN: All right. Thank you  
9 very much.

10 Jeanne Stevens-Sollman, if you would,  
11 please?

12 MS. STEVENS-SOLLMAN: Thank you,  
13 Mr. Chairman. This is Jeanne Stevens-Sollman.

14 Yes. I have to agree with Donald; this  
15 is a bit overwhelming. You know these --

16 MR. SCARINCI: Yeah.

17 MS. STEVENS-SOLLMAN: -- two portfolios  
18 bring us back to kind of a reality where we are more  
19 serious, and, you know, we're not riding those waves  
20 that we were a few minutes ago. So it -- it was a  
21 little hard for -- for me to go through the Washington  
22 portfolio.

1                   If we could please start with Number 1.  
2     Thank you. I thought this was quite powerful and very  
3     different, but I'm not sure that the public is going  
4     to recognize this as George Washington. And so,  
5     although I -- I like this design, I -- I was not --  
6     I'm not going to support it.

7                   Number 2 -- yes. Thank you. Even  
8     though he is in his military attire, it -- it -- to  
9     me, this is a -- a very beautiful portrait of him.  
10    And I think people -- the public would recognize this  
11    as being George Washington. And I understand, because  
12    he was six-foot-three, a very noble person, this --  
13    this sort of, in my opinion, projects that.

14                  And Number 3, this is the same portrait  
15    in military attire -- or more military attire.  
16    Let's -- let's say he's got -- it's not just the --  
17    it's just not his portrait; it's more -- more attire.  
18    And I, therefore, prefer Number 2 because it's more  
19    simple.

20                  Number 4, if you would, please. Again,  
21    I don't quite think this is recognizable as George  
22    Washington as we know him, so it doesn't quite get

1 my -- my vote. Number 5, I don't find this very  
2 convincing.

3 Number 6. Okay. Now, I guess I'm kind  
4 of mixed up about what we're doing here, but I love  
5 the fact that we have Washington's horse. You know,  
6 I'm an animal lover here. But I -- I don't think this  
7 is quite appropriate. I would -- I would love to see  
8 it, but I don't think this is the time.

9 And the next one, I think Nelson is  
10 also on the coin, and I have the same opinion where I  
11 don't believe the horse is -- even though he's an  
12 exquisite rider, I don't think that this is it. But  
13 it would -- it would be refreshing to see this, so  
14 I'm -- I'm going to listen to what my colleagues say  
15 about these -- these images.

16 And if we can scroll down a little bit  
17 more. I don't -- I can -- can we go down again?  
18 Okay. Again. This has too much information. This is  
19 just too many -- too many things to give me a good  
20 feeling about this design, so I'm going to skip over  
21 this one.

22 And I believe that that's all that I'm

1 going to talk about. I think my support is going to  
2 go to Number 2, even though it's in quasi military  
3 garb. I'm not sure if the public is going to  
4 understand that collar as being military or civilian.

5 Going on to the Kennedy portfolio.  
6 I'll try and be quick. If we can start with Number 1,  
7 please. I know Donald liked this one, but I'm -- and  
8 I -- I would like to have his ability to see beyond  
9 this line drawing, but I'm not able to.

10 So I'm -- I'm kind of skipping over  
11 this and going toward Design Number 2, which I think  
12 is very strong. I -- I love the intensity of this --  
13 of his look. He's -- his eyes are very calm, but  
14 piercing, and he is very confident here. This -- this  
15 is my choice of the whole portfolio.

16 The rest are -- Number 3, I -- I like  
17 the fact that he is portrayed with his sailing  
18 passion, but I don't think I would want to put this on  
19 that coin. Again, I would like to hear what my  
20 colleagues say before I cast my vote.

21 The rest, I believe some of these are a  
22 little too youthful. I like, again, Number 2.

1                   So if we can go down and skip down to  
2 one more, just to Number 7. Although I think his head  
3 is a little deformed, I like the fact that he's  
4 concentrating and either conversing or reading. And I  
5 think -- I think this is a -- a good -- a good  
6 portrait of him. However, I will give him -- I'll  
7 give this a little bit of support.

8                   And that is all, Mr. Chairman. Thank  
9 you very much.

10                  DR. VAN ALFEN: All right. Thank you,  
11 Jeanne.

12                  Sam Gelberd, if you would, please?

13                  MR. GELBERD: Thank you, Peter.

14                  I like that we are coming up with new  
15 obverses for the quarter and the half dollar. It's --  
16 it's very important that we do this correctly. There  
17 are many numismatists who collect quarters, and  
18 collect half dollars, and they are somewhat rabid  
19 collectors. They're very fanatic -- big -- big fans  
20 of these series respectively.

21                  For the Washington, the quarter  
22 obverse, I agree, Number 14 is very powerful. That --

1 when I first looked at this portfolio, that one caught  
2 my eye instantly.

3 The only concern I had, and I know  
4 Donald even mentioned, this is a line drawing. And  
5 this may be a question maybe for Joe or Mike to -- to  
6 speak to. The -- when I look at the enlarged photo of  
7 this, the contour lines on Washington's face, just,  
8 please, if you guys could speak to -- those lines  
9 really won't be on the finished product; correct?

10 MR. MENNA: This is Joe Menna, if I may  
11 answer. A lot of times, as a device to describe form,  
12 going back to the Renaissance, people used  
13 crosshatching and form -- these are called  
14 form-delineating lines to help the sculptor read the  
15 form. Thank you.

