

CCAC Public Meeting

Moderated by Dr. Peter van Alfen, CCAC Chairperson

Tuesday, February 18, 2025

11:01 a.m.

Remote Proceeding

United States Mint

801 9th Street Northwest

Washington, DC 20220

(202) 354-7502

Reported by: Charles Olson

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A P P E A R A N C E S

I. Attendance:

a. CCAC Members in Attendance:

Dr. Peter van Alfen (Chair)

Annelisa J. Purdie

Arthur Bernstein

Dr. Christopher Capozzola

Dr. Harcourt Fuller

Jeanne Stevens-Sollman

Kellen Hoard

Michael Moran

Sam Gelberd

b. Mint Officers and Staff in Attendance:

Boneza Hanchock, Design Manager

James Kennedy, Legal Counsel

Jennifer Warren, Director of Legislative and

Intergovernmental Affairs, CCAC Liaison

Joseph Menna, Chief Engraver

Lia Johnson, Customer Experience Manager, Acting

Senior Government Affairs Specialist

Michael Costello, Manager, Design and Engraving

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

b. Mint Officers and Staff in Attendance:

Roger Vasquez, Senior Design Specialist

Russ Evans, Design Manager

Sukrita Baijal, Design Manager

c. Members of the Media in Attendance:

Mike Unser, Founder/Editor, Coin News Media Group, LLC

Paul A. Gilkes, Senior Editor, Coin World

d. Liaisons in Attendance:

David Kelliher, Vice President of Public Policy &
Government Relations, Minnesota Historical
Society

Dee Dee Myers, Senior Advisor and Director of
Governor's Office of Business and Economic
Development, State of California

Derek Campbell, State Federal Director, Office of the
Governor, State of Wisconsin

Eric Baker, Director of Strategic Operations,
Director of the Office for State-Federal
Relations, Office of the Governor, State of Iowa

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

d. Liaisons in Attendance:

Nicauris Heredia-Rosario, Minnesota Council on Latino
Affairs, Policy Advisor of Office of the
Governor, State of Minnesota

Paul Rosien, Customer Evangelism & Community Programs
for HPC & AI, Hewlett Packard Enterprise

Stacey Allen, Global Vice President of Brand Strategy,
Engagement and Activation, Hewlett Packard
Enterprise

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P R O C E E D I N G S

CHAIRPERSON VAN ALFEN: Good morning.

I call to order this meeting of the Citizens Coinage Advisory Committee for Tuesday, February 18, 2025, and the time is 11:01 a.m.

I would like to remind members that, as we are participating via videoconference, to mute the phone or microphone on the Microsoft Teams program when not talking and to announce your name when you speak for the transcript as well as for the public listening.

Before we begin, I would like to introduce the members of the committee. So please, respond "present" when I call your name.

Arthur Bernstein, representing the general public.

MR. BERNSTEIN: Present.

CHAIRPERSON VAN ALFEN: Dr. Harcourt Fuller, recommended by the Speaker of the House.

DR. FULLER: Present.

CHAIRPERSON VAN ALFEN: Dr. Christopher Capozzola, the member specially qualified in American

history.

DR. CAPOZZOLA: Present.

CHAIRPERSON VAN ALFEN: Jeanne Stevens-Sollman, the member specially qualified in sculpture or metallic arts.

MS. STEVENS-SOLLMAN: Present.

CHAIRPERSON VAN ALFEN: John Saunders, recommended by the House Minority Leader.

Mr. Saunders does not seem to have joined us yet.

Michael Moran, recommended by the Senate Majority Leader.

MR. MORAN: Present.

CHAIRPERSON VAN ALFEN: Donald Scarinci, who was recommended by the Senate Minority Leader, will not be joining us today.

And Sam Gelberd, the member of specially qualified in numismatics.

MR. GELBERD: Present.

CHAIRPERSON VAN ALFEN: Kellen Hoard, representing the general public.

MR. HOARD: Present.

CHAIRPERSON VAN ALFEN: Thank you.

Annelisa Purdie, representing the
general public.

MS. PURDIE: Present.

CHAIRPERSON VAN ALFEN: Thank you,
Annelisa.

And I am Peter van Alfen, the member
specially qualified as a numismatic curator and the
Chairperson of the CCAC, and I believe we do have a
quorum.

The agenda for today's public meeting
includes the Approval of Minutes and Letters to the
Secretary of the Treasury from the November 19, 2024,
Public Meeting, the Review and Discussion of Candidate
Designs for the 2026 American Innovation \$1 Coin for
Iowa, the Review and Discussion of Candidate Designs
for the 2026 American Innovation \$1 Coin for
Minnesota, the Review and Discussion of Candidate
Designs for the 2026 American Innovation \$1 Coin for
Wisconsin, the Review and Discussion of Candidate
Designs for the 2026 American Innovation \$1 Coin for
California, the Review and Discussion of Candidate

Designs for the 2027-2028 Platinum Proof Coins, the Review and Discussion of Candidate Designs for the 2025 Sacagawea 25th Anniversary Coins, and Review and Discussion of Candidate Designs for Potential Concepts and Themes for Future Native American \$1 Coin Program.

We have a rather full agenda today, as you can see. So before we begin our proceedings, I would like to ask the liaison to the CCAC, Ms. Jennifer Warren, if we are aware of any members of the press who are remotely watching this public meeting.

MS. WARREN: Good morning; this is Jennifer Warren. Paul Gilkes, Coin World Senior Editor, is joining, and Mike Unser, Founder and Editor of Coin News Media Group, LLC.

THE REPORTER: I'm sorry.

CHAIRPERSON VAN ALFEN: Thank you.

THE REPORTER: Could you spell those names for me quickly?

MS. WARREN: I will send them to you, Court Reporter, after.

THE REPORTER: Okay, thank you.

CHAIRPERSON VAN ALFEN: Mike and Paul,
welcome to you both.

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

Megan Sullivan, Senior Design
Specialist.

MR. VASQUEZ: Megan Sullivan is not
here today, sir.

CHAIRPERSON VAN ALFEN: All right,
thank you very much.

Roger Vasquez, Senior Design
Specialist.

MR. VASQUEZ: Present.

CHAIRPERSON VAN ALFEN: Thank you,
Roger.

Russell Evans, Design Manager.

MR. EVANS: Present.

CHAIRPERSON VAN ALFEN: Boneza
Hancock, Design Manager.

MS. HANCOCK: Present.

CHAIRPERSON VAN ALFEN: Sukrita Baijal,
Design Manager.

MS. BAIJAL: Present.

CHAIRPERSON VAN ALFEN: Thank you.

Joseph Menna, Chief Engraver.

MR. MENNA: Present.

CHAIRPERSON VAN ALFEN: Michael
Costello, Manager of Design and Engraving.

MR. COSTELLO: Present.

CHAIRPERSON VAN ALFEN: Jennifer
Warren, Director of Legislative and Intergovernmental
Affairs and Liaison to the CCAC.

MS. WARREN: Present.

CHAIRPERSON VAN ALFEN: James Kennedy,
Counsel to the CCAC.

MR. KENNEDY: Present.

CHAIRPERSON VAN ALFEN: And, Lia
Johnson, Acting Senior Government Affairs Specialist.

MS. JOHNSON: Present.

CHAIRPERSON VAN ALFEN: Lia.

And finally, I'd like to note for the
record that we will be joined later in the meeting by

stakeholders and subject matter experts for the various coins we are reviewing today for the 2026 American Innovation \$1 Coin honoring the State of Iowa.

We will be joined by Eric Baker, Director of Strategic Operations and Director of the Iowa Office for State-Federal Relations for the Office of the Governor of Iowa.

For the 2026 American Innovation \$1 Coin honoring the State of Minnesota, we'll be joined by a representative from the Governor's Office, as well as subject matter expert David Kelliher from the Minnesota Historical Society.

The 2026 American Innovation \$1 Coin honoring the State of Wisconsin, we'll be joined by Derek Campbell, State Federal Director for the Wisconsin Office of the Governor, and subject matter specialist Stacey Allen, Global Vice President of Brand Strategy, Engagement and Activation for Hewlett Packard Enterprises, and Paul Rosien, Customer Evangelism & Community Programs for HPC & AI at Hewlett Packard Enterprise.

And finally, for the 2026 American Innovation \$1 Coin honoring the State of California, we'll be joined by Director Dee Dee Myers, Senior Advisor and Director of the Governor's Office of Business and Economic Development.

And thank you all for joining us today, and we certainly look forward to hearing your preferences and thoughts on the portfolios. So I'd like to begin by asking the Mint, are there any other issues that need to be addressed before we start?

MR. VASQUEZ: No, sir.

MS. WARREN: This is Jennifer Warren.

No.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

So our first order of business for the Committee today is the review and approval of the CCAC Minutes and Letters to the Secretary of the Treasury from our Public Meeting on November 19, 2024.

Are there any comments on the documents?

All right. Hearing none, is there a

motion to approve the minutes and letters?

MR. BERNSTEIN: This is Arthur
Bernstein. I move approval.

CHAIRPERSON VAN ALFEN: Thank you, Art.

Is there a second?

MR. HOARD: This is Kellen Hoard; I
second.

CHAIRPERSON VAN ALFEN: Thank you,
Kellen.

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

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Are there any
objections to the motion?

All right. Well, hearing none, the
minutes and letters are approved. All right.

Since we do have a rather full agenda
today -- oh, no, sorry. I would like to just move
quickly on to the first portfolio that we will be
reviewing.

And so, to begin, the first portfolio
for us to consider is the Reverse Candidate Design for

the 2026 American Innovation \$1 Coin honoring the State of Iowa. Roger Vasquez will present us with the portfolios.

Roger, all yours.

MR. VASQUEZ: Thank you, Dr. van Alfen.

I'll first give you a little bit of background on the American Innovation \$1 Coin Program. Public Law 115-197, the American Innovation \$1 Coin Act, enables "The Secretary of the Treasury to mint coins in recognition of American innovation through significant innovation and pioneering efforts of individuals and groups."

Four coins will be issued each year, beginning in 2019 through 2032, in the order each state ratified the Constitution of the United States or was admitted into the Union, with the District of Columbia and the territories being featured at the end of the series.

The common design on the reverse of each coin features a dramatic representation of the Statue of Liberty and the inscriptions "\$1" and "In God We Trust." The year of minting, the mint mark,

and the inscription "E Pluribus Unum" are incused on the edge of the coin.

The reverse also includes a privy mark of a stylized gear, representing industry and innovation. To honor America's semiquincentennial in 2026, the privy mark incorporates a depiction of the Liberty Bell and the number "250."

The concept for the reverse design of the coins must feature a significant innovation, innovator, or group of innovators and be selected by the Secretary of the Treasury after consultation with the Governor or other chief executive of the state, district, or territory.

The 2026 designs will feature innovations or innovators from Iowa, Minnesota, Wisconsin, and California. The \$1 Coin for Iowa will honor Innovator Dr. Norman Borlaug.

Nobel Peace Prize winner and World Food Prize Founder Dr. Norman Borlaug, a Native Iowan, was an early advocate and researcher of sustainable agriculture. His discoveries helped usher in the "Green Revolution," a period in human agricultural

history marked by innovation that increased crop yields and significantly reduced the number of people who were undernourished.

His groundbreaking work continues to resonate today, particularly through the World Food Prize and Borlaug Dialogues programs, serving as beacons of progress in the pursuit of global food security.

Raised in Cresco, a small farming community in Northeast Iowa, Norman Borlaug studied forestry in college and plant pathology in graduate school, eventually earning his Ph.D. in 1942.

His upbringing in a state deeply-rooted in the agrarian heritage of the United States fueled his commitment to advancing agricultural integration. In 1944, Borlaug embarked on a remarkable 16-year journey to resolve wheat production limitations in Mexico.

Through his unwavering determination and scientific ingenuity, Borlaug developed successive generations of wheat varieties with broad and stable resistance, adaptability to diverse growing

conditions, and an exceedingly-high yield potential.

These new wheat varieties improved crop management practices, not only in Mexico but also in Asia and Latin America, sparking what is known today as the "Green Revolution."

In 1997, The Atlantic Monthly remarked that "Borlaug has already saved more lives than anyone who has ever lived." His contributions to global food security were so profound that, in 1970, he became the only agricultural scientist to be awarded the Nobel Peace Prize.

In 1986, Borlaug established the World Food Prize to recognize exceptional achievements in agriculture. His enduring influence was further solidified when, in 2009, TIME magazine named him "one of the 100 most influential minds of the 20th century."

On the phone with us today is Eric Baker. He was introduced earlier by Peter. So I'll not repeat his title.

But, Mr. Baker, would you like to share a few words with us today?

MR. BAKER: Thank you, Roger. Yes, I would be happy to share a few words.

Thank you, Dr. van Alfen, Sukrita, Megan, Jennifer, everyone that's helped in this process, working with myself, Director Debi Durham from the Iowa Economic Development Authority, and also Jeanie Borlaug Laube, the daughter of Dr. Norman Borlaug, who has been a stakeholder in this process.

She was unable to join us this morning, but she wanted me to share a few words. The design preference that we have identified would be design IA-01A. We believe this design accurately captures the likeness of Dr. Borlaug. It emphasizes his agricultural roots and shows.

Right there in his hands, the sheaves of wheat that he was able to pioneer to optimize the nutritional value that saved, truly, millions of lives and continues to provide a legacy of food access through the World Food Prize.

He truly is the father of the Green Revolution. We're proud to call him an Iowan, and we're very pleased that the U.S. Mint is working with

us to honor his legacy further. So thank you for this opportunity.

MR. VASQUEZ: Thank you very much Mr. Baker, and I appreciate you sharing the State's preference.

I'll go ahead and present the candidate designs now. I'll note first that the required inscriptions are "United States of America" and "Iowa."

Because we know what that preference is, and we want to save as much time as possible for hearing the committee's comments, I'll only read the design description for the preferred design by the Governor's Office. But certainly, if there's any that needs further reading, just let me know.

So, Russ, go ahead and show us Design 1A.

MR. EVANS: Design IA-01A: Depicts Dr. Norman Borlaug holding a sheaf of wheat and wheat stalks, highlighting his pioneering work developing resilient crops capable of feeding a growing global population. The additional inscriptions are "Norman

Borlaug" and "Father of the Green Revolution."

And again, this is the primary preference of the Governor's Office and design. Next is Design 2A, 4. We have designs IA-05 and IA-05A, Design 6A, and, finally, Design 7A.

Dr. van Alfen, that concludes the portfolio. I'm going to turn it back to you, sir.

CHAIRPERSON VAN ALFEN: All right, thank you, Roger.

And thank you, Mr. Baker, for your comments as well.

Before we begin, I do just want to say, as the son of a plant pathologist, I'm really quite thrilled to see a plant pathologist being honored here. And I'm sure that my father, once I break the news to him, will be thrilled as well.

I'm sure that he knew, at some point, Norman Borlaug in the course of his career as well.

So before we begin, though, I do want to ask if there are any technical or legal questions from the Committee about this program or these designs for the 2026 American Innovation \$1 Coin honoring the

State of Iowa before we begin our general discussion.

All right. Well, hearing none, then, let's begin our consideration, and since we do, again, have a rather full agenda today, I will ask the members to try to keep your comments to three minutes or less. And please do identify yourself prior to speaking.

So let me begin with Jeanne Stevens-Sollman, if you would, please.

MS. STEVENS-SOLLMAN: This is Jeanne Stevens-Sollman. Thank you, Mr. Chairperson.

First of all, I would like to compliment the artist's version of this coin. We have to think about imagination and how an idea is so very valuable. So with that in mind, I appreciate our stakeholders' desire for 1A.

However, I believe that 4 is -- this is my preference, No. 4, because of the composition. It has several shafts of wheat that indicate different types of wheat. It has "Iowa" at the bottom, which is, I think, a better representation of the State of Iowa, as opposed to "Iowa" being in a square.

And I think that Dr. Borlaug is -- I didn't know him, but I think this is a lovely portrait of him. Plus, we have the globe behind him. So in my opinion, this gives us a complete story of Dr. Borlaug.

That's all I have to say,
Mr. Chairperson. Thank you.

CHAIRPERSON VAN ALFEN: Jeanne, thank you very much.

Sam Gelberd, if you would, please.

MR. GELBERD: Thank you, Peter.

This is Sam Gelberd, and a thank you to everyone, especially Mint staff, and the liaison, Eric Baker, for being here with us today.

The AI, the American Innovation Dollar Program, is very important to me. I really like the coins in this program, and the overriding factor I think we do need to go with is just how well each design fits in with the rest of the program.

So that'll be an overriding theme I'll be hinting at repeatedly today. Initially, my pick was for Design No. 4, and for mostly the reasons that

Jeanne just stated. I really love the overall look of the coin.

The globe in the background really helps emphasize the worldwide impact Dr. Borlaug's innovation had. But with that being said, of all the designs, I will give the majority of my votes to No. 1A because the liaison does and the committee did really like this design the most.

I think this one does fit in the best overall with the other coins already in the program. I won't get into all the reasons why I think the other ones may miss the mark, but all that aside, 4 is my second choice. But 01A, I think, I'll be giving my top votes to.

And that's all I wanted to add, Peter.
Thank you.

CHAIRPERSON VAN ALFEN: All right.
Sam, thank you very much.

Mike Moran, if you would, please.

MR. MORAN: Thank you, Peter.

This is Mike Moran. I'm going to second Jeanne on 4. I think it gets it done. It's a

nice design, and I'm going to judge it simply for the artistry and the symbolism that's in it. And I think it's going to get my votes, period. Thank you.

CHAIRPERSON VAN ALFEN: All right, Mike, thank you very much.

Art Bernstein, if you would, please.

MR. BERNSTEIN: Good morning. This is Arthur Bernstein. My preference coincides with that of the Governor's Office. I thought 1A captures everything nicely. I did notice the depiction of the state name, "Iowa," in that square that Jeanne mentioned.