16 MR. GELBERD: Sure. Thank you, Joseph.  
17 Yeah. I was -- yeah. It seemed to me -- yeah. The  
18 crosshatching, it reminded me of a lot of engravings  
19 that we see on our paper money. So thank you to  
20 speaking to that.

21 So I will be giving 14 most likely  
22 most of the points. I did like the layout of



1 Number 3; that was a very nice field. But I thought  
2 "E Pluribus Unum," if we could render that incuse; I  
3 know I say that, you know, plenty.

4 But I think in that situation, if we  
5 did go with this, Number 3, we would have to render  
6 "E Pluribus Unum" incuse to help differentiate the  
7 design from -- from the lettering. I think it kind of  
8 gets a bit muddled with that design.

9 There is a lot going on with the  
10 obverses because of the way we have to do this for  
11 this specific program.

12 I did enjoy the three-quarters view on  
13 Number 6. I thought that was very interesting, a nice  
14 rendition.

15 But Number 1, very bold, very powerful,  
16 and very daring for an artist to show, like, a -- an  
17 image from the bottom.

18 It -- when I first saw this, it really  
19 reminded me of as -- as you're driving on the approach  
20 to Mount Rushmore, you get to see the left side of  
21 Washington's face before you actually get to see the  
22 full view of Mount Rushmore as you drive a -- a minute

1 longer down the road.

2 But ultimately, I do like Number 14 for  
3 the Washingtons.

4 As a couple people have already  
5 mentioned before, the reverses with the horse on  
6 them -- or -- or I'm sorry, the obverses with a horse  
7 really come off as reverses to me. They don't read as  
8 doing enough justice as a -- as an obverse for this  
9 particular series, so I'm not a fan of those.

10 For the Kennedy half dollar, I really  
11 liked Designs 4 and 8. 4, I really like. It shows a  
12 really nice rendition of -- of President Kennedy. 8,  
13 I really like a lot as well, better than 8-A; I do  
14 prefer the actual layout of Design 8.

15 With Number 7, I think it's just a bit  
16 too similar to the golden dollar design we did for  
17 President Kennedy back in 2015. So I'm reluctant to  
18 go with that, though I know it's a very powerful  
19 image, a very historic image of Kennedy.

20 Number 2, I just want to put this out  
21 there that I think that's a really bad choice to go  
22 with.

1                   Primarily because in 1963, when we were  
2                   first coming up with the design of the Kennedy half  
3                   dollar, Jackie Kennedy was shown the first images, and  
4                   one of the first things she noted was his hair. John  
5                   Kennedy was very particular about his hair.

6                   And I think if we put an incused  
7                   "E Pluribus Unum" in there, I just think we're not  
8                   doing his memory justice in that regard.

9                   So that's why I'm still waiting to hear  
10                  what some of my other colleagues say. I'm not quite  
11                  sure if I'll be giving the majority of my points to  
12                  Number 4 or 8 just yet. But I do like those as a --  
13                  the -- the best designs for the half dollar going  
14                  forward.

15                  And that's what I wanted to say, Peter.  
16                  Thank you.

17                  DR. VAN ALFEN: All right. Thank you,  
18                  Sam. Very much appreciated.

19                  Art Bernstein, if you would, please?

20                  MR. BERNSTEIN: This is Art Bernstein.

21                  With regard to the Washington quarters,  
22                  what a -- what a wonderful collection of Washington

1     portraiture.  I -- I love looking through each of  
2     these.

3                     And mimicking what Donald had to say  
4     with regard to military versus civilian.  For this  
5     series, which is celebrating youth sports, I think we  
6     would be best portraying Washington as a regular  
7     citizen rather than in military garb or astride a  
8     horse.  So all of the designs I am giving points to  
9     are those that were identified as civilian.

10                    I thought Design 1 accomplishes the  
11    civilian portraiture in a good way.  As Donald  
12    mentioned, it's rather bold, but I -- I think it's  
13    dynamic.  Design 4 shows Washington as a civilian.  I  
14    realize it's an unfamiliar design, but in some ways, I  
15    thought that might be an asset.

16                    Design 6 is attractive, and I like the  
17    three-quarter view.  Design 13 is a different look,  
18    although I find the -- the triple stacking of the --  
19    the wording to be very distracting.  And Design 16, I  
20    support because it is elegant in its simplicity.

21                    Moving on to the Kennedy half dollar.  
22    Design 1 is straightforward, it's elegant, and it's

1 traditional. I support this design because it doesn't  
2 detract from the subject which will be featured on the  
3 reverse.

4 I have concerns about Design 3. While  
5 it's certainly a -- an attractive design, and I love  
6 the placement of the "E Pluribus Unum" on the -- on  
7 the wheel, I'm unsure of what message would be  
8 conveyed by introducing Kennedy's hobby of sailing.

9 Design 4, I -- I was glad to hear Sam  
10 talk about President Kennedy's hair; I remember that  
11 story about Jackie Kennedy. And, for me, in this  
12 design, the very top of his head, the -- the hair  
13 looks out of place. Something looks wrong to me about  
14 his hair.

15 But other than that, thank you for the  
16 great work. And that concludes my remarks,  
17 Mr. Chairman.

18 DR. VAN ALFEN: All right. Thank you  
19 very much, Art.

20 Dr. Harcourt Fuller, if you would,  
21 please?

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

1                   With respect to the -- the Washington  
2 coins -- let me just lower my camera a little bit.

3                   Let me just comment on -- I know  
4 there's been some comments about whether or not to  
5 portray Washington in military or civilian attire.

6                   And I've never served in the military,  
7 however, I do want to point out that there are  
8 similarities between military tradition, if you will,  
9 in terms of the -- the training, the discipline,  
10 et cetera.

11                  And with -- when -- if you look at  
12 organized sport -- sports, right, they have to train,  
13 there is discipline involved, there is leadership,  
14 et cetera. So I'm not bothered by portraying  
15 Washington in military attire.

16                  With that said, I -- there -- there are  
17 a couple that people have been pointing out, 1 and --  
18 1 and 14 seems to be sort of favorites so far. And I  
19 think they are striking designs in terms of how he's  
20 looking into the future, sort of gazing upward.

21                  However, the two that I really like are  
22 3 -- Number 3 -- yes. Thank you. Yes. I really like

1     3. It looks very dignified. He's -- I mean, he's  
2     looking -- he's very focused, very determined in his  
3     gaze, in his look. And so I really like that one.

4                     And also, 8. And I -- I do -- I do  
5     appreciate what my colleagues have said, that this  
6     looks more like a reverse than an obverse. But what a  
7     wonderful coin.

8                     He looks very dignified on his horse  
9     with the rising sun in the background. He is  
10    command -- he is commanding -- you know, he's a  
11    commander; right? So I -- I really like that one. So  
12    3 and 8 are my favorite with respect to the Washington  
13    coins.

14                    With respect to the Kennedy coins, I  
15    have two that I really like. Number 3, since we are  
16    commemorating sports, I think, you know, having him,  
17    you know, sort of sailing his -- his yacht, his boat.

18                    And I do like the "E Pluribus Unum"  
19    shown -- shown there as well. He looks very, sort of,  
20    youthful. He looks like he's really enjoying it, and  
21    he's commanding, you know, this -- this yacht. So  
22    it's -- I think it's a fun coin, and I -- I like that

1 one very much.

2 And then, moving on to Number 9. I  
3 really like this one because it's -- again, it  
4 shows -- I -- I suppose it's a little bit more serious  
5 than the previous one that I -- that I like, Number 3,  
6 with him sailing.

7 But this is a man with the weight of  
8 the world -- the weight of a country on his shoulders.  
9 And he's very pensive, he's calculated -- calculating,  
10 thinking about how to solve problems. You know, "What  
11 am I going to do?" Looking at the future, charting  
12 the future, if you will. So I -- I really like this  
13 one as well.

14 Those are my comments. Thank you.

15 DR. VAN ALFEN: All right. Thank you  
16 very much, Dr. Fuller.

17 Annelisa Purdie, if you would, please?

18 MS. PURDIE: Thank you, Mr. Chairman.  
19 This is Annelisa Purdie.

20 One thought that I had when looking at  
21 both of these portfolios is the significance that  
22 these coins have to the American public as well as



1 collectors. These are two that are very well prized.

2 The Kennedy half dollar is still a  
3 source of fascination. In outreach programs, the  
4 children have always been fascinated by it and have  
5 wanted to learn more about it. There's something  
6 about that appeal. And quarters, of course, are still  
7 a very popular denomination of coin.

8 So when I was looking through these  
9 portfolios, one of the things that I wanted to think  
10 about was how to continue that legacy of what is --  
11 we've been accustomed to seeing on coins, while also  
12 framing the perspective of these two individuals who  
13 are very significant to American history in new  
14 ways -- in dynamic new ways, while not losing the  
15 spirit of the original.

16 So for the Washington obverses, if we  
17 could go to Design Number 4, please. Thank you. This  
18 is very distinct. The shading, the overall profile  
19 design, and it is something that's unusual that we  
20 haven't seen often.

21 But at the same time, I also think that  
22 this is a strength in terms of still carrying the

1 spirit of the original Washington quarter while giving  
2 a different perspective in that sense. And I also  
3 really like the way that the clothing here is rendered  
4 with that detail.

5 I do think the design could be moved  
6 down a little bit on -- so that the "Liberty" is a bit  
7 clearer, but this is one that I kept coming back to,  
8 so this is going to get some points for me.

9 I also like Design Number 14 for the  
10 obverses, mainly because of this expression and the  
11 way that his head is tilting upward. You know, it's a  
12 bit of an inscrutable expression; we don't quite know  
13 what he's thinking about.

14 But it does give an overall hopeful  
15 sense, and one still gets the significance and the  
16 thought that's gone into this design. This is also  
17 very, very well done.

18 I felt the same thing about Design 15  
19 in this vein as well. A slightly different  
20 perspective, the slight squint in the expression.

21 And it's still, again, giving the  
22 original energy of the Washington quarter, but with a

1 perspective that we haven't -- we haven't seen. And  
2 that I think that people would welcome in the sense  
3 that one still gets that overall feeling.

4 I also want to put some points out  
5 towards Design 22. And it's not perfect -- 22. Thank  
6 you so much. And taking in Megan's comments about how  
7 the wording will be changed, and the overall structure  
8 of it will -- you know, the way that everything's --  
9 the centering is a little bit -- bit off.

10 It would be preferable for some  
11 shoulders to be there because the head, as it is  
12 presented here, looks a bit disembodied. But, again,  
13 this perspective is something that we are not used  
14 to -- to seeing on coins at -- at all.