And my first reaction was it seemed a little extraordinary, a little exceptional, but then, when I look back at the way in which we designate the state names on all the other dollars, they're all unique. They're all unusual, and I think it's appropriate.

I would also call attention to the 5 Series, 5 and 5A. I thought those were attractive as well. The ears of wheat reminded me of the wheat cent, and I thought there was some attractiveness

there. Thank you.

CHAIRPERSON VAN ALFEN: Very much, Art, I like that observation, drawing the analogy between that and the 1 cent coins.

Dr. Harcourt Fuller, if you would, please.

DR. FULLER: Thank you, Mr. Chairperson.

This is Dr. Harcourt Fuller. Welcome, Mr. Baker. Thank you for your comments and your insights.

I do agree with the liaison's preference for A1, and at the same time, I also agree with Jeanne's comments. I really like 04. You know, I like the globe in the background because I think it speaks to Dr. Borlaug's global imprint, his, you know, I like the wheat in the front. I also like how he's looking, you know, at agriculture.

It's almost like he's looking into the future with optimism, with pride, and I really like that. I think it's a very strong design. So I'll be giving that some votes as well, but again, thank you.

And once again, welcome, Mr. Baker.

CHAIRPERSON VAN ALFEN: Dr. Fuller,
thank you very much.

Christopher Capozzola, if you would,
please.

DR. CAPOZZOLA: Good morning. This is
Chris Capozzola. I think this is, overall, a very
strong portfolio, and appreciate the artistry into
that. I approach this as a task of historical
accuracy and depicting Iowa's contribution to what is
fundamentally a global phenomenon.

Right, with global reach and impact,
namely the Green Revolution, which is what drew me to
Design 4, not only for some of the aesthetic reasons
others have addressed, but I do feel 4 is the most
historically accurate depiction of Iowa's innovation
contribution to the world.

I certainly appreciate 1A, and if that
is the selection, you know, I think, visually, it
works. The likeness is strong, as the liaison noted.
I have, you know, personally an objection to "Father"
of" the Green Revolution.

I think "the Green Revolution" could be sufficient without the parthenogenesis at work, but, you know, that is just a comment. And then, a question, and I don't know if this is for Eric Baker or just a comment for the record. I noticed, in most of the designs, it appears as "Norman Borlaug," and in one, as "Dr. Norman Borlaug."

I don't know if there's any preference there, but certainly, you know, I don't think we've actually included any other -- and, you know, we have "MD" for Maine. I'm just trying to sort of make sure that we are consistent across the innovation portfolio and because many other doctors or M.D.s or Ph.D.s will be coming through over the years.

MR. VASQUEZ: Christopher, this is Roger Vasquez. I'd like to note that, for all designs, Dr. Borlaug's daughter, Ms. Laube, was comfortable with Dr. Borlaug's name presented as either "Norman Borlaug" or "Dr. Norman Borlaug," noting her father's humble and down-to-earth nature.

CHAIRPERSON VAN ALFEN: Thank you.

Mr. Baker, I see that your hand was

raised. Would you like to make a comment?

MR. BAKER: Roger captured Ms. Jeanie Borlaug's remarks perfectly. Yeah.

CHAIRPERSON VAN ALFEN: All right, thank you.

And thank you, Chris, for your comments as well.

Annelisa Purdie, if you would, please.

MS. PURDIE: Mr. Chairperson, this is Annelisa.

Good morning to everyone.

And thank you, Mr. Baker, for being here as well.

I'm inclined to agree with the recommendation from the liaison for Design 1. I think it works well. I like the expression on Dr. Borlaug's face. I think it emphasizes his work, going back to the land and the roots of what started all of this.

However, I am also drawn to Design 5A. I like the idea of this active profile in the sense that he's not staring off into the distance but is rather tenderly looking at this budding sheaf of

wheat, which starts everything.

And I think this ties in well to the overall theme of American Innovation in that so many things that have had an impact on our world start very small and start very minute but can eventually grow.

I also think that the details on this one with the wheat sheaves encircling him works very well in terms of proportions overall. And in general, I just like the way that it's arranged.

It's a very interesting expression on his face as well, which had an impact on me. It shows the intensesness of his study. I think that it also emphasizes the humility that was mentioned earlier.

For Design No. 6 -- or 7, excuse me. Rather, No. 7A, which is the last in the portfolio, I was drawn to this at first but was not sure about how this would render on a coin with all of the details. I like the emphasis of how, again, something small can grow into something very large and impact everyone.

But I think the focus is taken off of Dr. Borlaug, which doesn't fit in with the overall theme. But this one does get the Merit Points for me,

and those are -- thank you.

CHAIRPERSON VAN ALFEN: All right, Annelisa, thank you very much.

John Saunders, has he joined us yet -- believe he has.

All right. Kellen Hoard, if you would, please.

MR. HOARD: Thank you. This is Kellen Hoard. I was drawn to 1A as well, in line with the liaison. I think it really highlights the man well. It's a flattering, well-framed depiction that would work well in a dollar coin. I'm happy to support the stakeholders on this front.

I also really did like 7A, but I thought not quite as much as 1A. But I felt that 7A captured the innovation well. It's a kind of a creative pleasure to see him immersed by his creation, his unique take on the innovation dollar design approach. It's not too crowded, textually.

So I'm going to give that one some points as well. For this particular portfolio, I would lean against Design 4 because, to me, Borlaug

and his innovation, the connection between them, isn't quite clear enough. There's no indication here of his significance as the Father of the Green Revolution.

I did some research into photos of Borlaug earlier as well, and I really didn't find many photos of him holding his hoe and staring wistfully in the distance. Every photo had him very proudly and excitedly hoisting his wheat into the air, like that was his thing.

He was thrilled by his innovation. And so I see him, really, as just this energized guy who, you know, traveled to Mexico to pursue this, who grew up in Iowa, went to Minnesota, I mean, and was constantly just excited about his passion to be amongst his innovation.

And so, to me, you know, I think 1A captures that quite well. So that's the way I'll be putting my points. Thank you.

CHAIRPERSON VAN ALFEN: All right, Kellen, thank you very much, and I believe that we were looking at some of the same photos when I was doing a Google search for Norman Borlaug as well.

It does seem that a good number of these designs are, in fact, based on photos and so do represent that somewhat accurately.

So for my own comments, I pretty much agree with all of the other committee members here. I find that 1A is perfectly adequate, and I'd be willing to support that. But I do believe that 4 is, in many ways, more artistic, and I do think it captures the global aspect of Dr. Borlaug's contribution as well.

So I will be supporting both of those designs. With that, if John Saunders has not yet joined us, then I will ask if there are any questions or motions from the members at this point.

All right. And, Eric Baker, do you have any other further comments at this juncture?

MR. BAKER: Thank you so much for all the feedback from the members of the committee. We really appreciate it, and I think I would echo that we found it to be a very strong portfolio as well.

We're really grateful to the artists and, of course, the committee members for your consideration of each of these designs. And I think

our preference for IA-01A was echoed by so many members of the Committee.

While we certainly see some strengths in the other designs, we think that 01A most accurately captures the likeness of Dr. Borlaug and emphasizes his impact on food security. So thank you for your consideration, and we look forward to moving to the next step of this process.

CHAIRPERSON VAN ALFEN: All right, Mr. Baker, thank you very much.

Joe Menna, Mike Costello, or others from Mint, do you have anything to share with the committee on the designs at this point?

MR. MENNA: This is Joseph Menna. No, thank you, I don't.

MR. COSTELLO: This is Mike Costello, no comment, thank you.

CHAIRPERSON VAN ALFEN: All right, thank you.

Is there any further discussion then from the committee before we score it?

All right. Well, hearing none, the

Committee will now score the Reverse Designs of the American Innovation \$1 Coin honoring the State of Iowa. All of the members should've received their score sheets electronically.

And when you are done, please email them to CCAC Counsel James Kennedy, not Greg Weinman this time, please. And we will take a five-minute break to allow members to score, and we will return at 11:37 a.m.

And so I'll ask the members to please remember to complete the Merit Scoring as well as the Value Scoring since the Mint does consider the Merit Scoring when determining which AIP artists continue in the program. So we will return in five minutes.

(Off the record.)

MS. WARREN: It's 11:44, back on out of our short little recess.

And, Peter?

CHAIRPERSON VAN ALFEN: All right, thank you very much, Jen.

We are back, and I recognize James Kennedy, Counsel to the CCAC, to present the results

from the scoring sheets.

Jim, if you would, please.

MR. KENNEDY: Thank you.

This is James Kennedy, Counsel to the CCAC. The results for the Iowa American Innovation Coin Reverse are as follows: our top vote-getter is Item 01A with 18 votes; 02A gets five votes.

Our next highest vote-getter is 04, with 17 votes; 05 gets seven votes, 05A, 11 votes, 06A, five votes, and 07A, nine votes.

CHAIRPERSON VAN ALFEN: -- James, thank you very much.

MS. WARREN: This is Jennifer -- hold on. This is Jennifer Warren.

Jim, can you tell us what is that a score out of?

MR. KENNEDY: Let me see. It should be, with nine present, it should be 27 on -- yeah, 27.

MS. WARREN: Okay. Thank you very much.

CHAIRPERSON VAN ALFEN: Thank you. All right, thank you again, James.

At this point, are there any motions from the Committee?

Kellen, I see your hand is raised.

MR. HOARD: Sure. This is Kellen Hoard. I'll move that we move to -- or that we recommend Design 1A, the stakeholder's recommendation, and our top vote-getter.

CHAIRPERSON VAN ALFEN: All right. Is there a second to that motion?

MR. BERNSTEIN: Arthur Bernstein seconds.

CHAIRPERSON VAN ALFEN: And thank you very much.

Any discussion on this motion?

All right. Hearing none, all those in favor, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Are there any opposed?

DR. CAPOZZOLA: I'm opposed, Chris Capozzola.

CHAIRPERSON VAN ALFEN: Okay. Any

abstain?

All right. Hearing none, then the motion passes, and if all other discussion then has concluded, I would like to take a moment to express our appreciation to our liaison, Mr. Eric Baker, for attending today.

Thank you very much, sir. I just look forward to seeing this in metal, eventually.

MR. BAKER: Us, too. Thank you, Dr. van Alfen.

Thank you, committee members. I appreciate your service, and we look forward to seeing this forged in metal soon. Thank you, all.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

All right. Moving on to our next agenda item, which is the portfolio where we'll consider the reverse design candidate for the 2026 American Innovation \$1 Coin honoring the State of Minnesota, Roger Vasquez will now present the portfolio.

So, Roger, if you would, please.

MR. VASQUEZ: This is Roger Vasquez.

Thank you, Dr. van Alfen.

The \$1 Coin for Minnesota will recognize the innovation of mobile refrigeration. The refrigerated truck, the first successful system of mobile refrigeration, was a groundbreaking invention born in Minnesota.

The innovation has had a profound global impact, most recently evidenced by its pivotal role in delivering COVID-19 vaccines during the pandemic. Before the 1940s, transported goods relied on ice and salt for cooling, which led to unreliable temperatures.

The first refrigerated truck was patented in 1939 by Frederick McKinley Jones. McKinley Jones co-founded Minneapolis-based U.S. Thermo Control, later renamed "Thermo King." Jones' improved Model C, released in 1941, was mounted on the front side of a vehicle.

The unit's relatively lightweight and rigid metal construction withstood the demand of long trips and saved engine power. The Model C proved

critical during and after World War II, enabling the transport of temperature-sensitive drugs, blood plasma, and food-related goods worldwide.

After World War II, the commercially-available Model C transformed the agricultural industry. This technology enabled worldwide shipping of seasonal crops and international trade of perishable goods.

This breakthrough paved the way for frozen foods, modern supermarkets, and container shipping essential to our modern food supply chains and ways of living. This technology's significance has only grown over time.

A 2015 MinnPost article reported that more than three-quarters of food transported in the United States relies on refrigeration units. Throughout his lifetime, Frederick McKinley Jones continued to patent numerous additional inventions.

His contributions were posthumously recognized in 1991 when former President George H.W. Bush awarded him the National Medal of Technology, making Jones the first black American to receive this

prestigious honor.

Jones' inventive spirit and the advancement of mobile refrigeration stand as testaments to Minnesota's contributions to industry and technology, fundamentally changing how we transport and distribute goods around the world.

On the phone with us today is, and I apologize if I mispronounce your name, Nicauris Heredia-Rosario, a representative from the Minnesota Governor's Office, and we also have a subject matter expert available, David Kelliher, Vice President of Public Policy & Government Relations from the Minnesota Historical Society.

Would either one of you like to say a few words before we proceed?

MS. HEREDIA-ROSARIO: Yes. Good afternoon, everyone, Nicauris Heredia-Rosario, and I just want to say thank you so much for all the work that has been put in coming up with designs for Minnesota and mobile refrigeration.

We really appreciate the collaboration that we have had with the Historical Society, with

U.S. Mint, and our office in now having some options to discuss today. And I will pass it on to David if he would like to say a few words.

MR. KELLIHER: Thank you, Mr. Chair, again, David Kelliher, Minnesota Historical Society.

And I would just echo what Nicauris said, that we really appreciate the hard work of the staff of the Mint and members of this Committee and look forward to the conversation today to run through the various options and answer any questions that you may have about mobile refrigeration, which we, in Minnesota, today, are proud of.

But today, we don't think we need it because we woke up to temperatures of 15-below air temperature, so. Everyone else needs it except us today.

MR. VASQUEZ: All right, thank you both very much.

I'm going to go ahead and note the preferences. The primary preferences are from the Series 7 and Series 8 and the design portfolio, specifically 7A and 8A, and there is a secondary

preference, which is the 03 Series.

Because time is limited today, we want to focus on the Committee's comments. I will read design descriptions for those preferred designs. Certainly, if any other designs need some more information, please let me know.

So I'll go ahead and read, first, the design description for Minnesota 3 and MN-03A. This is the 3 Series that is the secondary preference of the Governor's Office.

I also note that it's the preference because it provides a historically accurate depiction of the period truck and mobile refrigeration unit.

So these designs: Feature a 1940s-era truck with an early front-mounted refrigeration unit. The icons adorning the side of the truck identify the diverse temperature-sensitive goods whose widespread transportation was made possible by this innovation, and the additional inscription is "Mobile Refrigeration."

I should note the subtle difference between the two. Obviously, they're both facing

different directions. You'll notice that the lane markings are different between them so that it would be in an appropriate location on the roadway in whatever orientation it is in fact in.

All right. So I'll move on to Design 4 and then MN-05 and 5A, 6A, 7, and 7A, and I'll go back and read the design description for 7 once you see 8 as well. So let's see, Design MN-08, MN-08A, MN-08B, MN-08C and MN-08D, and let's see, Design MN-09.

And then, please go back to MN-07. Preferences Design 7 -- or the 7 Series and the 8 Series are obviously very similar to each other.

These are the primary preferences of the Governor's Office because they provide a strong and accurate visual representation of a period truck with an early version of the mobile refrigeration unit. So the Series 7 and Series 8 both share that.

More specifically, it's: A 1940s-era delivery truck with a front-mounted mobile refrigeration unit. They honor Minnesota's agricultural heritage and the transportation of essential farm products made possible by mobile

refrigeration through an agrarian landscape. There's an additional inscription is "Mobile Refrigeration."

So I'll highlight some of the differences between 7 and 8. In Series 7, the Governor's Office appreciates the visual representation of the farm and field in the background as a connection to agriculture.

But they look forward to the CCAC's input on whether it makes the coin appear too busy. One thing to note about 7 is the series lacks reference to the medical benefits of mobile refrigeration. And again, the preference in the 7 Series is 7A over 7.

The reasoning for the preference of 8 alongside 7 remains the same. Is that an accurate and strong visual representation of a period truck with an early version of the mobile refrigeration unit?

The Governor's Office noted that the connection to agriculture via the sprout is subtle and effective with the exception of MN-08, they appreciate that all the designs depict medical uses of mobile refrigeration through symbols.

So 8A represents medicine through a simple cross within a circle, which is widely recognized and effective and preferred. So that's 8A is a preference.

8B uses a heartbeat symbol, but the Governor's Office felt that it does not reflect the period in which the invention was developed. 8C and 8D use a simple cross and the words.

However, they are concerned that the simple cross not enclosed by a circle may be too small to be visible, and that concludes the candidate designs for the Minnesota American Innovation \$1 Coin.

CHAIRPERSON VAN ALFEN: All right, Roger, thank you very much.

I do want to -- I'll ask if there are any technical legal questions from the Committee in just a moment, but I do have one myself. And that is for MN-03 and 3A, which is the secondary preference of the liaisons.

One thing I'll note here is that this does seem to be a tractor-trailer configuration, but there is not enough space between the back of the cab

and the front of the trailer in this sort of fifth-wheel configuration for that vehicle to actually go around a corner.

So there's, I think, essentially, a flaw in the representation of the truck and the tractor-trailer here.

Joe, your hand is raised?

MR. MENNA: Yes, this is Joseph, Joseph Menna. Dr. van Alfen, it's artistic license taken deliberately by the artist. With all due respect, it is not supposed to be like exactly a functional truck, but the configuration of the wheels was the best possible arrangement for this design for the sake of coinability and stuff like that.

CHAIRPERSON VAN ALFEN: Yeah. Thank you very much, Joe, for that comment.

Are there any other technical or legal questions from the committee about this program or the design for the 2026 American Innovation \$1 Coin honoring the State of Minnesota?

Chris Capozzola, I see your hand is raised.

DR. CAPOZZOLA: Hi, this is Chris Capozzola. A very quick question, what is the size of the coin, the diameter?

MR. VASQUEZ: This is Roger Vasquez; I believe the diameter of this coin is 1.043-inches.

DR. CAPOZZOLA: Okay, thank you. That helps with the visibility and coinability questions that have been raised. Thank you.

CHAIRPERSON VAN ALFEN: Are there any other questions from the committee?

All right. Well, hearing none, then, let's begin our consideration, and I would like to again, remind the members to please try to keep your comments to three minutes or less since we are rather busy today and to identify yourself prior to speaking.