15 You can still tell that this is George  
16 Washington. It's a very pensive look, a very  
17 thoughtful look. But there's something about the  
18 overall structure of this design that I actually  
19 really liked. With shoulders -- with shoulders,  
20 again. But I want to commend the artist for this one.  
21 This is going to get some merit points from me.

22 For the Kennedy obverse, for Obverse 2,

1 this was one of my favorites because of the detail.  
2 Again, the lettering, there are some issues with the  
3 way that the "Half Dollar" and the "E Pluribus Unum"  
4 tend to get lost in the designs of it.

5 But this expression, again, on a  
6 forward-facing coin, when someone comes across this  
7 for the first time, leaves a very striking first  
8 impression for anyone who would be able to pick this  
9 up.

10 For Design 6, I like the overall  
11 expression, but it looks a bit more like Vaughn  
12 Johnson. And I kept coming back to this design after  
13 looking at the others, and I'm still seeing Vaughn  
14 Johnson on this one.

15 But overall, again, the expression, the  
16 looking forward, that slightly three-quarters view,  
17 again, we're not quite sure what he's looking at in  
18 the distance, still gives the power of the original  
19 Kennedy half dollar.

20 My favorite out of this portfolio would  
21 still be Number 4 -- will still be Design Number 4.  
22 And this is in large part to the way that there is a

1 continuity created between this and the original  
2 Kennedy half dollar.

3 If you put them side by side, the  
4 movement that's ever so slight, but still distinct.  
5 The smile, the expression on his face, still conveys  
6 the power of the original coin, while also creating a  
7 sort of continuity of movement between the other coin.

8 Because the changes are very small here  
9 in relation to the original Kennedy half dollar, but  
10 they make a difference. It's still significant.

11 I do think that the hair details need  
12 to be adjusted a bit because it's a little strange up  
13 top here. But the fact that his head is tilted ever  
14 so slightly to the right and ostensibly could go back  
15 in place to the stationary place of the original  
16 Kennedy half dollar. This worked very, very well for  
17 me.

18 I'm also going to give some points to  
19 Obverse 5 for the JFK coin. The next one -- this. I  
20 like the optimistic look up into where we're  
21 looking -- I think that the design, too, here, of the  
22 profile overall with the hair is very much in line

1 with the original coin.

2 And I think that it symbolizes, too,  
3 Kennedy's role in -- in American history, and the  
4 things that he was looking forward to as well.

5 So those are my thoughts on both the  
6 portfolios. Thank you.

7 DR. VAN ALFEN: Wonderful. Thank you,  
8 Annelisa.

9 John Saunders, if you would, please?  
10 John, I think you're muted. John, you're muted.

11 MR. SAUNDERS: I pushed it twice. John  
12 Saunders here. Sorry, I -- I'm not very good with all  
13 these electronics. But anyway, thank -- thank you,  
14 Mr. Chairman.

15 The first comment I -- I want to make  
16 is overall I was very pleased with both portfolios. I  
17 think the Mint did an excellent job. I think they're  
18 important.

19 Someone else had mentioned this  
20 earlier, but these obverse designs, I'm not sure how  
21 many years they'll be on the -- on the coin, but they  
22 might be here for multiple years. So this is

1 important, and I -- I think it's -- it's well done.

2 Okay. Going for specifics. Washington  
3 quarters, Design 1 is okay, but it has too much neck  
4 on it.

5 Design 2 is my favorite. It's -- if --  
6 if people hate the military, I wouldn't mind having  
7 the same portrait with a -- a civilian dress, but I'm  
8 fine with the military as it is. I thought it was  
9 just a really strong -- the best portrait of  
10 Washington there.

11 3 and 4, the same portrait, but with  
12 more a -- a military uniform; why not just stick with  
13 2? Plus, I think 3-A looks too much like the  
14 commemorative coin.

15 4 is a good second choice. It's a  
16 portrait. It looks kind of familiar. I don't know  
17 whether it was on a stamp somewhere; it's -- it's  
18 something I've seen before. Maybe at an -- an art  
19 display. But I like it, but not as well as 2.

20 And I didn't particularly like 5.  
21 6 is -- is nice, but I -- I agree with Donald there;  
22 it's a reverse design.

1                   9 and 10, again, the same comment about  
2 a reverse design. But 9, I'm going to give some  
3 points to, 'cause I think it's just so dynamic with  
4 the front -- forward part of the horse there and so  
5 forth, that even though it's probably more suitable a  
6 reverse, I'm going to give some points to it because  
7 it's just -- I like it.

8                   I don't like 11; it's too busy. 13 was  
9 a -- a -- something that's -- if I had to have an  
10 alternate choice between 2, I'd probably go with 13.  
11 It's a -- I think a thoughtful process of -- a  
12 thoughtful portrait of -- of George Washington.

13                  I agree, I think Art said there's too  
14 many words right in front of his face; maybe we move  
15 those around a little bit if we go with that one. But  
16 I -- I think the portrait is very, very nice.

17                  14 and 15, I like them both. I like 15  
18 better. I think it's, again, too much emphasis on the  
19 neck on -- on 14, so I like 15 better. I didn't like  
20 16 or 17 at all, or 20. 21 was okay. It was -- but  
21 I -- I like others better. 22, again, not bad, but I  
22 like -- I like a lot of others better. And I'm sorry,



1 I don't like 24 at all.

2 So I -- I'm going with 2 with some  
3 points for 3, 4, 9 as well. And a lot of good  
4 artistic designs supporting here.