And since, Chris, you were just with us, why don't we begin with you?

DR. CAPOZZOLA: All right.

This is Chris Capozzola. I will be brief, you know. This is again a really -- it's a creative portfolio in responding to a sort of tough task of what to convey. And I am excited to see this

when it is done. Of the choices from the liaison, I will say that I particularly liked 7A.

Although it is more simple and does less, I do worry about how much we can ask this coin to communicate through symbols. And I'm actually not worried about what, you know, even the very detailed ones would look like because of the metal that's being used and because of the size of the coin.

But I do worry that it just could get cluttered trying to depict food, medicine -- you know, all these sorts of things at once.

So 7A is a little bit simpler, and that's why I preferred it over the 8 Series or 3. But if the consensus of the committee is otherwise, I'm happy to support that. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

Jeanne Stevens-Sollman, if you would, please.

MS. STEVENS-SOLLMAN: Yes, thank you, Mr. Chairperson.

This is Jeanne Stevens-Sollman. This

portfolio, I love seeing the portfolio up altogether. It helps me to decide what is, really, I think, the most informative and the most exciting.

And I'm sorry, dear colleagues, but I keep going back to -- let's see. The number is -- Minnesota 5, it screams "refrigeration." The only problem with this one is we don't know what we're refrigerating, and I do like the fact that 3A does say that.

Even though it's very stoic, I think it is less complicated than the 8 Series. Where we have the agricultural farm and the little barn in the back, I think we're going to lose it. I'm sorry, 7.

We have the fields. I think we're going to lose that barn, and I think the rows are a little busy. So I do agree with Chris with that. So those are my comments. Thank you very much.

CHAIRPERSON VAN ALFEN: All right, Jeanne, thank you.

Annelisa Purdie, if you would, please.

MS. PURDIE: Thank you, Mr.

Chairperson.

This is Annelisa Purdie. Thank you to our liaisons for being here.

This is one of the portfolios where I find myself liking a little bit of something in each of the designs. I think that this is a very different focus. It's unlike anything we've had on a coin before. And I like the focus on the supply chain and refrigerated truck, something that we may not always think about but are integral to how we live.

For the 3 Series of designs, 3 and 3A, I think they're beautifully rendered in terms of direction. My only concern is the fact that each of the items that are ported by the refrigerated trucks are depicted on it together.

And as I understand it, there are certain concerns about shipping medicine and food within the same truck. I understand that it's supposed to represent a variety of the items that can travel on refrigerated trucks.

But this particular design looks as if everything is going to a particular outlet store named Minnesota. I'm just not sure that it highlights --

you know, it's beautifully done; the details are beautifully done.

But the mix of materials, I'm not sure how well, that would render, which is why my preference actually is for Design 8A. I think that there are hints of the things that can be ported on the mobile refrigerated trucks. I like the design; I like the historically accurate design.

I did look up pictures of the original refrigerated trucks, and this is very, very true to life. And it gives a hint, once again, of the things that are ported without being overkill but so much.

I do like the barn in 7A, but because of the size of the coin, the diameter of the coin, I'm not sure how well that would render. It could be fixed, possibly with some different shading. But overall, 8A, I think, ties the theme in very well.

And for the last design, which is No. -- or, No. 4, rather, excuse me, not the last one. This one does get Merit Points for me simply because of the way that the steering wheel is represented.

It is very busy, but I think it does

give an idea of all of the elements and how they could potentially be tied together, that each of these things are on a refrigerated truck, and each of these things can travel on a refrigerated truck.

For Design No. 9, this is beautifully detailed; I love it. But again, the very large size of each of these items, corn and insulin and turnips, oh, my, it's beautiful. But the way that it's rising out of the truck with beautiful shading is a little bit stark.

And once again, I'm not sure how well everything would fare with the blood pack right next to the corn. It's reminding me of something else, but this is getting Merit Points from me from the amount of detail. And that's all for me. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you, Annelisa, all to the outlet store -- Minnesota.

Sam Gelberd, if you would, please.

MR. GELBERD: Thank you, Peter.

This is Sam Gelberd. Ultimately, I, and as Annelisa just said, I did like certain elements

of almost every design here except a 6A. I think it's just a bit too simplistic, kind of comes off as a blueprint, and every invention starts off as an idea.

So I just don't really think that that design really fits in with the program all that well. But overall, I like Designs 3 and 3A. That particular truck, I just think it just goes very, very well with the entire program, no real preference for either direction that the truck is facing.

I just think it's really, really good design, nice, little, modest nod of nostalgia to, you know, the era of the 1940s truck despite, you know, maybe, the spacing that Peter mentioned earlier.

But I understand why Joseph said with artistic license with regard to that. The fine details on the side of the truck I don't think they'll really be lost. Certain other coins in this program do have really small details, and they have come off fairly well.

But with that being said, I don't really think the farm -- the farmland, in 7 and 7A, we may lose the barn in the back there.

If we did go with either of those designs, I'd probably make a motion, or I would recommend that the lettering of the word "Minnesota" be rendered incuse, if for nothing more, just to help differentiate some of the other lettering and some of the other designs, some of the other design elements with that suite.

Of the 8 Series, I'd probably go with 8A, as the liaisons have mentioned. I think the encircled cross is necessary if we're going to include that to show medical transported goods, and with all that being said, I loved 5 and 5A.

I love the dynamic, stylized truck. I really think it's a super cool, pardon the pun, rendering. I just think the 3s, 3 and 3A, do a little bit better of a job at conveying mobile refrigeration as a wonderful American innovation.

Designs 9 and 4, the steering wheel theme, just a little bit too busy, I understand the idea of the artist trying to convey all of the things that could be carried. But I just think it's just a little bit too muddy for the size of a coin, I

believe, 26 1/2 millimeters, just over an inch, as Roger indicated.

Yeah. So for all the reasons I just mentioned, I'm going to give my top votes to the 3s, 3 and 3A. Thank you, Peter.

CHAIRPERSON VAN ALFEN: Great, Sam, thank you.

Dr. Harcourt Fuller, if you would, please.

DR. FULLER: Thank you, Mr. Chairperson.

And welcome, Ms. Heredia-Rosario and Mr. Kelliher.

I think this was a very difficult portfolio for me. I think, you know, partly because of some of the reasons that Annelisa and others have pointed out, that all of these coins, they have merits. They have great design features and great messaging.

So let me just start with 9, if I may. So I do have some questions about coinability, whether or not we can get all this detail on a coin. That

question might have already been answered.

But what I really like about this is that, although it doesn't show sort of the truck as it would've been at the time that it was created, in other words, it's not necessarily as a historical a depiction as some of the other ones, like in the 3 Series, I believe, I just think that this modernizes and brings forward the impact of this innovation, of this invention.

Because we're looking at products, whether we're talking about medicinal products or agricultural products, et cetera, that are, you know -- it brings them alive. Right? It's a very vibrant depiction.

And, I mean, even though they're sort of placed on top of the truck, I just think this is a very modernized version of the design that speaks to the impact of that innovation in the present time.

So that's why I like that that much. I also do like the 5 Series, as, I believe, Sam commented on, you know. I just like that stylized version of the truck sort of going, leaping forward,

you know, from coast to coast.

I like how the word "Refrigeration" and "Mobile" are written. So it's a very sort of vibrant design. The 3 Series, I also like those. I think I would have a preference for 3 and not 3A because, in my mind, 3 is moving forward, whereas 3A, am, I think, is going backwards. Right?

But I do like the representation of the products, whether, again, medicinal products or agricultural products, sort of, you know, the sunrays, as I read them, in the background, and also the historical depiction of what the truck would've looked like.

And then, with respect to the 7 Series, 7 and 8, if I may be quite honest and upfront, these are not exciting to me, right, like the other designs that I spoke about.

I think these designs, to me, appear a bit sort of flat, even though they are historically accurate in the representation of the truck and the refrigeration unit and the symbolism of the, you know, encircled cross and, you know, and the plant.

But they're not as exciting to me as some of the other ones. And I think that we're trying to appeal to a mass audience, and I think that the coins need to be a bit exciting where possible. Thank you.

CHAIRPERSON VAN ALFEN: All right, Dr. Fuller, thank you very much.

Mike Moran, if you would, please.

MR. MORAN: Thank you, Peter.

This is Mike Moran. Peter, you single-handedly ruined No. 3 for me; so we'll move on from that.

CHAIRPERSON VAN ALFEN: Oh, no, no, no, no, no. I like No. 3 a lot despite that, but.

MR. MORAN: Well, I don't; so we'll move on. No. 4, I like the design concept of No. 4. However, I'm probably the oldest member on the Committee. I have to admit I don't remember what steering wheels looked like in the 1940s.

I do in the 1950s. And they don't look like this, being it looks like they're leather-wrapped. So to me, that's a bit of a problem.

There are others in the design that I do like. Seven, the flaw there is in the dirt furrows. It's not going to work.

And go to 8A; that's good. But I don't think it -- it's just good. That's all. Nine is the one that I want to talk about a bit. You've heard me, all, say that there's too much -- there's not enough negative space on some of these designs.

This is one of them that there's very little negative space. There's certainly no separation between the truck and the food -- and the medical supplies. Where I think this design actually works, though, is the fact that the truck is at an angle, whereas the cargo, if you would call it that, the food and the medical supplies are in the vertical.

The mushroom cap is probably one veggie too many. It could've stopped there with the turnip and let it go at that. But I do like No. 9, and I'm going to give it some votes. Thank you.

CHAIRPERSON VAN ALFEN: All right, Mike, thank you very much.

Kellen Hoard, if you would, please.

MR. HOARD: Thank you.

This is Kellen Hoard. My roommate is from Minnesota, so he's quite excited we're working on this portfolio. But it also means we have to get this right or I think I might not have a bed to stay in tonight.

For me, one of the valuable things about this innovation series is that it shows the continuing impact of these innovations today, not just at the time they existed but their legacy today.

And so, to me, what I want to see is that breadth of capacity that these trucks have done, so not just agriculture, but also the medical side, also, just recently, these, you know, COVID vaccines that are so relatable in people's minds.

So to me, I was really drawn to Design 3. Three does a lot of things well at once. I think it's put up on the screen here. It does a lot of things well at once. It captures that forward momentum. It nicely depicts the range of products, you know, impacted.

It's textually clean. It's a kind of

design that's unusual in the Dollar Series, but in a good way, creatively-structured. I like the rays emanating out from the refrigerator unit to draw the focus onto it.

For me, I would lean against 5. The 5 Series has come up a couple times. To me, I couldn't help but think it looked a little "Magic-School-Bus-y," to my eyes, from PBS. Also, 7 and 7A, I agreed with Harcourt.

To me, they were just a little bit flat, not my first choice, in large part, because it doesn't capture the total breadth of that impact. This goes so far beyond agriculture, you know.

The extent of different products which have been enabled by this and the impact on the world is a critical component to me, especially that medical component. And it's the same thing with 8A; it doesn't strike me.

I find it to be a little flat, and we can use more than icons to communicate what we're talking about. It's just a little too subtle for me when we have these opportunities to have these kind of

dynamic designs. With regard to 9, I like it quite a bit, actually.

If we went for it, I'd be fine with that. It's just not my first choice because it's a little bit crowded to me. But it's a unique and creative design. So I would, I'm going to give it at least Artistic Merit Points, and that's it for me. Thank you.

CHAIRPERSON VAN ALFEN: All right, Kellen, thank you very much.

Art Bernstein, if you would, please.

MR. BERNSTEIN: This is Art Bernstein. Mike Moran referenced his age with regard to Design 9. He'll understand my reference to a Carmen Miranda headdress. I just thought there was too much there, and I thought they were better designs.

I share the enthusiasm of my colleagues for these choices. I thought many of them were terrific. The 5 and 5A Series, to me, the design jumps off the coin. And this is a good example of the table test that we sometimes refer to, the kind of coin that you would pick up off a table.

This one certainly caught my eye, but my preference is for the second choice of the liaisons, the 3 and 3A designs. I thought it was a very clever placement of the state name, and I appreciated the way the rays in the design, R-A-Y-S, the rays highlight the innovation.

They point to the refrigeration unit. So my preference would be for 3 and 3A. Thank you.

CHAIRPERSON VAN ALFEN: All right, Art, thank you very much.

I don't have a whole lot to add myself to what has already been said. Despite my comments earlier about 3 and 3A, I do, in fact, like these designs for many of the reasons my colleagues have already underscored. I also do quite like No. 9.

I think that that is really quite innovative and dynamic in a lot of ways that the 7 Series and the 8 Series are not. I do think that the 7 and 8 Series are perfectly adequate. I think that that would do well to communicate what needs to be communicated here. But again, I don't think these are as exciting as some of the other designs.

So with that said, I will now ask Mr. Kelliher and Ms. Rosario if you have any further comments at this stage.

MR. KELLIHER: Thank you, Mr. Chair.

Thanks for the conversation. You've hit on a few things that we wondered, particularly with the farm fields of 7 and 7A, whether you all who have spent a bunch more time on coin visibility would think that that was too busy and crowded, so appreciate that part of the conversation.

And also the need to reflect both the food side and the medicine side, that is an important consideration that was captured in today's conversation.

CHAIRPERSON VAN ALFEN: All right.

Thank you, Mr. Kelliher.

Ms. Heredia-Rosario, do you have any additional comments?

MS. HEREDIA-ROSARIO: I would like to echo what David mentioned and reiterate that these are really amazing choices and designs.

And, you know, we took a very thorough

look at, you know, trying to represent the time and also what mobile refrigeration represents and, you know, to have a -- I think we kind of went back and forth about some of the things that you guys have highlighted about, you know, are some of these options a bit crowded, what represents, truly, the time and the truck and mobile refrigeration, and also making sure that medicine is depicted.

So I really appreciated the robust conversation because it's one that we also had internally as we went through the designs as well.

CHAIRPERSON VAN ALFEN: Thank you very much.

Joe Menna or Mike Costello, or any of the other Mint staff, do you have anything else to share with the committee at this time?

MR. MENNA: This is Joseph Menna, no, sir, Mr. Chairperson.

MR. COSTELLO: This is Mike Costello, no comment. Thank you.

CHAIRPERSON VAN ALFEN: All right. Thank you very much.

Any further discussion then from the
Committee?

DR. FULLER: This is Dr. Harcourt
Fuller.

CHAIRPERSON VAN ALFEN: Oh, yeah.
Harcourt, go ahead, please.

DR. FULLER: May I ask the liaisons, if
I may, what they think about 9?

MR. KELLIHER: Mr. Chair, Dr. Fuller,
to be perfectly blunt, we didn't love it. The
depictions of the products just seemed to either fall
out of the sky or be pushed out of the truck, and it
didn't kind of line up with the truck itself.

So that was not one of our top choices.
In addition, I think that the wording on the bottom of
that design, "Mobile Refrigeration," gets a little bit
lost in the coloration of the cab of the truck.

So that is less visible, and when
you're taking a very quick look at this design, your
eye goes to the products, not necessarily to the
refrigeration unit itself, which, as was pointed out,
the sunrays draw the eye to the mobile refrigeration

unit in 3, which gets a little bit lost in No. 9.

DR. FULLER: Thank you. That's very helpful. Thank you.

CHAIRPERSON VAN ALFEN: Thank you very much.

Any additional comments from the Committee or our liaisons at this point?

All right. Well, hearing none, the Committee will now score the reverse design candidates for the 2026 American Innovation \$1 Coin honoring the State of Minnesota.

Everyone should, of course, have their score sheets and when you are finished, please do send them to CCAC Counsel James Kennedy; he will tally the scores and will present the results.

And as you're filling these out, please remember to complete the Merit Scoring as well since, again, the Mint does use the Merit Scoring to determine which AIP artists will continue in the program. So we'll take a break for roughly five to ten minutes, and we will return with the scores at that time.

MS. WARREN: We are now in recess.

(Off the record.)

MS. WARREN: We're coming back from recess; it's 12:31.

And I'll hand it off to you, Peter.

CHAIRPERSON VAN ALFEN: All right.

Thank you very much.

We are back, and I recognize James Kennedy, Counsel to the CCAC, to present the results from the scoring sheet.

So, James, if you would, please.

MR. KENNEDY: Thank you. This is James Kennedy, Counsel to the CCAC. For the Minnesota American Innovation \$1 Coin Reverse, the scores are as follows: No. 03 has the high score of 23 out of 27 possible votes.

03A has a vote of 15, 04, a vote of four, 05, six votes, 05A, six votes, 06A, three votes, 07, six votes, 07A, nine votes, 08, six votes, 08A, 14 votes, 08B, 08C, and 08D each getting four votes, and 09 getting 11 votes.

CHAIRPERSON VAN ALFEN: All right.

Thank you very much, James.

I will ask the Committee at this time if there are any motions.

Kellen, I see your hand is raised.

MR. HOARD: Sure, this is Kellen Hoard. I'll move that we recommend Design 3, the high score-getter.

CHAIRPERSON VAN ALFEN: Thank you, Kellen.

Is there a second to that motion?

MR. GELBERD: Peter, this is Sam Gelberd. I'll second that motion.

CHAIRPERSON VAN ALFEN: Thank you very much, Sam.

Is there any discussion on this motion to recommend 03 as our recommendation?

All right. Well, hearing none, I will then ask all those in favor of this motion, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Are there any opposed? Any abstained?

All right. The motion carries. We will then recommend 03 to the Secretary of the Treasury.

If our discussion then has concluded, I would now like to take a moment to thank again our liaisons, David Kelliher and Ms. Heredia-Rosario, for joining us this afternoon -- or, yeah, we are in the afternoon.

And I do hope that warmer weather will come your way, so you will, once again, need refrigerated trucks. I have to say that, here, in New York City, where I am at the moment, it is quite cold as well, so very much looking forward to the springtime that is on the horizon eventually. So again, thank you for joining us.

And at this point, we will take a break for a while.

Jen, quick question, should we --

MS. WARREN: One second, David has his hand raised. He wanted to --

CHAIRPERSON VAN ALFEN: Oh, I'm sorry, Mr. Kelliher; go ahead, please.

MR. KELLIHER: Yeah. Thank you, Mr. Chair. We wanted to express our appreciation to the Committee and also, I think we didn't mention earlier, the artists who worked so hard to come up with these designs and put up with our questions and tweaks as we worked through the process.

So we really appreciate everyone involved in this process. Thank you.

CHAIRPERSON VAN ALFEN: Pleasure to have you.

And, Ms. Heredia-Rosario, do you have any final comments?

MS. HEREDIA-ROSARIO: I just want to echo also what David said. Thank you so much for the opportunity to provide feedback and the robust conversation, and again, really amazing designs, and thank you to the artists that put all this work in, providing us with some options. So I appreciate everyone's time and thank you for the collaboration.

CHAIRPERSON VAN ALFEN: Again, thank you for joining us today.

I do have a question for Mint Liaison

Jennifer Warren. We are now scheduled to take a break and to resume at one o'clock, and I assume that, at one o'clock, we'll be joined by liaisons at that time. Is that correct, or should we take a shorter break?

MS. WARREN: Sure. We may want to take a shorter one. I don't know if they're available.

Sukrita or Roger, do you want to start at one, or can we just take a 15-minute -- so starting, basically, at 12:50?

MR. VASQUEZ: Roger Vasquez, Sukrita, would you mind weighing in on that? Do you have any insight?

MS. BAIJAL: Sure thing, I can reach out -- I believe our liaison for Wisconsin is already on the line. So I think I just have to reach out to our liaisons at HPE. So let me do that right now, but I think it's fair to do a 15-minute break and loop back before one.

MS. WARREN: Okay. So we'll come back at 12:50, everybody. We'll do a quick roll call. By that time, I mean, it's only a ten-minute difference, we should get our liaisons on starting at, so, 12:50,

everybody. We're in recess.

(Off the record.)

MS. WARREN: We are at 12:50, so we will come out of recess.

CHAIRPERSON VAN ALFEN: All right, thank you very much, Jen.

So we are back and before we begin the consideration of our next portfolio, I would like to do a quick roll call of the CCAC Committee Members.

Arthur Bernstein?

MR. BERNSTEIN: Present in California.

CHAIRPERSON VAN ALFEN: Very good, thank you.

Dr. Harcourt Fuller?

DR. FULLER: Present.

CHAIRPERSON VAN ALFEN: All right.

Dr. Christopher Capozzola?

DR. CAPOZZOLA: Present in the Commonwealth of Massachusetts.

CHAIRPERSON VAN ALFEN: Jeanne Stevens-Sollman? Jeanne, are you with us?

All right. She has not returned yet.

John Saunders, I don't believe has joined us either.

All right. Michael Moran?

MR. MORAN: I'm here, present.

CHAIRPERSON VAN ALFEN: All right.

Sam Gelberd?

MR. GELBERD: Present in snowy

Colorado, thank you.

CHAIRPERSON VAN ALFEN: Kellen Hoard?

MR. HOARD: Present, I'm the only one who showed up in DC today.

CHAIRPERSON VAN ALFEN: Annelisa Purdie?

MS. PURDIE: Present in the unreasonably-cold City of New York.

CHAIRPERSON VAN ALFEN: And I am also in the unreasonably-cold City of New York.

And we do have a quorum. So let's continue. So we will now be considering the reverse candidate designs for the 2026 American Innovation \$1 Coin honoring the State of Wisconsin.

So, Roger Vasquez, if you would, now present the portfolio.

MR. VASQUEZ: This is Roger Vasquez.

Thank you, Dr. van Alfen.

The \$1 Coin for Wisconsin will recognize the innovation of the Cray-1 Supercomputer. At its introduction, the Cray-1 Supercomputer was the pinnacle of supercomputing achievement, operating ten times faster than competing machines of its era.

By optimizing its components, programming, and physical arrangement of its parts, the Cray-1 reigned as the world's fastest computer from 1976 to 1982.

Seymour Cray, born in Chippewa Falls, Wisconsin, powered this scientific revolution, which enabled scientists, governments, and industries to solve complex problems across all facets of modern life.

He founded Cray Research, Inc., with its lab adjacent to his home in Chippewa Falls, and launched the Cray-1 in 1975. With a central column surrounded by a padded, circular seat, the Cray-1 resembled hotel lobby furniture.

However, it was the first machine to

use integrated circuits and the first supercomputer to successfully implement the vector processor design, which arranged computer memory and registers to quickly perform a single operation on a large set of data.

To achieve maximum speed, the entire chassis was bent into a large C-shape, with speed-dependent portions placed on the "inside edge" of the chassis, where the wire lengths were shorter. The Cray-1 contained over 60 miles of wires, none longer than 3 feet.

The Cray-1 was ideal for large numbers of complex mathematical computations. The original and subsequent Cray models helped governments predict the weather, map seismic hazards, control space flight, and break codes.

The machine's innovation, speed, and reliability set a new benchmark for supercomputer capabilities, securing the Cray-1's legendary role in computing history.

Supercomputers have helped scientists understand climate change and helped industries find

new oil and gas reserves, model biological processes for improved medical treatments, and develop more fuel-efficient engines and vehicles.

They are poised to enable an artificial intelligence revolution. The Cray-1 pushed the boundaries of computing performance and paved the way for advancements in supercomputing technology.

On the phone with us today are Derek Campbell, State Federal Director for Wisconsin Office of the Governor, Stacey Allen, Global Vice President of Brand Strategy, Engagement, and Activation for Hewlett Packard Enterprise, and Paul Rosien, Customer Evangelism & Community Programs for HPC & AI at Hewlett Packard Enterprise.

Mr. Campbell, Ms. Allen, or Mr. Rosien, would any of you like to say a few words before we proceed?

MR. CAMPBELL: Yeah. I would love to, so thank you, Roger.

My name's Derek Campbell, Governor Evers' Director of Federal Relations, and it's a privilege to speak on behalf of Governor Evers and the

State of Wisconsin to celebrate the Cray-1 Supercomputer for Wisconsin's American Innovation Coin.

I want to begin by thanking everyone who contributed throughout this process, ensuring that we'll be able to properly honor our state's legacy of innovation. It's been a privilege to -- it will be a privilege to recognize a fellow Wisconsinite whose work transformed computing and left an enduring mark on the world, Seymour Cray.

His breakthrough of the Cray-1 Supercomputer marked an era of incredible and rapid advancement in computing, shaping countless aspects of the modern world. As we get some of the history already, I will do not mention all of it.

However, I do want to mention that Cray's legacy is not just a story of the past. Rather, it's a living testament to Wisconsin's commitment to innovation and progress.

His revolutionary supercomputing designs paved the way for generations of Wisconsinites to continue to push technological boundaries.

His groundbreaking work on the Cray-1 Supercomputer laid the foundation for high performance computing, a field that remains central to cutting-edge research, like the University of Wisconsin-Madison.

And across the universities of Wisconsin, researchers continue to leverage supercomputing power to advance breakthroughs in medicine, climate modeling, and engineering, while initiatives like the UW Data Science Institute and the Wisconsin Quantum Institute continue to push the boundaries of technology in quantum computing, artificial intelligence, and high-throughput computing.

Wisconsin's brightest minds are driving the next generation of discovery, as they did the last, always ensuring that the legacy of the Cray-1 Supercomputer will continue to inspire future Wisconsinites to embody the state's motto of "Forward."

Wisconsin's Innovation \$1 Coin honoring Wisconsin presents an opportunity to celebrate the

Cray-1 Supercomputer in a way that reflects the world-changing innovation that it represented, and each design that has been made so far honors that legacy well.

Among the designs presented that we'll see very soon, Wisconsin 05 stands out for its clean and tasteful representation of the Cray-1's distinctive design, an element that was central both to the function and its legacy.

This design speaks to the elegance and innovation that defined Cray's work, and we appreciate how it conveyed the supercomputer's impact with clarity and sophistication.

Governor Evers believes that what's most important is that the final coin does justice to the story of Wisconsin's pioneering spirit and its contributions to the advancement of technology.

We are grateful for the thoughtful consideration of each design and for the opportunity to ensure that Seymour Cray and the legacy of the Cray-1 Supercomputer is honored in a way befitting such a powerful innovation.

Wisconsin's long been a state of innovators. From agriculture to manufacturing to cutting-edge technology, Seymour Cray stands among our greatest pioneers and his Cray-1 Supercomputer created right here in Chippewa Falls, Wisconsin, continues to influence technology worldwide.

It's only fitting that Wisconsin Innovation Coin honors his groundbreaking achievement.

And on behalf of Governor Evers and the State of Wisconsin, I just want to thank the Committee for your time and thank each person who's devoted time to celebrate and enshrining this piece of Wisconsin and American history, especially the artists that contributed.

We look forward to seeing a final design that captures the transformative power of the Cray-1 Supercomputer and Wisconsin's ongoing spirit of innovation. Thank you.

CHAIRPERSON VAN ALFEN: Ms. Allen or Mr. Rosien, anything before we proceed?

All right.

MR. ROSIEN: No. I don't have any --

CHAIRPERSON VAN ALFEN: Ms. Allen?

MS. ALLEN: I think we're good. That was really well-shared. You know, it's an iconic system, and we're excited to see it recognized for all its contribution value to society.

MR. VASQUEZ: Thank you -- all three of you, rather, sorry about that. Okay. The Mint will now present the candidate designs. Each is required to bear the inscriptions "United States of America" and "Wisconsin."

I want to note before we start showing the designs that our subject matter experts from Hewlett Packard Enterprise and the Computer History Museum reviewed the portfolio and provided recommended changes for historical and technical accuracy that will be enacted after Committee review if a design is selected; we will note each necessary change alongside the design description.

So in the interest of time, once again, I'll only read the design description for the preferred design, which is Design 5. But certainly, if any other design needs more information, please let

me know.

I will note that on WI-01B, if this design moves forward, HPE recommends that the intersection where the arrow meets the machine appear curved. In 2A, if this design moves forward, the number of segments in the machine must increase from seven to twelve with two end caps for historical and technical accuracy.

HPE also recommends removing the circuitry and electrical currents in the background to avoid confusion about the system and focus on the machine. Design 3A, if this design moves forward, the recommendation is that "Supercomputer" appear as a single word.

Next, we have 5 and WI-05B. Both of these designs exhibit a stylized aerial view of the Cray-1, and again, 5 is the preferred design. The text across both designs is inspired by the typography associated with early computers.

WI-05 emphasizes the Cray not only through its shape but also by suggesting the shape of a C for "Cray-1" and "Computer." The additional

inscription is "Cray-1 Supercomputer."

WI-05 is the primary and sole preference of the Governor's Office because they find it the best representation of the Cray-1. They appreciate that a unique font was only utilized for the "Cray-1" text, making it stand out.

They also appreciate the text "Wisconsin" at the rim of the coin, which they find more traditional in its placement. Overall, they find this coin looks clean and not too busy. Let's go ahead and -- oh, and, sorry, one more note.

If either design moves forward, the number of segments in the machine must increase from nine to twelve, and two end caps added for accuracy.

Next, we'll show WI-06B, and no changes are required for this design. And that concludes the Candidate Design Portfolio for Wisconsin. Thank you.

Back to you, Peter.

CHAIRPERSON VAN ALFEN: All right, thank you, Roger.

At this point, are there any technical or legal questions from the Committee about the

program or the design for the 2026 American Innovation \$1 Coin honoring the State of Wisconsin before we begin our general discussion?

Art Bernstein, I see your hand was raised.

MR. BERNSTEIN: I did have a technical question.

And, Roger, your -- I should say, this is Art Bernstein. Roger, the technical notations you made actually confused me a little further. When I look at the overhead views of the Cray computer, including the one -- the representation in the preferred design, there's a large gap in the "C."

And when I look at Design 2, the gap in the circle is very small. It's only one-eighth compared to three or four-eighths in the overhead view. Which is correct? Because it seems like the C shape is very different in the two different designs.

MR. VASQUEZ: That's a great question. I think I'd like to throw that question to -- I see that Joe has his hand up. So he may have some further information, and then following Joe, perhaps Sukrita

or one of our liaisons or subject matter experts could let us know which one is most accurate.

So go ahead, Joe.

MR. MENNA: Yeah, this is Joe Menna again. In terms of accuracy, anything that we do in this program or others, artists often take license in order to make a compelling design rather than a technical design or diagram of a specific object.

And I am not the subject matter expert. I would totally defer to that. I'm just saying, artistically, I think it's what works best on a coin, as opposed to what widget -- not demeaning the importance of a great computer, you know -- what, you know, that's -- there's technical accuracy. And then there's artistic correctness, I guess.

MR. VASQUEZ: All right. I would say I had a similar question for Sukrita before I pitched to her.

Russ, can you show us Design 5? Go ahead and back up one to Design 5, if you don't mind.

It's my understanding that you'll see, I think, that's seven -- no, actually, it looks like

eight sections. An "end cap" is roughly half the width of a full section, and the sections would be reduced -- I'm sorry. They would be reduced in size so they depict the accurate number of sections.

So here, I think it's eight, but overall, there's actually twelve with two end caps.

Sukrita, any thoughts on that?

MS. BAIJAL: Yeah, thank you, Roger.

This is Sukrita Baijal. I appreciate the opportunity to answer this question. You'll see there's a level of variability across the renditions of the Cray-1. After our subject matter experts at HPE and the Computer History Museum reviewed the designs, they recommended changes to the number of sections that you see in the rings.

And so the difference in the inner circle size that you're seeing across all these designs is because each artist has a bit of a different number of sections. And so one of the things that we're going to be doing after a design is recommended is make sure that it's 12 with two half-size end caps, as Roger was saying.

And so the variability you're seeing in that inner, like, free space, kind of a clear area, is just based on, as Joe mentioned, a kind of artistic variability. And the thing that we're really focused on, and we want to make sure we get right, is that there are 12 sections and two end caps.

That's really essential for us to get right. So that's the change you'll see after a design is recommended. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you, Sukrita.

Any other questions from the Committee?

All right. I do have a question myself. In No. 5, to my eye, it seems that the "C" of the computer itself, the top-end view, seems rotated clockwise a little much, so it's not as balanced.

For example, if this were rotated slightly counterclockwise, it might balance the upper portion and the lower portion of the design a little more. Am I correct in seeing that it does seem a little rotated in clockwise direction?

MS. BAIJAL: The system itself?

CHAIRPERSON VAN ALFEN: No. Just the design, as the artist has conveyed here, it just seems that, you know, the way that the segments are arranged, the view seems to be rotated a little more clockwise than necessary to make it -- balanced -- more of a complete "C" or a more-balanced "C."

Joe, I see your hand is raised.

MR. MENNA: Hi, this is Joseph Menna. I believe this is the best possible, most-balanced version in that, if you look at the text line "Cray-1," it connects to the horizontal on the left side of the coin in the middle of the elements.

And also the accommodation, so the tilt gives it a little more of a dynamic touch, and then, also, the way that this is angled is the only way you can accommodate for "Cray-1" and the word "Supercomputer" underneath of it.

If you were to rotate it up, it'd change everything, with respect, sir.

CHAIRPERSON VAN ALFEN: Thank you.

Ms. Allen, I see that your hand is raised.

MS. ALLEN: I suspect all this is going to change when they add the additional segments in, but they had to do it for balance for the type to be at the crossline.

CHAIRPERSON VAN ALFEN: All right, thank you very much, answers my questions.

Any other questions or comments from the Committee?

All right. Then let's begin our consideration, and I would, again, ask the members to please try to keep your comments to three minutes or less and to identify yourself before speaking.

So let's begin with Kellen Hoard.

MR. HOARD: Thank you. This is Kellen Hoard. For me, none of these designs super struck me, but in general, I lean towards 2A. To me, the top priority is a clear communication of what the innovation actually is to the public, and 2A, I think, does it the best.

It's actually the only one I could immediately tell is a computer without having the background information with me, you know. And so it's

just visually very clear, and I think what the public would associate, it's also neat and out of the box.

I actually don't mind the circuits around it. I'd be okay if we remove them, but I think what it does show, again, is clear that this is a computer, and the, you know, lasting impact beyond this computer, actually kind of, you know, symbolically shows that impact spreading out beyond the Cray-1 into other realms of supercomputers and of technology.

So I was drawn to 2A above all the rest just because I could tell what it is as a member of the public, and that's all I have to say about that. Thank you.

CHAIRPERSON VAN ALFEN: All right, Kellen, thank you very much.

Dr. Harcourt Fuller, if you would, please.

MS. WARREN: Dr. Fuller, you're muted.

DR. FULLER: Thank you, Jennifer.

This is Dr. Harcourt Fuller. Thank you, Mr. Chairperson.

I'd like to say a special welcome to the liaisons as well. I have to agree 100 percent with Kellen. When I look at all these designs as a member of the public and thinking about how the public views coins, I think the coin has to communicate what it actually is or what it is representing.

And I think, of all these designs, 2A is the one that actually says it best. I also agree with Kellen that I actually don't mind the circuitry. I think that the Cray-1 design in the center, I mean, it shows what the focus should be on.

But I feel like, if you remove the circuitry, it may not be as familiar because when people see the circuitry, they associate it with electronics, with computers, et cetera.

I would have to probably see it again with the circuitry removed to see whether or not I still think it's the best design, but based on what has been presented to us, I would say 2A is the strongest design because it communicates to the public what the innovation is. Thank you.

CHAIRPERSON VAN ALFEN: All right,

Dr. Fuller, thank you very much.

Christopher Capozzola, if you would,
please.

DR. CAPOZZOLA: Hello, this is Chris
Capozzola here. Thanks for this portfolio. I think,
of the ones framed by the liaisons, I have a
preference for 5 as such. And 5B also has some
strengths, but 5 is very strong.

But I wanted to just say, on both of
these, I do have some concern about the font in which
"Cray-1" is written, which, while it is historically
accurate, I wanted to -- this, I probably should've
raised this as a legal or technical question, wonder
if that is sort of something that would need to be
licensed from HPE, or if the design of that is
something that is sort of available for the Mint and
the American public to use.