5 Kennedy, Design 1 is just fine, but  
6 it's just kind of boring; more of the same of what  
7 we've seen before. It -- it'd be perfectly okay, but  
8 it's -- I like some others better.

9 2 blew me away. I -- I like -- it's  
10 dynamic. It's not just a -- a centered portrait like  
11 so many of the coins are. I -- I think it's -- I  
12 think it's great; it's -- it's got my full support.

13 Again, if you want to put the  
14 "E Pluribus Unum" somewhere different, or do it  
15 slightly different, that'd be fine. But I don't think  
16 it's -- I don't think it matters that much; I still  
17 like 2 best of all of them.

18 3, I agree with Donald, should be on a  
19 reverse of a coin. 4 is perfectly fine. The hair  
20 needs to be dealt with a little bit differently, but  
21 it -- it's perfectly fine, but it's kind of like 1,  
22 it's kind of boring to me.

1                   Number 5 and 5-A, this reminds me, in a  
2                   inferior way, of a famous coin of Constantine the  
3                   Great; he's on a -- a solidus where he's looking into  
4                   the sky, supposedly looking at God.

5                   It -- it -- it's opposed that -- or I  
6                   remember this, Art -- not Art -- Peter will probably  
7                   remember the coin I'm talking about now. But I didn't  
8                   think it was as good as here; I -- I just didn't like  
9                   it.

10                  6, I thought was okay, but mediocre.  
11                  7, I didn't like at all. 8 and 8-A, I first looked at  
12                  them, and I thought it looked like Bobby Kennedy,  
13                  especially 8. I think it's kind of somewhere  
14                  between -- halfway between a JFK and Bobby. So I -- I  
15                  ixnayed those.

16                  9, I don't like him with his finger  
17                  beside his face. And 10 really didn't have much to  
18                  offer, in my opinion.

19                  But I thought there were plenty of good  
20                  choices on both of these. Again, 2 is my first choice  
21                  on Kennedy, with some points for a couple of the other  
22                  ones that were okay.

1 DR. VAN ALFEN: All right, John. Thank  
2 you very much.

3 Kellen Hoard, if you would, please?

4 MR. HOARD: Sure. Thank you.

5 I'm actually going to start with the --  
6 the Kennedy half dollar because I have a lot more to  
7 say about the Washington quarter. For the Kennedy  
8 half, there's a number of designs I like here. I'll  
9 keep it somewhat short.

10 In no particular order, I could support  
11 Designs 1 -- if they pull it up. I could do 1, 2, 4,  
12 or 5. To me, you know, any of these are fresh, and  
13 lively, and interestingly balanced. I'd be interested  
14 to hear the thoughts of the other Committee members  
15 and what they prefer.

16 For the most part, I feel other designs  
17 are either kind of too sad, or dull, or busy. But 1,  
18 2, 4, and 5, I think, are -- are designs that mix up  
19 the -- the formula pretty interestingly. And so I'll  
20 be giving my points to those.

21 With regard to the Washington quarter.  
22 First of all, as a student at the -- at the George

1 Washington University, I am very excited to be looking  
2 at this portfolio. This feels like my -- my people,  
3 and -- and my president.

4 Oh, sorry. I'm, like, frozen. Can  
5 anybody -- can you still hear me?

6 DR. VAN ALFEN: Yeah. We can. You --  
7 you're -- you're fine.

8 MR. HOARD: Okay. Okay. Perfect.  
9 I -- yeah. My screen is just frozen.

10 To me, you know, the answer for the  
11 Washington quarter is that we -- we really need  
12 something fresh. We need something modern. We need  
13 something which isn't just a retread of kind of  
14 traditional coin portraiture of the 20th century.  
15 This -- we have an opportunity to do something  
16 different.

17 We also are looking for something  
18 well-balanced against the other design elements. And,  
19 you know, frankly, we need something cool.

20 And if you can't tell from everything  
21 about me, and from my passion for coin collecting,  
22 I've always been the coolest kid in school. So I'm

1 basically the arbiter of -- of cool for this  
2 portfolio.

3 But for that reason, I really think  
4 that 1 is the strongest. It's a -- it's a new angle,  
5 literally, on George Washington. It's fantastically  
6 composed; it's detailed, and striking, and bold.

7 This is basically what we should be  
8 looking for in a modern American coin. Not  
9 necessarily a different artistic style altogether, but  
10 a reinvigorated approach. And the other designs  
11 are -- are okay, but, to me, failed to live up to this  
12 particular design moment and this particular coin.

13 And please excuse me for a moment for  
14 going through all of them, but I think it's important  
15 actually for this portfolio. To me, Designs 2, 3, and  
16 3-A are simply not an exciting or compelling  
17 reinvigoration of Washington. He seems still, and  
18 vacant, and militaristic, and dull, which is not what  
19 he was, or what he needs to be now.

20 Design 4 is -- is far too similar to  
21 the Thomas Jefferson commemorative silver dollar.  
22 It's too old-timey. And -- and, frankly, I know this

1 is George Washington, and, to me, it still doesn't  
2 really look like him.

3 And Design 6 doesn't feel lively; it  
4 doesn't feel fresh. I don't feel it would pair well  
5 with youth sports on the reverse. Designs 8, 9, and  
6 10 are also, I feel, too militaristic, and feel more  
7 like reverses than obverses. Design 11 is too busy  
8 and unbalanced, as is Design 13.