Because as you know, I hesitate when we
shade into the area of free advertising for
corporations. So that's a question. But I'll also
just say briefly that I appreciate 1B in its
simplicity, and I could see a version of 2A that would

work.

But I would caution the Committee against what we might call "tech nostalgia" as sort of like an "over-sort-of-enthusiasm" for outdated sort of technologies and fonts and representations that I think may be guiding us a little bit here.

So I think 2 has some problems. So you know, I think I appreciate 5, but I have a question either for the Mint or for our liaisons.

CHAIRPERSON VAN ALFEN: Wonderful, thank you, Chris.

Mike Moran, if you would, please.

DR. CAPOZZOLA: Oh, wait. Actually, is Stacey going to answer?

MS. ALLEN: Yeah, I was going to answer. We don't own that font.

DR. CAPOZZOLA: Okay.

MS. ALLEN: Great question.

DR. CAPOZZOLA: It's designed to be a historically accurate font.

MS. ALLEN: Yeah. That's the first I'd heard that in this call, but it's not ours.

DR. CAPOZZOLA: Okay, thank you.

CHAIRPERSON VAN ALFEN: Great, thank
you.

Mike Moran, if you would, please.

MR. MORAN: I'll be quick and simple.
I'm going to go with the liaison's choice of No. 5.

CHAIRPERSON VAN ALFEN: All right,
quick and simple, love it. Thank you very much.

Art Bernstein, if you would, please.

MR. BERNSTEIN: This is Art Bernstein,
and I generally like to give great weight to the
recommendation of the liaison. But in this case, I'm
preferring Design 2, which as Kellen pointed out, is
quite clear in what it is that's being honored.

My concern with the choice of the
liaisons and several of the other designs, and this
was what was behind my question concerning how many
segments of the "C" there should be. Design 5, to me,
looks like a nautilus shell. It struck me as a
fossil, not a computer, and so that's why I'm putting
my votes towards Design 2A. Thank you.

CHAIRPERSON VAN ALFEN: All right,

thank you very much, Art.

Jeanne Stevens-Sollman, if you would,
please.

MS. STEVENS-SOLLMAN: Thank you,
Mr. Chair.

This is Jeanne Stevens-Sollman, and I must say, I was very happy to know that our stakeholders liked No. 5. No. 5 is my choice because it's bold. It speaks to what the computer is and in its segmentations. I just think it's a very strong design.

And I believe once we have the twelve segments as opposed to the nine, it will still read correctly. I agree with Kelliher about No. 2A and the computer representation. If this were chosen, I believe we would have to still have 12 segments, and that would be very complicated.

We would have to remove all the electronical elements in the background, which I think is a fun part. And also the waviness of the "Wisconsin" lettering, you know, depicts probably electronics. But I'm not sure that's a good,

convincing representation of the state name. So I will go and vote for No. 5.

Thank you, Mr. Chair.

CHAIRPERSON VAN ALFEN: All right, thank you very much, Jeanne.

Sam Gelberd, if you would, please.

MR. GELBERD: Thank you, Mr. Chairperson.

This is Sam Gelberd. Ultimately, I understand the liaisons' pick or choice for No. 5. I think the texture of it would look very nice as an American Innovation \$1 once rendered in metal.

However, I have to go with a 2A as my overall pick. As a Gen-Xer, I think it speaks to me more than anything else. Even though these coins are noncirculating legal tender, I do think it passes the table test, as Art mentioned earlier.

I think it's the most exciting of the designs. And I just want to point out to everyone on the call today, again, that the hobby of numismatics is supposed to be fun, and this is a very fun design.

I think the angle at which the

computer, Cray-1, is rendered, it really comes off as very "computer-y" or digital, and I think people will latch onto that. Seeing the dot matrix font, I think, is incredible. Though, I do think the weight, as Jeanne just mentioned, of the wording "Wisconsin," could be made a bit smaller.

And, yeah, the surrounding electronic symbols would need to be a bit smaller if we are going to be accurate with the 12 segments plus the two end caps on the computer.

But ultimately, for reasons especially that Kellen and Harcourt and Art mentioned, I will be giving 2A my full votes. Thank you very much.

CHAIRPERSON VAN ALFEN: All right, Sam, thank you very much.

Annelisa Purdie, if you would, please.

MS. PURDIE: Thank you, Mr.

Chairperson.

And this is Annelisa Purdie, and thank you to the liaisons for being here as well. For the liaison recommendations of the two choices, I do see some merit in 5 and 5B.

However, in terms of, again, immediate recognition, I have to agree with my colleagues in terms of what screams "computer," "supercomputer." I'm not sure how well this would translate. One thing that I did prefer for 5B here is the aerial view.

I think that that's rendered very well in terms of looking above at the Cray Supercomputer. But in terms of strikingness and immediately conjuring that feeling of supercomputer, and with detail, I am going to have to vouch for No. 2 or Design No. 2.

I'm okay with the circuitry on the backboard being removed. I think that the detail of the Cray Supercomputer itself is emphasized. There's still this perspective of an aerial viewpoint that's working well. I do think that there is some nostalgia involved.

But it's also in terms of a teaching moment for those who do not remember the era of supercomputers and are looking to get into coin collecting. I think that this design would also do well as a means of hearkening back to it and giving them a perspective of what it was like.

I think that everything is balanced very well here as well. Incidentally, and, of course, I'm going to make a Schoolhouse Rock! reference, the development of the Cray-1 Supercomputer coincided with the Scooter Computer and Mr. Chips segment of Schoolhouse Rock!, which was an introduction to hardware, software, and how binary code contributes to computing.

So this would be an interesting connection to make here. This design is just very, very striking overall. And as I mentioned before, I'm fine with -- I was concerned about the circuitry for this one, whether it would be too busy in the back.

But either way I would be comfortable with how it works. This was another portfolio in which there was something to like about each of the designs. Thank you.

CHAIRPERSON VAN ALFEN: All right, Annelisa, thank you very much, and again, love your shout outs to Schoolhouse Rock!, right there with you.

For my own comments, I have to say I really am drawn to the simplicity and elegance of

Design 5, and that will be getting my full support.

I have a good number of concerns about No. 2, one of which is that it does seem to me to be a little bit cartoonish. And I do worry a little bit as well about how fuzzy and weird the font, this dot matrix font of "Wisconsin" and "Supercomputer" will appear once the coin is actually struck.

It, I think, might look just a little tad unusual and, you know, again, sort of fuzzy at the edges, you know. In terms of Chris' comment about tech nostalgia, it immediately brought to mind, in fact, one of the concerns I also have about this, that it seems to me to be something sort of reminiscent of the inside of a Death Star from the Star Wars movies, that there are some scenes where you do see something quite like this.

And I'm sure that the creators of Star Wars, perhaps, based some of the models of the inside of a Death Star on that Cray Supercomputer. But again, there just seems to be too much going on here that is just a little odd and unusual, busy.

And I just can't quite get on

board with it, although I do, you know, recognize the concern about this portraying what the device actually is. But again, I think that No. 5 does, to some degree, portray that but does so in a much cleaner, simpler, and much more elegant fashion.

So at that point, I would now, like to ask if there are any further comments from our liaisons, Mr. Campbell or Ms. Allen or Mr. Rosien?

MR. CAMPBELL: I --

CHAIRPERSON VAN ALFEN: Go ahead.

Mr. Campbell, you can go first.

MR. CAMPBELL: Okay, perfect.

One, I just really appreciate the, you know, deep thought that, you know, each of the members of the Committee had on this. Again, just anyone thinking about this this deeply, again, is really paying that respect that we think and hope it gets.

I guess my only comment would be on that nostalgia piece that kind of, you know, was mentioned, things like that. I guess personally thinking, you know, throwing it back and almost making it seem so outdated when you know -- especially why I

talked about in my comments, it was the foundation to, you know, so much cutting-edge research that continues and again, kind of that forward-looking thought of innovation.

And looking forward, again, I just think that, yeah, 5 is very clean, very bold, yet also depicting and honoring the original design of the computer. But again, just thank you for everyone's thoughtful consideration. Thanks.

CHAIRPERSON VAN ALFEN: Thank you.

Ms. Allen, do you have any further comments?

MS. ALLEN: I think it's a balance between having the coin -- obviously, I think 5, with the way coins are developed, you know, would be beautiful. But I think people also have to recognize what is on the coin.

And we know, from our subject matter experts that actually worked on the actual, original design, their concern is that people won't instantly recognize 5, whereas 2, they would understand from the gate it's a computer sans the electrical. The design

itself is a little too much, a little too busy.

CHAIRPERSON VAN ALFEN: All right,
thank you, Ms. Allen.

Mr. Rosien, any comments?

MR. ROSIEN: This is Paul Rosien. I'd
just like to say thank you for allowing us to be a
part of this and thank you for recognizing this
history. I agree with the comments.

I think general public recognition,
No. 2 kind of gets there the best. To Stacey's point,
the accuracy that our subject matter experts have
shared with us and the 12 segments is important.

But I think any of the comments that
we've had and any of the designs that we've looked at,
I think, can meet the bill. Thank you again.

CHAIRPERSON VAN ALFEN: All right,
thank you.

Joe Menna or Mike Costello, do you have
anything to share with the Committee at this point?

MR. COSTELLO: This is Mike Costello,
no further comment.

MR. MENNA: This is Joe Menna. I just

have a comment for the stakeholders. It's amazing, you know, that this stuff now fits -- like, the tech could fit in our cell phones. Right? But this is going to be -- this whole coin is going to be digitally sculpted, digitally manufactured.

It's all going to be made with technology that ultimately these types of supercomputers, these kind of mainframes established in the first place. So I just thought you might think that's cool. This is all going to be done with computers.

CHAIRPERSON VAN ALFEN: That's a very good point. That's where we are now with design. Isn't it?

All right. There are no further comments or --

DR. FULLER: Mr. Chairperson?

CHAIRPERSON VAN ALFEN: Oh, yes, Harcourt, is that you?

DR. FULLER: Yes, this is Dr. Harcourt Fuller. Mr. Chairperson, please forgive me. I know we have a lot of ground to cover; however, I do have a

few comments, if you would permit me.

CHAIRPERSON VAN ALFEN: Sure, go ahead.

DR. FULLER: Thank you.

When I look at 5, and again, with all due respect to the liaisons, again, when I look at coins, both as an expert but also as a layperson and thinking about the American public and how they might view a design, what comes to mind are two things.

One, I think about the solar panels on the Mars Rover, or I think about a satellite dish. That's what it makes me think of immediately. However, when I think about 2A, again, when I look at it, I think "computer."

And I also know there was a comment about 2A being very busy. If you look inside a computer tower or circuitry, it is busy. Right? And I know this is art and not, you know, necessarily always a real-life depiction.

But nonetheless, computer circuitries are busy. I also had a comment about the idea of tech nostalgia. I don't really look at it necessarily as tech nostalgia.

But I look at it as historical accuracy because if we're looking at a -- in the same way that we looked at the refrigerated truck that was invented in a particular time period, it's going to look a certain way.

So I see it as -- I see 2A as an accurate depiction of a piece of technology that was invented in a particular time and not necessarily as sort of -- necessarily just a love for nostalgia. But it's an appreciation for historical accuracy, and if I may, and this is my final point.

And, Mike, forgive me for calling on you. I'd like to hear your opinion on why you chose 5. If you could add anything else, I think that would help me a lot. Thank you.

CHAIRPERSON VAN ALFEN: Mike Moran, do you want to respond to Dr. Fuller's question?

MR. MORAN: Unfortunately, I was just putting -- this is Mike Moran, putting out a fire in one of my companies, and I have not listened to anything for the last ten minutes. Why I chose this, because it's clean, and it's simple.

And, to me, a computer is very difficult to represent in terms of the power that it has. And quite frankly, I like the nautilus look of it. I went for just the lines of the design as well as the font. It appealed to me.

Other than that, no, I didn't get fancy with this, and I didn't spend a lot of time researching it one way or the other, slicing and dicing it. I looked at it and said, "Wow. This" -- well, I didn't say, "Wow." This one does it for me better than the others. Yeah, all right.

DR. FULLER: Thank you, Mike.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

Are there any other comments or questions at this time from the Committee?

All right. Well, hearing none, the Committee will now score the reverse design candidates for the 2026 American Innovation \$1 Coin honoring the State of Wisconsin. And please, do send your score sheets to CCAC Counsel "Jim" James Kennedy, who will tally the scores and will present the results in about

five to ten minutes.

And again, please do remember to complete the Merit Scoring as well when you are scoring the candidate designs. So we'll be back in roughly five to ten minutes.

MS. WARREN: We are now in recess until about 1:36 or a little bit later.

(Off the record.)

MS. WARREN: We're about to come out of recess, and it is 1:37.

So I'll hand it off to you, Peter.

CHAIRPERSON VAN ALFEN: Thank you, Jen.

We are back, and I recognize James Kennedy, Counsel to the CCAC, to present the scores.

James, if you would, please.

MR. KENNEDY: Sure. This is James Kennedy, Counsel to the CCAC. The score tallies for the Wisconsin American Innovation reverse are as follows: 01B has five, 02A comes in second place at 16, 03A has four, 05 is our top vote-getter -- or excuse me, our top scorer at 18, 05 Bravo, nine, and 06 Bravo, three.

CHAIRPERSON VAN ALFEN: And, James,
thank you very much. Are there --

MS. WARREN: This is Jennifer Warren.
I just want to confirm it's still 27. Correct?

MR. KENNEDY: Out of 27, correct.

CHAIRPERSON VAN ALFEN: All right. Are
there any motions from the Committee at this time?
Anyone? Silence --

MR. BERNSTEIN: This is Art -- this is
Art Bernstein. I'll move that we go with the top
vote-getter and top point-scorer and recommend
Design 05.

MR. MORAN: This is Mike Moran. I'll
second it.

CHAIRPERSON VAN ALFEN: Okay. Is there
any discussion on this motion to recommend 05?

Kellen, I see your hand is raised.

MR. HOARD: Yeah, this is Kellen Hoard.
I'd be fine voting on this motion now if that's what
the Committee wants to do.

I'm wondering, since the vote numbers
were kind of low as I've perceived it, and there was

discussion about changing almost every single design, whether this is a design that the Committee feels would be helpful or whether the Mint feels there's a timeline for to view again at our next meeting, given the number of changes that have been proposed by liaisons, and how much they would shape the designs.

So I'd be fine either way; I just didn't know if that was on the table.

CHAIRPERSON VAN ALFEN: I'm not sure if -- I, obviously, can't respond to that.

But if somebody from the Mint itself would like to respond to Kellen's question about the timeline for this?

MR. VASQUEZ: Mike Costello, is that something that you'd be able to speak to today?

MR. COSTELLO: I mean, this is Mike Costello. As far as the timeline, I know we obviously will go into sculpt within the next month, so getting with the other stakeholders and make sure we can make them adjustments shouldn't be a problem.

MR. HOARD: Okay, thank you.

MR. COSTELLO: No worries.

CHAIRPERSON VAN ALFEN: All right. Any further discussion on the motion to recommend 05 as our choice?

All right. Then, let us vote on the motion. All those in favor of this motion to recommend 05, please signify by saying "aye."

MS. WARREN: Peter, this is Jennifer. I don't know if you want to modify that to say "with the edits by the Mint due to the stakeholders."

CHAIRPERSON VAN ALFEN: "With the edits"?

MS. WARREN: Or something like that, because you're just saying that you support 5, but I'm assuming you all support 5 with the necessarily changes. I don't know if you need that for the record. So I -- just throw that out there.

CHAIRPERSON VAN ALFEN: No. I appreciate that, and I will ask Art if he is fine with that addition to the motion.

MR. BERNSTEIN: Well, this is Art Bernstein. I don't mean to be difficult, but we don't know what those changes are. So I'm a little -- I'll

do whatever helps.

MR. COSTELLO: Or I could describe what the liaison has described. So this is for No. 5, and this is to increase the number of segments in the machine from nine to twelve. It does actually show two end caps on it already; 5 does.

So imagine those nine just subdivided just a little bit more to add in three more segments.

MR. BERNSTEIN: Well, that sounds lovely, and I'd be happy to recommend my motion to indicate that it will be Design 5 with the modifications as --

CHAIRPERSON VAN ALFEN: All right, Art. Thank you very much. So if you will --

MR. GELBERD: Peter?

CHAIRPERSON VAN ALFEN: Oh, yeah. I'm sorry. Who's speaking?

MR. GELBERD: I'm sorry. This is Sam Gelberd.

CHAIRPERSON VAN ALFEN: All right.

MR. GELBERD: I just also wanted to point out if we are going to modify 5, I just wanted

to put on the table, perhaps, that the wording or the lettering of "Cray-1" and "Supercomputer," if any consideration could be to render them in incuse lettering, just for some differentiation of design. I'm not sure if that's a Joe or Mike question.

CHAIRPERSON VAN ALFEN: Yeah. Let's ask Joe if that would be possible to render "Cray" --

MR. MENNA: -- this is Joe Menna. I don't mean to step on my boss' toes, but, as was asked in the previous one with the truck, we can't incuse on fields. We cannot incuse in a field.

So that kind of -- on anything other than -- although, yeah, even though these aren't circulated, it's just inadvisable to incuse in a field, regardless of the polish state. It creates manufacturing issues, and Mike can correct me if I'm wrong.

CHAIRPERSON VAN ALFEN: And, Mike, I think you're muted.

MR. COSTELLO: Apologies, this is Mike Costello. Yes, we would have issues proof-polishing the dies because the artwork would be proud of the

surface, and it'd be problems in manufacturing, so.

MR. GELBERD: Okay. I appreciate that explanation, gentlemen. Thank you very much.

CHAIRPERSON VAN ALFEN: All right, thank you.

Any further comments then on this motion to recommend 05 with the edits to increase the segments from nine to twelve before we vote?

All right. Hearing none, all of those in favor of this motion, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Are there any opposed?

MR. HOARD: Nay, it's Kellen Hoard, sorry.

CHAIRPERSON VAN ALFEN: All right, so one opposed. Any others opposed?

All right. Then, the motion carries. We will recommend 05 with the suggested edits, increasing the segments from nine to twelve.

All right. I believe then our

discussion on this has concluded, and I would again like to express our appreciation and thanks to Derek Campbell, Stacey Allen, and Paul Rosien for joining us today. And I hope that you all have enjoyed this process.

MR. CAMPBELL: Yeah. Just thank you, everyone, for that thoughtful consideration, just appreciate all your work on this. Thank you.

MR. ROSIEN: Thank you very much, appreciate it.

CHAIRPERSON VAN ALFEN: Take good care.

(Discussion held off the record.)

CHAIRPERSON VAN ALFEN: All right. We will now move on to our next item on the agenda. I hear an echo in my own voice.

Okay. It's gone now. All right. So we will now consider the Reverse Design Candidates for the 2026 American Innovation \$1 Coin honoring the State of California, and Roger Vasquez will now present the portfolios.

So, Roger, if you would, please.

MR. VASQUEZ: Thank you, Dr. van Alfen.

This is Roger Vasquez. The \$1 Coin for California will honor Innovator Steve Jobs. Steve Jobs transformed society's relationship with technology by integrating it into our daily lives through user-friendly, accessible, and aesthetically-pleasing design.

By designing attractive machines paired with intuitive operating systems, he prioritized the mainstream user. While not solely responsible for inventing the personal computer, he envisioned products and technologies that the everyday consumer could buy and use for daily tasks, changing how the world relates to and relies on technology.

From Apple to Pixar, Macintosh to iPhone, his work provided all of us with new ways to create and connect. Raised in Los Altos, California, in the heart of Silicon Valley, Jobs was surrounded by a unique environment that shaped and encouraged his connection to technology.

Local organizations in Silicon Valley, like the Homebrew Computer Club, encouraged tech innovation and provided entrepreneurial-minded young

people a space to invent and learn from one another. Jobs also met his future partner, Steve Wozniak, while Jobs was in high school, a fortuitous meeting that sparked a legendary collaboration.

Jobs' exposure to this burgeoning technological capital led him to found Apple 1 in his Los Altos garage in 1975 and influenced his work on the personal computer and more for the rest of his life. Jobs' impact on personal computing exemplifies his transformative vision.

In the mid-1970s, computers were anything but "personal." Spanning multiple rooms, these expensive machines were managed by institutions, businesses, and laboratories and operated by experts, academics, or hobbyists.

To help democratize and popularize the domestic computer, Jobs recognized that he would need to lower barriers to entry and design a product with broad appeal. This mission began with Apple 1, which came with a fully assembled board ready to operate, priming the mainstream consumer market for "hassle-free" computing.

The Apple 2 further advanced this vision, integrating color graphics and popularizing the use of in-home personal computers, selling over two million units by 1984.

The later Macintosh interface would become the model upon which nearly all future consumer operating systems would be based. Jobs' relentless pursuit of his vision not only revolutionized personal computing but also laid the foundation for the digital age, cementing his legacy as one of the most influential innovators of the modern era.

On the phone with us today is Dee Dee Myers, Director of the Governor's Office of Business and Economic Development.

Director Myers, would you like to say a few words before we proceed?

MS. MYERS: Well, thank you very much for having us here today to talk about Steve Jobs. As Steve once said, "California has a sense of experimentation about it and a sense of openness about it, openness, and new possibility."

He was right. In California, people

are encouraged to try new things, to push the boundaries of what's possible. California's a place made not just of dreams but of imagination, a willingness to see something that does not yet exist, that others may not know could exist, and bring it to life; innovation is woven into every fiber of California.

But our state's specific brand of innovation is the perfect embodiment of Steve Jobs. Steve's legacy can't be summed up with just one product or one company. It goes well beyond that. He was an expansive man with an expansive mind who wasn't confined to just science and technology.

His greatest contributions came from his ability to integrate art and humanity and design into that technology. For example, Steve considered the art of calligraphy in the development of the Macintosh computer, which resulted in the customization of typeface and fonts.

With that inspiration, he completely transformed the user experience. To Steve, innovation wasn't just focused on business. It was a means of

expanding the playing field. Once again, look at the Macintosh. At the time of its development, personal computers were rare.

Yes, Apple 2 had already made a splash as the first mass-produced microcomputer, but even then, only those who knew how to code or who had some understanding of computer science could really use one. Steve Jobs changed that with the explicit goal of making computers simple, accessible, and elegant.

In 1984, the Macintosh became the first market personal computer to actually show users what they were doing on a screen. He refined existing technology to make it more precise, more intuitive, more functional, and, yes, more fun.

It was intuitive at its very best, and that's a direct reflection of who Steve Jobs was a man who believed that progress was the product of many minds and many ideas. He sought out and welcomed people who challenged him and had different perspectives and different skills but shared a common goal.

He soaked up knowledge and inspiration

from his natural environment, the beauty of California, like a sponge. He used his past and his present to make something completely new.

He instilled in his companies, some of the most successful in the history of the United States and the world, the belief that anyone is capable of making the next great breakthrough.

All of this is California, a state defined by its diversity seen in everything from its natural beauty to its communities to its industry to its industry dominance. We're the home of not one but two creative behemoths, Hollywood and Silicon Valley.

And it's no coincidence that Steve was a giant in both. He was a man known for his bold ideas, which stretched the boundaries of what was possible until the impossible dreams became so widespread and so second-nature that we can't imagine life without them now.

That's California, a place where dreams become ideas, become inventions that change the world, and that's why Steve Jobs is a perfect selection for our state. Designs for a coin to honor Steve and his

legacy of innovation were reviewed in collaboration with the Steve Jobs Archive and his family.

On behalf of both the State of California and the Archive, our preferred design is 07C, which shows Steve against a backdrop of the natural environment. He felt a deep sense of connection to California's natural beauty; it inspired him.

As someone close to him once put it, "He loved the slanting evening light on the hills, the palette, the fundamental beauty. In his very soul, Steve was a Californian."

That's why we believe that showing him as part of this place, rather than just showing him or showing him with computers or with semiconductors and circuitry, as important as those are, acknowledges the breadth of his interest and his intellect and his passion and confirms that he is indeed the embodiment of the state that he loved so much. Thank you.

MR. VASQUEZ: Thank you, Director Myers.

We'll go ahead and now present the

Candidate Designs for the California American Innovation \$1 Coin, a note first that the required inscriptions are "United States of America" and "California."

As we did in the other portfolios, I will read only the description for the Governor's Office's preferred design, but, of course, if any others need to be read, please let me know.

So let's start by presenting Design 1B, CA-01B, moving on to CA-04A, then CA-05A, CA-07C. Next is CA-07A and CA-07C. 7C is California's first preferred design, 7A, backup one, please, is the secondary preference.

These designs: Present a young Steve Jobs sitting in front of a quintessentially Northern California landscape of oak-covered rolling hills.

Captured in a moment of reflection, his posture and expression reflect how this environment inspired his vision to transform complex technology into something as intuitive and organic to us as nature itself.

CA-07A shows Jobs with his hands on his

knees, while 7C renders his hands in front of his lab. The additional inscriptions are "Steve Jobs" and "Make Something Wonderful."

This, 7C, is the primary preference of the Governor's Office and the Steve Jobs Archive because they portray Steve Jobs against a backdrop of the natural environment that he grew up in.

And I'll just underscore Director Myers' noting that Jobs felt a deep sense of connection to and gratitude for California's natural beauty. Finally, we have CA-10A, and that concludes the Portfolio of Candidate Designs for California.

Back to you, Peter.

CHAIRPERSON VAN ALFEN: All right, Roger, thank you very much.

Are there any technical or legal questions from the committee about this program or the Designs for the 2026 American Innovation \$1 Coin honoring Steve Jobs -- or sorry, honoring the state of California, portraying Steve Jobs at this particular moment?

All right. I'm not hearing any. So

then let us begin our consideration, and I would like to remind the members, again, since we have a rather full schedule, to please try to keep your comments to three minutes or less and to identify yourself prior to speaking.

And I would like to begin with the one Californian that we have online at the moment.

Art Bernstein, if you would, please.

MR. BERNSTEIN: Thank you. And when we took roll earlier today, I mentioned I was sitting in California. I should've been more precise and told you that I'm coming to you from Los Altos Hills, California.

Our house prior to this one was on the same street as the Jobs family. We actually lived across the street from the Jobs family and had no idea what was going on in that garage.

And notwithstanding the preference of my own Governor, my overall preference is for the images of Mr. Jobs in his latter years, with his glasses and his ubiquitous turtleneck shirt.

This is the Steve Jobs that we saw

introducing so many wonderful products to the public, and thus, my preference is for designs 1B, 5A, and 10A. And my first preference is for 10A.

To me, that depiction of Mr. Jobs is elegant in its simplicity, and it duly honors the gentleman. 5A, I thought, was clever in its use of the keys to spell out "United States of America," and 1B is busy. But I found it to be interesting. Thank you.

CHAIRPERSON VAN ALFEN: All right, Art, thank you very much.

Jeanne Stevens-Sollman, if you would, please.

MS. STEVENS-SOLLMAN: Thank you, Mr. Chair.

This is Jeanne Stevens-Sollman. I agree with Art and his comments on his choices. However, I go back to 4A, where we have the keys and the trees, I think, are intertwining, and it is what he is doing to integrate nature and technology.

Well, the press see Candidate's choice of 7C is beautiful, and I like his comment on "Make

Something Wonderful." I think that's great. It does say "Steve Jobs," but 4A, I think, is a little more artistic, a little more inspiring. That's my comments. Thank you.

CHAIRPERSON VAN ALFEN: All right, Jeanne, thank you very much.

Sam Gelberd, if you would, please.

MR. GELBERD: Thank you, Peter. I appreciate being able to speak third on this.

Although I'm not in California, I was born there. So this coin definitely means something to me. If I could just point out, first of all, on 4A, I do appreciate the interplay of the circuitry with nature. We did just have a bristlecone pine depicted on an American Liberty High Relief Coin.

And not to be a stickler, but they look like deciduous leaves falling from a coniferous tree. So that's one issue I had with that. If we had needles or pine cones falling, maybe I'd think better about that design.

But I do tend to agree with the later-in-life depictions of Steve Jobs. 7A and 7C are

very elegant, very beautiful depictions of Steve Jobs seated in nature. 10A recalls a lot of the iPhone releases, and I am an, you know, iPhone customer, proudly, since the 3 came out.

But ultimately, I landed on Design 5A. Again, this is a fun program, the American Innovation Series. I think this does the best job of conveying what Steve Jobs was, not just to California but to the entire world of computing.

And his inventions have definitely had global reach, no denying that. I love the interplay of seeing "United States of America" rendered on the keys of the keyboard. I just think it really meets the mark.

I'd probably pick 1B or 10A as my second choice because, again, seeing him later in life, I think that's what more people will be able to relate to, seeing that imagery of Steve Jobs as opposed to the younger Steve Jobs just seated in nature with 7A or 7C.

And that's all I'd like to add, Peter.
Thank you.

CHAIRPERSON VAN ALFEN: All right, Sam,
thank you very much.

Annelisa, if you would, please.

MS. PURDIE: Thank you, Mr.

Chairperson.

This is Annelisa Purdie. Thank you also to our liaison for being here. Regarding the recommendation, I did like Design No. 7C of the two preferred designs. I think it does fit well with the overall perspective of where innovation started.

And I do like seeing depictions of different individuals, different figures at other points in their life than what we're used to. I think the public also has seen many depictions of Steve Jobs in his younger years.

They would be able to recognize him, and the background is beautiful. I love the idea of him sitting peacefully on the rock and contemplating it. However, in terms of the rendering of the wording, I do think that a border would be necessary for this design in terms of translation of how it would look once it was actually minted.

It's very easy for the lettering to blend into that beautiful rolling hills into that scenery, and that was something that I did have concerns about. My preferred design for this portfolio is 1B, in the sense that I think it emphasizes, again, the overall theme of innovation.

It is the perspective of or the view of Steve Jobs that many of the public is used to. And there's an interesting interplay going on here where he's directly facing the viewers, but it also seems as if he's working on a clear presentation board.

He's receding into the background somewhat. The lower half of his body's starting to fade away, and it gives the sense that he's integrating with his product, that he's fully immersed in this product that has affected all of us so much.

And I think this design is very effective overall. It's proportional. There's no conflicting interplay. It's not too crowded in what's going on, and it emphasizes the core of innovations with this particular coin.

For Design No. 10A, I think that this

does represent the viewpoint that many of us, again, are used to. But in terms of emphasizing the theme of these Quarters of Innovation and what it means, there isn't really any element there that speaks to me in that sense.

It's just a general portrait of Steve Jobs, which we know, but tying into the innovation theme, it didn't work as well. But this will get some Merit Points in terms of overall design, and those are my thoughts. Thank you.

CHAIRPERSON VAN ALFEN: Wonderful, Annelisa, thank you.

Kellen Hoard, if you would, please.

MR. HOARD: Thank you.

This is Kellen Hoard. I landed firmly on 10A as my preference. I'm usually not a big fan of just simple portraits, but this, to me, was an exception. I really think it captures him well.

I think it captures how people saw him on the Apple stage, sharing these new innovations and exciting ideas as this visionary in the black turtleneck and jeans at that time of his life.

It's simple and clean, just like Apple, and I think it just really captures who he was and how people understand his innovations quite well. And so I'll be going firmly in that direction. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you.

Mike Moran, if you would, please.

MR. MORAN: Thank you, Peter.

This is Mike Moran. I looked at this overall portfolio, and I think that, in some ways, these designs, several of them crossed the line or get into the gray area. Are they a design celebrating the innovation and the technology, or are they a commemorative coin?

And obviously, I'm going to lean over to the side of design and innovation. I particularly was struck by No. 4A. We've struggled with how to integrate technology with nature. This is the best effort that I've seen. I disagree with Sam.

I'm not put off by it. I think it is a -- to me, it represents a transformation from nature into technology, and it's going to get my votes.

I thought that 5A was good as well in terms of innovation of the design with the way they handled the inscriptions. And it will get some votes. But my favorite, clearly, is No. 4A. Thank you.

CHAIRPERSON VAN ALFEN: All right, Mike, thank you very much.

Dr. Harcourt Fuller, if you would, please.

DR. FULLER: Thank you, Mr. Chairperson.

This is Dr. Harcourt Fuller. I'd like to say a special welcome to Director Myers. And as Director Myers said, Steve Jobs represents so many things. He's a tech giant, entrepreneur, art enthusiast, naturalist, philanthropist, et cetera, et cetera.

Therefore, he cannot necessarily be contained into one thing, even though he's known for his technological achievements more than anything else. And so this was a very difficult portfolio for me because, quite frankly, I'm a little bit underwhelmed, I think, with the designs, with the

technological designs.

We're talking about Steve Jobs here, and I feel like there could have been other technologically-focused designs that would highlight his achievements more. I do like 4A, and I agree with Mike. This merger between the bristlecone pine cone and technology, you know, I like that a lot.

But it doesn't say "Steve Jobs" to me. So that's why I'm not going with any of the designs that show technology. And that leads me to 10A. I just think -- and I agree with, you know, Kellen, Art, and I think Jeanne.

This is the Steve Jobs that I think most people are familiar with. Yes, it's a very, you know, popular sort of, you know, image. But I just think that, when I look at this coin, it passes the tabletop test. I can see this on a tabletop, and it pops, again, the turtleneck, the black turtleneck, and just the way how his hands are positioned.

This says, "This person is a visionary," you know. He's larger than life. He touches on so many aspects of our society, and I just

think, finally, this, of all the designs, is the best one presented to us.

I think it pops; I think it's iconic. I like the juxtaposition between his name, "United States of America," and "California" because I think he embodies this sense of greatness. Thank you.

CHAIRPERSON VAN ALFEN: Wonderful, thank you, Dr. Fuller.

Chris Capozzola, if you would, please.

DR. CAPOZZOLA: All right. This is Chris Capozzola, and good afternoon to everybody. I'm about to get on my soapbox for one second and not just to speak from a, perhaps, greater affinity for Southern California than Northern.

But let me just emphasize and really beg you all to remember that this is a coin that recognizes the State of California and that recognizes the broad theme of American Innovation, and that if there is a state that has a reputation for innovation, it is California.

That innovation includes technology, but "technology" is not a synonym for "innovation."

"Innovation" includes political innovations, environmental innovations, religious innovation, cultural innovation, sexual and family structure innovation for which California has been a force for generations.

And therefore, I think that, while Steve Jobs, as an individual, nicely captures this and very wonderfully communicates it to the American public, we are not issuing a Steve Jobs Commemorative Coin.

And therefore, I think we need to sort of step back and think about what in this portfolio best captures the State of California, which, to me, include the fact that it's sort of fundamentally Western spirit, its fundamentally distinctive nature, which has inspired artists, filmmakers, and creatives of all kinds, and that it is historically, has been, and continues to be a very young state.

And so I think those three bring me to the selection of our liaison, to the 7 Series, and I don't personally have a strong sense between 7A and 7C. I like the balance of 7A.

I worry some might read that as meditation, which I don't know whether Jobs himself participated in. So if 7C is the preference of the liaison, then I would definitely recognize that instead. I'm just going to leave it at that and ask us, please, to endorse the entire State of California and the full range of innovations that it has brought to us. Thank you.

CHAIRPERSON VAN ALFEN: Wonderful, Chris, thank you, as always, for your very insightful comments.

For my own, as somebody who does spend quite a bit of time in California because of family that lives there, in Northern California -- and I do really enjoy the landscape enormously. I do appreciate the 7 Series.

I have two concerns about the 7 Series, however, one of which is how muddled the background will appear with a figure in front of it. I'm not entirely sure how well the figure will stand in contrast to that wonderful landscape behind it.