9 I know there's been discussion around  
10 Design 14, and, to me, Designs 14 and 15, they're not  
11 terrible.

12 But do they inspire -- do they inspire  
13 excitement? Do they feel dynamic? Do they feel  
14 alive? Do they show his continued relevance to -- to  
15 and stature in our country after 250 years?  
16 Unfortunately, the answer for me is no. I -- I don't  
17 think they -- they get there.

18 Design 16 is too similar to the  
19 presidential dollar. Again, we don't need to retread  
20 what we've done before. Design 17, too old-timey.

21 Design 20 is okay, but it's just not as  
22 forward thinking as we are as a committee right now.

1 It feels as though any person could be substituted in  
2 for George Washington on any commemorative coin and it  
3 really wouldn't make a difference here.

4 Design 21, 22, and 24 are -- are also  
5 not as well-balanced in their designs, compelling in  
6 their approach, or modern in the way we need right  
7 now.

8 The last thing I'll say is I -- I spend  
9 a lot of time speaking with young collectors about  
10 what they're looking for in American coin designs, and  
11 they ask consistently for boldness. I spend a lot of  
12 time speaking with the public about what they're  
13 looking for, and they consistently ask for something  
14 new.

15 And I spend a lot of time speaking with  
16 people who use coins regularly in their day-to-day  
17 lives about, like, what do they notice? Do they --  
18 what coins do they look at? What are they looking  
19 for? And they love the ones that break the mold.  
20 They love the Jovita Idar quarters of the world. They  
21 love the ones that -- that try something.

22 And so I'm asking the Committee to go

1 for Design 1 here to embrace something exciting; to  
2 give it a try for a few years. I think this would  
3 mean a lot. And that's all I'll say on that. Thank  
4 you.

5 DR. VAN ALFEN: Wonderful. Thank you,  
6 Kellen.

7 Dr. Christopher Capozzola, if you  
8 would, please?

9 DR. CAPOZZOLA: All right. This is  
10 Chris Capozzola, and just to check, I -- can people  
11 see and hear me? Because I cannot see --

12 DR. VAN ALFEN: Yes.

13 DR. CAPOZZOLA: -- anyone's images, but  
14 I can -- I can hear you all just fine, so.

15 All right. So I -- I actually may end  
16 up echoing Kellen a fair bit with -- in a couple of  
17 ways.

18 First of all, I'm really excited to get  
19 to -- like, to -- to advise the American public, or,  
20 you know, advise the American government on an image  
21 of George Washington. I mean, this is an -- an  
22 awesome opportunity, and I'm really thankful for --



1 for that on behalf of -- of American historians  
2 everywhere.

3 I think it's important for us when we  
4 are designing circulating coins to think not just  
5 about sort of what we are -- not just visually, but  
6 iconically; right?

7 And I think it was very important that  
8 the -- that what we put on both the quarter and the  
9 half dollar, but particularly the quarter, be  
10 immediately recognizable as an icon of George  
11 Washington, and focus to communicate sort of  
12 everything that he stands for with as little as  
13 possible.

14 I'm also motivated by the sense that a  
15 coin should -- you know, it doesn't just depict, in  
16 Washington's case, the 17 -- 1780s, but also look --  
17 it has to look like and communicate something about  
18 American society in 2027. And so that's -- you know,  
19 that's another important consideration for why I lean  
20 towards some of the more modern depictions.

21 And while these will commemorate on the  
22 reverse sport and -- youth sport and Paralympic sport,

1 I don't think they need to depict that in any way on  
2 the obverse.

3 So I know that the horsemanship, the  
4 sailing, et cetera, I know what they're trying to do,  
5 but I just -- I just -- I didn't think that's  
6 necessary in this case.

7 So let me start, I guess, then actually  
8 with -- I'll start with Washington -- the Washington  
9 portfolio. For -- for me, it comes down to three that  
10 I would like to talk about in -- in any detail.

11 First, is -- is Number 3, Obverse 3,  
12 which I do think is -- is very strong iconically and  
13 visually. Certainly a civilian -- civilian attire, or  
14 a more simplified dress, could be substituted there to  
15 make it read more iconically.

16 I do have concerns that "E Pluribus  
17 Unum" will just get lost in -- in 03, but I do think  
18 it's extremely strong.

19 I also think that -- that Number 14,  
20 which many people have already talked about, is also  
21 very strong, very modern, very 2027, and very sort of  
22 dynamic and forward-looking. And as I'll talk about

1 in a minute, I think it has a possibility to pair  
2 nicely with some of the -- the Kennedy options.

3 But my far and away top choice actually  
4 is for GW-01, Obverse 1, and for many of the reasons  
5 that -- that others have spoken about. I think this  
6 is a 2027 coin.

7 It will sort of -- it will bounce in  
8 people's pockets. It will sort of, you know -- you  
9 know, encourage people to reflect on Washington in the  
10 past, imagine him alive and at a sporting event in the  
11 future. And I think, you know, gives a real sort of  
12 civic opportunity for 2027 to 2030.

13 So those are the three I -- I'll talk  
14 about. Many of my other points have been covered  
15 by -- by other people.

16 If I can switch to the Kennedy  
17 portfolio. You can probably guess where I'm going  
18 here; I'm going to go for Obverse 2. I think that  
19 Obverse 2, for -- for reasons many have -- have  
20 described already; it's strong, it's modern.