But the second concern that I have, and

this is picking up on Chris' comment about meditation, is that this representation just reminds me a little bit too much of one of the final scenes in the television show Mad Men, when Jon Hamm's character, Don Draper, is in a similar position with a similar background meditating.

And I just, for some reason, cannot get beyond that sort of parallel between the two of them. My overall preference is for 10A. I find this to be incredibly, again, as some of the other committee members have said, simple, powerful, iconic.

And it also, I think, works just as well as the 2023 Jovita Idar Quarter Reverse in the American Women Quarters Series, where there is a similar simplicity of just a very simple representation of the figure and a very clean background.

With that said, we will now ask for some comments or questions from the committee, but I'd like to begin, since we have this image up, with a technical question for either Joe or Mike.

Will the black turtleneck be

represented incuse, or how is this going to be represented on the coin, or would this be represented on the coin?

MR. COSTELLO: Joe, I'll let you handle that one.

CHAIRPERSON VAN ALFEN: I'm not sure if Joe is with us.

Mike, is that something that you could speak to, or is that --

MR. COSTELLO: I know the sculptors. They shouldn't have a problem incusing that, you know. It is obviously outside of -- and the "California," we can definitely incuse that.

As far as making that turtleneck pop, I'm sure they have the techniques inside of their software to make sure that the turtleneck will be seen if you will. And materials should flow in there perfectly, especially around the edge of the turtleneck.

CHAIRPERSON VAN ALFEN: Very good, thank you, Mike.

MR. COSTELLO: You're welcome.

CHAIRPERSON VAN ALFEN: Are there any other questions or comments from the committee at this time? Although, you know, actually, before we do -- or before I ask for the Committee, I would actually like to recognize Director Myers and ask if she has any comments at this point.

MS. MYERS: Thank you, Dr. van Alfen.

I appreciate all the Committee's comments, and obviously, people have given a great deal of thought to this. I was obviously compelled by, sorry, I'm not sure who made the comments that this is about California and the story of innovation in California.

And I think, from our perspective, showing Steve in that natural environment where he drew so much inspiration at the beginning of that journey is especially meaningful to us because, again, it suggests so much of what he became and the ideas that he developed and the ways he changed the world were inspired by place.

We feel very strongly about that here in California, so and very connected to it. And so

showing him in that moment, in that place where, again, it wasn't just about science and technology, right, it's about innovation writ large.

And he drew his inspiration from so many places, and as you all know, he was incredibly well-read. Eastern ideas were super important to him, which are obviously quite prevalent here, and bringing all of that to play in his own journey, so.

And I think, to your point about Don Draper, I mean, I think that's interesting. It had not occurred to me, but I do think, again, the interplay of that almost spiritual journey that he embraced and the technological journey that ran alongside of it, those two things can't be separated, I think, in his story, any California story.

And I think the family was compelled by that as well. So I just remind people that this was also the first choice of them. So any other questions, I'd be happy to try to answer.

CHAIRPERSON VAN ALFEN: All right.

Thank you very much, Director Myers.

Kellen, I believe your hand was raised

first.

MR. HOARD: Well, thank you. I was just going to add on the point of, you know, celebrating California that was brought up, I think, by Chris there, I went back and looked at the original authorizing law for the Innovation Dollars Series just to get a sense of, you know, what was the scope of what they were trying to capture with this series, especially based on past things that we have worked on as the CCAC with this series.

And my reading of it is that it really is more about the innovators and about the innovations, and in that, yeah, we're trying to get a geographic breadth and to show how innovations happening around the country, absolutely, by having the different states share innovations that are important to them.

But the law and the past designs we've chosen, the themes that have been chosen, have been quite clear that it's the innovator or the innovation that we are celebrating.

And to me, that's where I come at it in

really appreciating 10A again, is that, you know, this was a man who was California through-and-through, that he was an innovation that was the product of California, but that we're not celebrating the state again like we do with the State Quarters.

We are quite specifically focusing on that innovation and on the innovator. So anyway, that was just how I'd read the statute. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you, Kellen.

Art Bernstein, your hand was raised.

MR. BERNSTEIN: Thank you, Peter.

This is Art Bernstein. And apropos Joe Menna's comment on our last item, the role of the Cray-1 Computer and leading to the design of our coins, I just found it interesting that I'm speaking to you on my Apple MacBook computer and I'm looking at the designs on my Apple iPad device issued by the U.S. Mint.

(Discussion held off the record.)

CHAIRPERSON VAN ALFEN: Thank you very much for that.

Are there any further comments or questions at this --

DR. FULLER: Yes, Mr. Chairperson.

CHAIRPERSON VAN ALFEN: Yeah.

Dr. Fuller, is that you?

DR. FULLER: Yes.

This is Dr. Harcourt Fuller. Yes.

Kellen said everything I wanted to say with respect to the, you know -- with respect to the law and with respect to what it's supposed to commemorate, you know.

I mean, again, whenever we've looked at, you know -- when we look at some of the previous designs, we have, even today, voted on coins where you had individuals representing their state. Right?

So in other words, while we are trying to, in this case, represent the State of California, but we're looking for something or someone who is iconic that represents that state. And, you know, we have, again, in the past, as Kellen said, looked at individuals who, when you think about them, you know, you think about a particular person, New York comes to

mind or Iowa or whatever it is.

So I think that, again, that's why I like 10A, again, because I think, when people think of Steve Jobs, I think California comes to mind also. Thank you.

CHAIRPERSON VAN ALFEN: All right, Dr. Fuller. Thank you.

Are there any further comments or questions?

Yes, Roger, I see your hand is raised.

MR. VASQUEZ: Thank you, Peter.

This is Roger Vasquez. I'd just like to note, on behalf of the state, that they did note with 10A that his likeness would need further refinement. So there may be some, if that one's selected, edits necessary on his likeness.

CHAIRPERSON VAN ALFEN: All right, thank you for that comment.

Are there any further comments or questions on the portfolio before we score?

All right. Well, hearing none, the Committee will now score the reverse design candidates

for the 2026 American Innovation \$1 Coin honoring the State of California.

When you are done, again, please email your score sheets to CCAC Counsel James Kennedy, and as you're filling it out, please, again, remember to indicate merits since this is useful information for the Mint.

We will take a five-to-ten-minute break, and we will be back at approximately 2:25 to 2:30. We are now in recess.

(Off the record.)

MS. WARREN: It is 2:26 p.m., and I'm going to hand it over to Peter. We're coming out of recess.

CHAIRPERSON VAN ALFEN: All right, thank you very much, Jen.

And we are back, and I recognize James Kennedy, Counsel to the CCAC, to present the results from the scoring sheet.

So if you would, please, Jim.

MR. KENNEDY: Thank you. This is James Kennedy, Counsel to the CCAC, with the scores for the

California American Innovation \$1 Coin.

Out of a total of 27 points, the scores are as follows: 01B, score of 9, 04A, score of 10, 05A, score of 9, 07A, a score of 8, 07C, our runner-up with a score of 12, and 10A is our top score-getter, with a score of 18.

CHAIRPERSON VAN ALFEN: All right.

Thank you very much, James.

Are there any motions at this time?

MR. BERNSTEIN: This is Arthur Bernstein. I move that we recommend Design 10A to the Secretary of the Treasury for the California Dollar.

MR. HOARD: Kellen Hoard seconds.

CHAIRPERSON VAN ALFEN: Thank you, Kellen.

Is there any discussion on this motion?

All right. Well, hearing none, then, let us vote. All of those in favor of this motion to recommend 10A to the Secretary of the Treasury, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Are there any

opposed?

All right. The motion carries.

MS. PURDIE: And, Mr. Chairperson, this is Annelisa Purdie; I'm going to abstain.

CHAIRPERSON VAN ALFEN: Okay. I'm sorry. I forgot to ask if there were any opposed or any abstains. So thank you, Annelisa, just make a quick note of that. All right. So the motion does carry to recommends 10A to the Secretary of the Treasury.

At this point, I would like to ask Dee Dee Myers if she has any final comments before we move on to our next agenda item.

MS. MYERS: Just to say thank you to everybody for the hard work that you do on this project writ large, not just for California's Coin. I think 10A is a lovely choice despite our preference for the other.

But it's a strong choice, and I think a very well-recognized depiction of Steve, so appreciate all the work and look forward to seeing the coin. So thank you all.

CHAIRPERSON VAN ALFEN: All right, Director Myers, thank you very much for participating in this process with us today, and wish you all the best.

MS. MYERS: Thank you.

CHAIRPERSON VAN ALFEN: All right, so we will now move on to our next agenda item, which is to consider the Candidate Designs for the 2027-2028 Platinum Proof Coins.

Roger Vasquez, if you would, now, present the portfolio, please.

MR. VASQUEZ: All right. The American Eagle Platinum Proof Coins were introduced in 1997. A hallmark of this program's rich history has been to thematically tie individual coins together to form multi-year series that share a common obverse or reverse across all designs.

The current series, "First Amendment to the United States Constitution," launched in 2021 and continues through 2025.

Since 2018, a common reverse design has united the coins. It features an eagle in flight

carrying an olive branch, along with the inscriptions "United States of America," "\$100," "1 ounce," and ".9995 Platinum."

The obverse includes the inscriptions "Liberty," "E Pluribus Unum," and the year of minting or issuance, and "In God We Trust."

Launching in 2026 to coincide with the nation's semiquincentennial, the United States Mint will produce the "Charters of Freedom" Platinum Proof Coin Series ... inspired by the National Archive Museum's "Rotunda for the Charters of Freedom" where these treasures are housed.

The series will consist of three Platinum Proof Coins produced over three years, each dedicated to one of the three essential documents to the founding of the United States: the Declaration of Independence, the United States Constitution, and the Bill of Rights. ... The Citizens Coinage Advisory Committee (CCAC) and the U.S. Commission of Fine Arts (CFA) unanimously recommended Set 1 out of three sets presented for the Charters of Freedom Series during their October 2024 meetings.

While presenting the revised designs for 2027 and 2028, the Mint will show: The full set, including the 2026 Declaration of Independence Design ... recommended by the CCAC and CFA ... The CCAC favorably received the 2027 U.S. Constitution and 2028 Bill of Rights Designs, remarking that the quill's transformation into a tree that sways and bends but does not break serves as a thoughtful metaphor for the nation.

Both committees agreed on specific refinements to the recommended 2027 and 2028 Designs to enhance the set's cohesiveness.

Those were standardizing the sun's rays across all years to match the 2026 Design, modifying the tree in the 2027 Design to appear younger and still developing, and creating a depiction of the child in the 2028 Design more distinct from previous Mint coins featuring children.

The CFA additionally identified misaligned date placements on the 2027 and '28 Designs ... A CCAC member identified the opportunity to add a 14th star to the 2028 Bill of Rights Design

to accurately reflect the number of states at its ratification, and the CFA concurred.

The artist revised their 2027 ... and 2028 ... Designs based on the CCAC and CFA's recommended changes, and the Mint now presents the Updated Candidate Designs for review." So in front of you, see Set 1.

Set 1 employs the symbolism of nature to chronicle America's journey through its founding documents. Through a carefully-crafted progression of environmental motifs, it traces the transformational impact of each charter, together illustrating a living embodiment of our American democracy.

And showing you again the CCAC and CFA's recommended design for 2026: PTP-01-D-01A depicts sunrays beginning to emerge through storm clouds, representing the dawn of a new nation arising from the turmoil of revolution as well as the enlightenment ideas that influenced the Declaration of Independence.

A quill symbolizing the Declaration sweeps over the landscape, marking the nation's

founding and the power of revolutionary ideas to catalyze change. This design features 13 stars representing the original 13 colonies in the border.

For 2027: PTP-01-C-01 shows the storm clouds receding and the sunlight growing stronger, marking the nation's transition to self-governance. In place of the quill, a young tree has taken root, representing the U.S. Constitution as a living framework in the American landscape.

Its form echoes the shape of the quill, a visual reminder that this new system of government is informed by and built upon the values and ideals set forth in the Declaration of Independence.

Thirteen stars representing the 13 colony colonies frame the scene. The additional inscription is "United States Constitution."

I should note that, per the artist, the tree is not intended to represent any particular species but to embody the characteristics of all trees as being flexible, rooted, strong, growing, changing, and with a history and a future. Like the laws of our country, it represents not any single person but all

people.

And finally, for 2028: PTP-01-B-01 reveals a maturing tree, its canopy offering shelter and protection, a powerful metaphor for the rights and freedoms guaranteed to citizens in the Bill of Rights.

Beneath it, a child gazes forward, representing the people whose rights are safeguarded now and the protection provided to future generations. The scene is now fully illuminated by sunlight, suggesting the powerful influence of these founding documents on our nation.

Fourteen stars reflecting the number of states at ratification encircle of design. The additional inscription is "Bill of Rights."

And that concludes our Candidate Designs for '27 and '28 Platinum Proof Coin.

CHAIRPERSON VAN ALFEN: All right, wonderful, Roger, thank you very much.

Are there any technical or legal questions from the committee about this program or these Designs for the 2027-2028 Platinum Proof Coins before we begin our general discussion?

All right. I hear none. So then let us begin and again, I would encourage all the Committee members to keep your comments brief and to identify yourselves prior to speaking.

Mike Moran, let's begin with you.

MR. MORAN: I'm so happy you started with me, Peter.

This is Mike Moran. I find these revised designs consistent with the intent of the Committee during our last review. I think they're beautiful. I'm happy with them. And that's all I have to say.

CHAIRPERSON VAN ALFEN: Fantastic, thank you.

Dr. Fuller, if you would, please.

DR. FULLER: Thank you, Mr. Chairperson.

This is Dr. Harcourt Fuller. I completely agree with Mike. These are very visually stunning, beautiful, inspirational design, and I'm quite happy with all of them. Thank you.

CHAIRPERSON VAN ALFEN: Wonderful.

Chris Capozzola, if you would, please.

DR. CAPOZZOLA: Hi, this is Chris Capozzola, no soapbox this time, and I also share the sense that this is a successful series. A tiny, nitpicky thing, in looking at B01, the spacing of the letters in "Bill of" looks, you know -- I mean, I realize they're sort of stretched a little bit.

And I'm just wondering, if we end up doing this as a set, you know, many people will collect them as a set. I'm just wondering if they can be made a little bit more consistent. I am not the artist or numismatist on this panel.

So I'm not going to try to solve that, but that was just an impression as a viewer.

CHAIRPERSON VAN ALFEN: Thank you very much, Chris.

Jeanne Stevens-Sollman, if you would, please.

MS. STEVENS-SOLLMAN: Thank you, Mr. Chair.

This is Jeanne Stevens-Sollman. I agree with my colleagues. This is a very beautiful

set. I think we worked hard the last time it was presented to us, and this presentation has corrected all of our wishes.

So congratulations to the Mint and the artists, and thank you again for this beautiful set.

And to reply to Chris, if I might, we just have that little tiny space to state what this coin is about, "Declaration of Independence," the "United States Constitution."

The "Bill of Rights," there's just not a lot of letters in there. And I think we need to just simply understand that that is the space that is consistent throughout those three medals and the lettering, I think, is fine.

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

CHAIRPERSON VAN ALFEN: All right, Jeanne, thank you very much.

Sam Gelberd, if you would, please.

MR. GELBERD: Thank you, Peter.

This is Sam Gelberd. I share the same sentiments of everyone who's already spoken. I think this turned out very well, love the progression of the

tree and the different appearances of the sun and the rays.

Yeah, I do agree with what Chris pointed out, the lettering, but between -- or the space between the letters "O" and "F" in the word "of." I think that just needs to be tightened up a little bit, and that would solve everything.

But, yeah, I definitely approve of the designs and the prior work that we had done as a Committee. Thank you.

CHAIRPERSON VAN ALFEN: All right.

Thank you, Sam.

Annelisa Purdie, if you would, please.

MS. PURDIE: Thank you, Mr.

Chairperson.

This is Annelisa Purdie. I'm also going to echo my colleague's comments about being pleased with the modifications to the design. I think that the continuity works. I think that the designs are beautiful.

And just as a minor point, one thing that I noticed that I loved is, at the very end of

each of the leaves and the quill, in the example, the first coin, and just about the same point around the outer edge to just contribute to that continuity, which is beautiful. And I'm excited to see how these are rendered in coin form. Thank you.

CHAIRPERSON VAN ALFEN: Wonderful, thank you.

Kellen Hoard, if you would, please.

MR. HOARD: Thank you.

This is Kellen Hoard. I agree with all of my colleagues about the designs looking great. If it's possible to make adjustments to the spacing of the lettering of "Bill of Rights," that would be a priority for me as well since it just does look different.

I understand there's challenges, of course, with the fewer number of letters. I also wouldn't mind, and, you know, this might look a little unusual with the fewer numbers, keep it consistent by having "Rights" curve along the bottom edge like all the other ones do, rather than having it straight.

For me, that's just a minor semantic

thing, but I wouldn't mind seeing that as well. And so that's it for me. Thank you very much.

CHAIRPERSON VAN ALFEN: Great, thank you, Kellen.

Art Bernstein?

MR. BERNSTEIN: This is Arthur Bernstein. I appreciate the process. I appreciate being heard, and you have my full approval.

CHAIRPERSON VAN ALFEN: And, Art, can I ask you was it you who recommended 14 stars, or was it somebody else?

MR. BERNSTEIN: I'll take the credit, but I don't recall.

CHAIRPERSON VAN ALFEN: Oh, I'm sure it was probably either you or Chris, but I can't recall which one of the two of -- well done --

MR. BERNSTEIN: I think there was some debate about Rhode Island. We were -- as I recall.

CHAIRPERSON VAN ALFEN: I also have to say well done to the Mint. I think that the revisions on this set are superb. I also thank Chris for drawing attention to the issue with the lettering.

Now that I look at it a little bit more carefully, I do see what he's seeing there and might want to see some changes to that as well.

That said, actually, I would throw that question to either Joe Menna or Mike Costello to see how you might respond to those concerns.

MR. MENNA: Mr. Chairperson and all committee members, this is Joseph Menna.