21 I -- I do think that the -- the hair  
22 can be addressed. I do hope that "E Pluribus Unum"

1 could -- could be addressed.

2 It's possible that maybe the -- you  
3 know, there's a -- there's a way to -- to move the  
4 head around, or have a little, you know, less head, or  
5 less hair to do that. But it -- it's -- it's  
6 striking.

7 You know, I know fewer of these  
8 circulate compared to quarters, but, you know, to the  
9 extent that they will -- they will be collected and --  
10 and purchased, I do think it -- it's very good.

11 I also think that other strong ones  
12 include Number 1, obviously. You know, Number 1 is  
13 easy. It -- it's straightforward, it -- but it's  
14 a -- it's -- it's a safe, almost a -- a kind of timid  
15 numismatic choice.

16 Number 4, for reasons, I think it was  
17 Annelisa, sort of described, has a really nice sort of  
18 touch of liveliness, and sort of imagines Kennedy --  
19 conveys him both iconically and dynamically. And this  
20 is really a -- a challenge for -- for the artist to  
21 convey.

22 And then, I think I will just say, I

1 will give some artistic merit or encouragement to --  
2 to 07. And I don't think that this works as an -- as  
3 an iconic image of Kennedy for this program, but this  
4 approach, this stance, is very, you know, alive in  
5 contemporary portraiture.

6 If you -- you know, if you look at  
7 people's pictures of themselves on their work websites  
8 or their social media websites, it has a kind of  
9 intimacy and an informality that I think would speak  
10 to many people.

11 So I don't think it would work in  
12 this -- in this portfolio at all, but I do think that  
13 the artist is capturing something about 2027 when he  
14 or she did that -- did that image.

15 So I do actually -- one last point  
16 is -- is about the pairings. And I think that -- that  
17 it's important to think that many people will think of  
18 these together. They will collect them as a -- as a  
19 set with all -- and they may probably, you know, put  
20 them away in a coin board without the obverses, so  
21 they may never see them again.

22 But it is worth kind of pairing them

1 together. And I do think that Washington 1 goes well  
2 with Kennedy 2. I think that Washington 14 also goes  
3 with Kennedy 2. But a -- a strong vote for  
4 Washington 1 and Kennedy 2. Thank you very much.

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

7 For my own comments, most of the  
8 Committee members know by this point, having served  
9 together for a number of years, that I'm really not a  
10 strong proponent of facing portraits on coins.

11 I -- I think that if -- if we look at  
12 the presidential series, the dollar coin series, for  
13 example, there are some really, I -- I hate to say it,  
14 but almost atrocious portraits in that series. Partly  
15 because the facing image -- a facing portrait on a  
16 coin is very difficult, I think, to pull off well.

17 That said, I have to say that the  
18 Kennedy Obverse 2, like many of my colleagues, I do  
19 find very striking, and very -- very gripping in a way  
20 that many of the others don't.

21 And I will certainly agree with both  
22 Kellen's comments and Chris -- Chris's comments that

1 we do need to find a more modern portrait to go along  
2 with this -- this series in 2027. So I will be happy  
3 to support Kennedy Obverse 2, despite my reservations  
4 about facing portraits.

5 For the Washington series, I -- I found  
6 myself, you know, again, being drawn to a lot of the  
7 profile portraits simply because of my preference for  
8 this.

9 But at the same time, I cannot get away  
10 from how, just striking Obverse 1 is. I -- I kept  
11 coming back to this and realizing over and over again  
12 that this is by far and away the strongest portrait of  
13 Washington in this portfolio, and this will be getting  
14 my highest marks.

15 With that, I think that we can move on  
16 since everything else that I would like to say about  
17 the rest of the portfolio have already been said.

18 At this point are there any questions  
19 or motions from the committee? All right. Then, why  
20 don't we score? So if you could send your score  
21 sheets for both the quarters and the half dollars to  
22 Jim Kennedy. We will take a roughly 15-minute break

1 and be back at 3:30.

2 (Off the record.)

3 DR. VAN ALFEN: All right. Then, we  
4 are back. And I recognize Jim Kennedy to present  
5 results from these scoring sheets.

6 MR. KENNEDY: Good afternoon one more  
7 time.

8 So first, for the George Washington  
9 obverse on the quarter, the results are as follows.  
10 Out of a total of 30 points, Obverse 1 gets 20 points,  
11 which is the top point-getter. Obverse 2, 11 points.  
12 Obverse 3, 8 points. 3-A, 2 points. Obverse 4,  
13 4 points.

14 Obverse 6, 5 points. Obverse 8,  
15 2 points. 9, 3 points. 10, 2 points. 11, no points.  
16 13, 6 points. 14, 17 points. 15, 6 points. 16,  
17 6 points. 17, 1 point. 20, no points. 21, 3 points.  
18 22, 4 points. And 24, 2 points.

19 DR. VAN ALFEN: And for the half?

20 MR. KENNEDY: For the half dollar.

21 Obverse 1, 10 points. Obverse 2, 20 points, and that  
22 is the -- the number one score. Obverse 3, 4 points.



1 Obverse 4, 14 points, in second place.

2 Obverse 5, 7. 5-A, 2. Obverse 6,  
3 3 points. Obverse 7, 2 points. Obverse 8, 6 points.  
4 8-A, no points. Obverse 9, 5 points. And 10,  
5 1 point.

6 DR. VAN ALFEN: All right. Thank you  
7 very much, Jim.

8 And at this point I'll ask the  
9 committee, are there any motions?

10 Kellen, your hand is raised.

11 MR. HOARD: This is Kellen Hoard. I  
12 don't know if you want to split the motions or not,  
13 Peter, but I would make a motion to recommend the two  
14 top point-getters, Design 1 for the quarter, and  
15 Design 2 for the half dollar.

16 MR. BERNSTEIN: Art Bernstein. I  
17 second the motion.

18 DR. VAN ALFEN: Yes. That works for  
19 me. I'm happy to -- have them both in the same motion  
20 simultaneously since I think it's rather clear what  
21 the top scoring designs for both are.

22 So we currently have a motion to

1 recommend Obverse Quarter 1 and Half Dollar Obverse 2.

2 Is there any discussion on this motion?

3 DR. FULLER: Yes, please.

4 DR. VAN ALFEN: Go ahead, Harcourt.

5 DR. FULLER: Yes. This is Harcourt  
6 Fuller.

7 I -- someone -- or a couple of people  
8 brought up the -- the issue of the "E Pluribus Unum"  
9 on JFK's hair. How do we plan on addressing that?

10 DR. VAN ALFEN: Would there be any  
11 recommendations from anyone to shift that around?

12 I -- I mean, personally, I -- I think it's fine as it  
13 is, even though Sam did raise, you know, the question  
14 of Jackie Kennedy's concern earlier with the -- or  
15 with the earlier portrait by Gilroy Roberts.

16 And that's -- I'm -- I'm not sure if --  
17 if it's -- we necessarily have to worry about it or  
18 consider it, but obviously we can discuss this.  
19 Anyone else want to weigh in on this matter?

20 MR. SAUNDERS: I -- I've got a  
21 proposal.

22 DR. VAN ALFEN: All right. Go ahead.

1 MR. SAUNDERS: I would suggest that  
2 we -- that we tell them -- the Mint it's okay as is,  
3 but let them know that some concerns were -- were  
4 raised, and if they think of a better place to put it,  
5 or a different way of putting it, we -- we'll trust  
6 their discretion.

7 But if they decide it's best placed  
8 where it is right now, that's okay.

9 DR. VAN ALFEN: All right. Thank you,  
10 John.

11 DR. FULLER: I can agree -- I can agree  
12 with that.

13 DR. VAN ALFEN: Okay. All right. Any  
14 further discussion on this motion then to recommend  
15 these two obverses, but with the additional comments  
16 that if it is possible to move "E Pluribus Unum" on  
17 the Kennedy half dollar obverse, we -- we could make  
18 that additional recommendation.

19 Jen, your hand was raised?

20 MS. WARREN: Yeah. I mean, if you're  
21 going to make a friendly amendment, I would suggest to  
22 ask Kellen if he's happy with that friendly amendment.

1 DR. VAN ALFEN: Yeah.

2 MR. HOARD: Yeah. That's friendly,  
3 like you said. It's all good. Thanks, Jennifer.

4 DR. VAN ALFEN: All right. Yes. Thank  
5 you.

6 MR. BERNSTEIN: And, Mr. Chairman, this  
7 is Art Bernstein. A point of order, you need the  
8 consent of the seconder of the motion, which I grant.

9 DR. VAN ALFEN: All right. Thank you.  
10 Yes. It is getting late in the day, and my brain is  
11 nearly fried. So we're almost done.

12 All right. Any further discussion on  
13 this motion? All right, then. Why don't we vote on  
14 the motion? All those in favor please signify by  
15 saying, "Aye."

16 MULTIPLE SPEAKERS: Aye.

17 DR. VAN ALFEN: Are there any opposed?

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

20 DR. VAN ALFEN: Okay. All right. So  
21 we have -- the motion carries with nine in favor and  
22 one abstaining.

1 All right. Wonderful. It has been a  
2 very long day, and I do appreciate everybody's  
3 attention. And, again, I thank the Mint for all of  
4 your hard work in putting all of this together.

5 And if our discussion today has been  
6 concluded, I would, you know, really like to thank the  
7 members as well. And the liaisons that we had earlier  
8 for their attendance and comments.

9 And at this point we'll note that any  
10 upcoming public meetings will be announced through the  
11 Federal Register. And I will now be very happy to  
12 entertain a motion to adjourn.

13 MR. BERNSTEIN: This Art Bernstein, and  
14 I move that we adjourn.

15 DR. VAN ALFEN: Thank you -- and thank  
16 you, Art.

17 Is there a second, please?

18 DR. CAPOZZOLA: Chris Capozzola,  
19 second.

20 DR. VAN ALFEN: All right, then. All  
21 those in favor of this motion to adjourn please  
22 signify by saying, "Aye."

1                   MULTIPLE SPEAKERS:   Aye.

2                   DR. VAN ALFEN:   Any opposed?   The  
3   motion can carry, and the time is 3:42 p.m.  
4   Wonderful.   Thank you, everyone.   We will see you next  
5   time.

6                   (Whereupon, at 3:42 p.m., the  
7   proceeding was concluded.)

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## 1 CERTIFICATE

2 I, HELEN TADESSE, the officer before whom  
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5 proceedings, prior to testifying, were duly sworn;  
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14 any counsel or attorney employed by the parties  
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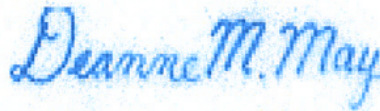
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