These concerns were looked at very carefully: Kellen's idea of arcing "Rights" along the bottom, the spacing, and everything.

If you look at the angle of the boy's foot, as it leads down to the "B" as it leads down to the "R," and then you look at the "S" going up to the "F" going through the "O," catching the arc of the tree, the artist designed this very deliberately.

We tried different combinations of kerning and spacing, less space between "Bill of" -- scale with the incused text, the artist felt, in working together with ODM, that this is the best configuration. But I am not trying to contradict any recommendations.

I'm just offering the rationale because everything everybody said was thought about by the artist.

CHAIRPERSON VAN ALFEN: That's very good to hear, Joe; thank you.

Are there any other questions or comments from the committee at this time?

All right. Since we have already scored this set, we did this back in October at our meeting then I would recommend that we not score and just move straight on to a motion if there are any motions from the Committee at this point.

MR. BERNSTEIN: Peter, this is Arthur Bernstein. I would like to move that we recommend Designs C-01 and B-01, as presented by the Mint.

CHAIRPERSON VAN ALFEN: All right. So perhaps to simplify that to just recommend Set 1, would that be okay as presented?

MR. BERNSTEIN: Sure, whatever makes sense. Didn't we already recommend the -- to the Declaration of Independence?

CHAIRPERSON VAN ALFEN: Oh, yeah, we

did. So, yeah. I think you're correct because I don't think there were any modifications to the Declaration of Independence, so the modifications are to the other two. So, yes, we would then recommend the other two to go along with the coin we already recommended.

Is there a second on this motion?

MS. STEVENS-SOLLMAN: This is Jeanne Stevens-Sollman. I second it.

CHAIRPERSON VAN ALFEN: Fantastic.

Any discussion on this motion?

All right. Then, all of those in favor of this motion, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Any opposed?

Any abstain?

All right. Then, the motion carries. Again, want to congratulate the Mint on a job very well done with this set. I'm very much looking forward to seeing it struck in the coming years.

So we will now move on to the next item on our agenda, which is to consider the candidate

designs for the 2025 Sacagawea 25th Anniversary Coins.

Roger, I'll turn it over to you to present the portfolio.

MR. VASQUEZ: Thank you, Dr. van Alfen.

This is Roger Vasquez. To recognize the 25th anniversary of the issuance of the Sacagawea Golden Dollar, the United States Mint is considering minting 24-karat, 1/2-ounce gold coins featuring the design of the original coin first released in 2000.

The coins will contain the original inscriptions featured on the original coin, and no weight and fineness inscriptions will be added.

The obverse design, which was first -- oh, it looks like we might have a -- and just one moment, we'll review the designs. We'll just need to reload those. But I'll go and read the description now.

The obverse design, which was first produced in 2000, retains the central figure of Sacagawea portrayed in three-quarter profile. On her back, Sacagawea carries her infant son, Jean Baptiste.

Inscriptions include "Liberty," "In God

We Trust," and "2025." And here, we have that design and those are the inscriptions included in 2000. The date is updated and includes the "W" mint mark.

The reverse design features a soaring eagle encircled by 17 stars, which represent each state in the union at the time of the 1804 Lewis and Clark Expedition. Inscriptions include "United States of America," "E Pluribus Unum," and "One Dollar."

Dr. van Alfen, that concludes our presentation of these candidate designs, back to you.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

Are there any technical or legal questions from the committee about this program or the designs for this 25th Anniversary Coin before we begin our discussion?

Sam, I see your hand is raised.

MR. GELBERD: Yes, Peter, thank you.

This is Sam Gelberd. One thing I did notice that I really just wanted to speak about before we get into our discussion, the decision to leave off inscriptions indicating weight and/or fineness, I'm

not sure if the Mint could speak to the decision why that decision was made, why we're leaving that off.

MR. VASQUEZ: Let me see if there is a representative from sales and marketing on the call with us.

MR. GELBERD: Thank you, Roger.

MR. VASQUEZ: Let me just take a quick look. It does not look like we have anyone on from sales and marketing at the moment. I apologize.

MR. GELBERD: All right, understood. I can address that then when I speak then; that's fine.

CHAIRPERSON VAN ALFEN: All right. Any other questions or comments from committee members?

All right, then, let's begin our discussions, starting with Chris Capozzola.

DR. CAPOZZOLA: Hi, this is Chris Capozzola. I have basically no particular comments here. I think there's not much to comment on. I'll leave it to others who may have stronger comments on how this might be received by the numismatic community and collectors, more generally. Thank you.

CHAIRPERSON VAN ALFEN: Thank you,

Chris.

Sam Gelberd?

MR. GELBERD: Thank you, Peter.

This is Sam Gelberd. So as I previously stated, I can't help but notice that we did leave off the fineness and weight of this coin. And as it is a bullion-related issuance, I think it's a grave mistake to leave that information off.

I think it will cause a lot of confusion down the road later for both collectors and dealers of numismatic products. It'll cause just a lot of confusion in general in the numismatic community if we leave that off.

In 2016, we made three different coins to celebrate the Liberty Head Design, Liberty Head Dime Design, the Standing Liberty Quarter Design, as well as the Walking Liberty Half Dollar Design.

And all three of those were able to accommodate and provide a space to indicate both weight and fineness on those coins, though they were initially silver coins when originally released in 1916. If there's no consideration to put it on either

the obverse or reverse, I think it may be a good idea to at least include this information on the edge of the coin if we're not able to accommodate it elsewhere.

Something else I'd like to add, because this is noncirculating legal tender geared toward collectors, I would like to ask Joe and/or Mike if any consideration was given to utilizing the prototype reverse that was popularized by the Cheerios Dollars, that when General Mills had a promotion that ran with the Mint, where about 5,500 Sacagawea Dollars were released in Cheerios boxes with really boldly-detailed feathers on the tail, it looks like the wings have that design element, but not on the tail feathers.

So I would just like to ask if any consideration was given to including those boldly detailed feathers because I'm sure some collectors will be raising questions about that in forums later on.

MR. COSTELLO: This is Mike Costello.

Hey, Sam, not that I'm aware of with regard to the feathers, so.

MR. GELBERD: Okay, thank you.

MR. COSTELLO: No one brought it up,
thanks.

MR. GELBERD: All right. And --

Oh, I'm sorry; go ahead.

CHAIRPERSON VAN ALFEN: No. Go ahead,
Sam.

MR. GELBERD: Oh, also just wanted to
point out, are these going to be issued as
uncirculated and as proofs?

I wasn't sure if that was written
anywhere, and if I overlooked that, I apologize. And,
of course, always my personal numismatic soapbox, will
they be rendered in high relief?

And that's all I just wanted to add,
Peter. Thank you.

CHAIRPERSON VAN ALFEN: All right.
Sam, you raised a number of questions. In fact, I
also learned that -- I was not aware of these Cheerios
Dollars, so I'll have to ask you at some point a
little bit more about those.

But you did raise a number of questions

that I would like to throw at either Joe or Mike at the moment. First of which is whether or not it would be possible to inscribe on the edge the weight and fineness of the coin.

MR. COSTELLO: This is Mike Costello. While it would be possible, we would have to wait on direction from Sales and Marketing whether to make that happen or not, so.

CHAIRPERSON VAN ALFEN: Okay. All right. Thank you.

MR. MENNA: And, Mike, if you don't mind --

MR. COSTELLO: Yeah. Go ahead --

MR. MENNA: That is a last option. I would say that we would be able to find space on the surfaces of the coin, Mike. Unless Mike disagrees to accommodate that request, if it's made, and we're --

MR. COSTELLO: I'd much rather have it on the surface of the coin.

MR. MENNA: Yeah. And we could accommodate it.

MR. COSTELLO: All right.

MR. MENNA: And I'll jump ahead of Mike. The relief height is consistent with the coin that it's celebrating.

Right, Mike?

MR. COSTELLO: Correct.

CHAIRPERSON VAN ALFEN: All right. And that was my next question, so thank you for answering that as well.

All right. We'll move on then to Mike Moran.

MR. MORAN: Thank you, Peter.

This is Mike Moran. I listened to this discussion of the weight and fineness; I've had it with Jeff Garrett before. I was particularly disappointed with the three Weinman and MacNeil Gold Coins of 2016 because I felt like the weight and fineness on the reverse of those coins broke the continuity of the original design.

I feel it'll do the same here. I really think that the primary market for this coin is going to be the people that collect the Sacagawea Dollars. If you're a bullion collector, do you care

what's on that lump of gold?

Some of them do, but the Double Eagle takes care of most of the bullion sales. I don't think you'll see bullion collectors going after this coin really at all, but that's my judgment on that.

I would point out that we're about to issue, in 2026, the best of the best from the Mint, which includes in gold without weight and fineness the designs of, again, the 1916 coins, the High-Relief Double Eagle, and the 1804 dollar.

And we do that with the two silver dollars that we're issuing each year. The Morgan and the Peace, there's no weight or fineness on that. And they certainly have been robust in their sales. I don't see the point of weight and fineness on anything except for bullion coinage. That's it.

CHAIRPERSON VAN ALFEN: All right, Mike, thank you very much.

Dr. Harcourt Fuller, if you would, please.

DR. FULLER: Thank you, Mr. Chairperson.

I have no substantive comments. I do recognize sort of the debate, I guess, if you will, between Sam and Mike with respect to weight and fineness. I don't have an opinion on it outside of that. I think the designs are fine. Thank you.

CHAIRPERSON VAN ALFEN: Thank you very much.

Jeanne Stevens-Sollman, if you would, please.

MS. STEVENS-SOLLMAN: Yes, thank you, Mr. Chairperson.

I have to agree with my colleagues. This is a very lovely coin, and there's nothing I can add to it, so congratulations. Thank you.

CHAIRPERSON VAN ALFEN: Thank you very much.

Annelisa Purdie, if you would, please.

MS. PURDIE: Thank you, Mr. Chairperson.

This is Annelisa Purdie. My comments are mostly nostalgic. I can't believe it's been 25 years since this was initially released and that

they're about another, possibly one and a half generations who don't remember this coin when it was released.

So even though it is not circulating, which it would be nice if it were, but I understand there were mixed feelings about that, the idea that this is coming back as a commemorative coin is exciting.

I do agree that the people who were initially excited about this coin and its debut would be interested in collecting it as well, and the design looks fine overall. She's still got that inscrutable expression, which I like.

And I'm probably one of the few people who actually still gets excited to see one of these Sacagawea Dollars, getting one of these back in change -- would prefer to exchange them, so, to get them back and just say, "Everyone, hey. Keep the legal tender. I actually like these." So that's all I got.

CHAIRPERSON VAN ALFEN: Thank you very much, Annelisa.

Kellen Hoard, if you would, please.

MR. HOARD: Thank you.

This is Kellen Hoard. I'm one of those one and a half generations that does not remember these coming out. But I have always appreciated these, and I have no real substantive comments. I think it looks great, and I have no opinion placing fineness. Thank you.

CHAIRPERSON VAN ALFEN: Thank you.

Art Bernstein?

MR. BERNSTEIN: This is Art Bernstein.

I can see both sides of the issue with regard to weight and fineness, but I think I lean towards including it, particularly because this is a coin that is golden in color with a brass finish.

And I know people frequently who receive these call me and say, "Hey, I just got a gold coin." And I have to say, "Well, actually, it's not gold; it's brass." And I think, on this particular coin, we should err on the side of providing more information, rather than less.

On a different issue, just to make this

more complicated, I wondered if there was any consideration to changing the monetary value of the coin. As I recall, most of the 1/2-ounce gold coins typically have a value of \$25, and I just wondered if that's something that should've been thought about with regard to this 1/2 ounce of gold.

CHAIRPERSON VAN ALFEN: Art, thank you very much.

I do have a quick question following up on what Art just said. Are these commemorative coins going to be struck at the same size as the circulating Sacagawea Dollars, or will they be a different size diameter?

MR. VASQUEZ: Mike Costello, do you have any specific information on that? This is --

MR. COSTELLO: It'll be slightly larger. It's a 1/2-ounce gold at 1.063, and our \$1 is 1.043, so twenty-thousandths larger.

CHAIRPERSON VAN ALFEN: All right. So they will be virtually the same size.

MR. COSTELLO: Virtually, the same, yeah.

CHAIRPERSON VAN ALFEN: Yeah, all right. All right. That's useful information. Thank you very much.

I don't have a whole lot to add to this discussion myself aside from the fact that I agree with Mike that in the 2016 Gold Commemorative Adolph Weinman reissues, I do think that the inclusion of the weight and fineness sort of ruined the whole feel of designs a little bit, you know.

I understand the importance for some collectors of this to add it, but I'm not sure that it would really be that attractive to this and, you know, might really, in some ways, detract from Glenna Goodacre's original design and conception here.

All right. So are there any other questions or comments from the committee at this time?

All right --

MS. PURDIE: Mr. Chairperson, this is Annelisa Purdie.

CHAIRPERSON VAN ALFEN: Yeah, Annelisa, please, go ahead.

MS. PURDIE: Just a quick comment, I'm

very glad that the design stayed the same for this 25th anniversary recoin. I don't think that it needed any changes or any modifications somewhat and that the overall purpose of it is still the same. It's very reassuring to see. Thank you.

CHAIRPERSON VAN ALFEN: Thank you very much.

I don't think that we need to score on this simply because this design has already been in circulation for a quarter century, and I'm not entirely sure if the newly-constituted CCAC -- well, in fact, the CCAC was constituted 20 years ago.

So this predates the CCAC, but whoever was making recommendations for designs at that time, 25 years ago, had already gone through that process.

So I don't think we need to go through a scoring process again to score on Glenna Goodacre's designs here. So I think we could just move straight on to a motion if there is a motion from the committee at this point. Anyone?

Kellen, I see your hand is raised.

MR. HOARD: Yeah. This is Kellen

Hoard. I'll move to recommend this product design.

CHAIRPERSON VAN ALFEN: Okay. Is there a second?

MS. STEVENS-SOLLMAN: This is Jeanne Stevens-Sollman. I'll second the motion.

CHAIRPERSON VAN ALFEN: All right. So we have a motion then to recommend the designs as they stand in the portfolio. Is there any discussion then on this motion?

All right. Then, let us vote on that. All those in favor of the motion, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: Any opposed?

Any abstain?

MR. GELBERD: I abstain, Peter.

CHAIRPERSON VAN ALFEN: All right --

MR. GELBERD: -- Sam Gelberd, thank you.

MR. BERNSTEIN: And I also abstain; this is Art Bernstein.

CHAIRPERSON VAN ALFEN: Okay. Even

with those abstentions, the motion does carry. So thank you all for this, and we will quickly move on to our final agenda item, which is to consider potential concepts and/or themes for Future Native American \$1 Coin Programs.

So, Roger, I'll turn it over to you to present this.

MR. VASQUEZ: Thank you, Don. Sorry, thank you, Dr. van Alfen.

This is Roger Vasquez. Each year since 2009, in accordance with Public Law 110-82, the Native American \$1 Coin Act, the United States Mint mints and issues \$1 coins that honor and celebrate important contributions made by Indian tribes and individual Native Americans to the development and history of the United States.

The obverse head side of the coin retains the depiction of Sacagawea and her infant son, first used in the 2000 on the Sacagawea Golden Dollar Coin, while the reverse tail side of the coin depicts the contribution and changes every year.

There is an approved reverse design

selection and approval process for the Native American \$1 Coin Program.

The process requires the Mint to develop and maintain a pool of design concepts appropriate for the program with input from the Committee on Indian Affairs of the Senate, the Congressional Native American Caucus of the House of Representatives, the National Congress of American Indians, and other stakeholders.

The Mint works with the Smithsonian National Museum of the American Indian and other subject matter experts to verify the concepts as accurate and appropriate. In December 2024, the Mint emailed proposed concepts to CCAC members.

Today, we're asking for you to provide commentary on the concepts proposed for 2027 and 2028. The Mint also invites you to propose new concepts to the pool to expand it for future years. When sharing concepts, it is always helpful to know if there are any significant dates associated with them.

For 2027, the proposed design concept honors Dr. Susan La Flesche Picotte of the Omaha

Tribe, who lived from 1865 to 1916. She's widely acknowledged as the first Native American woman to earn a medical degree in the United States, graduating at the top of her class in 1889.

After earning her degree, she dedicated her career to providing medical care to the Omaha Tribal Community. During her career, Dr. Susan La Flesche Picotte served more than 1,300 people over 450 square miles, working tirelessly to improve public health on the reservation.

She campaigned against alcohol consumption and tuberculosis, and she implemented various public health measures to improve the overall well-being of her community. Near the end of her life, she built the first hospital on an Indian reservation that was funded by private funds.

The hospital was named a national historic landmark in 1993. It should be noted that this concept provides an opportunity to highlight the field of medicine, a first for the Native American \$1 Coin Program.

Also, go on to talk about the proposed

concept for 2028 to honor He'e Nalu, also known as "surfing," a water sport deeply rooted in Native Hawaiian culture and history in which a person performs maneuvers on a wave while standing on a board.

For centuries, Hawaiian men and women practiced it as a favored pastime, demonstrating one's physical prowess and mastery of the waves.

Driven by the contributions of Native Hawaiian surfers, this sport has evolved into a global industry, retaining its profound cultural heritage and reverence for the ocean.

Surfing made its Olympic debut at the 2020 Olympics in Tokyo. In 2028, the United States will be hosting the Summer Olympics in which surfing will be a featured sport.

This concept provides an opportunity to feature a sport whose popularization by Native Hawaiian surfers has had enormous impacts on the United States while also highlighting native contribution to sports alongside the Olympics and the Youth Score -- excuse me, and the Youth Sports

Quarters and Paralympics Half Dollars Program.

And that concludes those proposed concepts, back to you, Dr. van Alfen.

CHAIRPERSON VAN ALFEN: All right, Roger, thank you very much.

So again, this is essentially just a discussion. The Mint is looking for proposals or commentary on the number of themes and individuals that was circulated a little bit earlier.

So I will open this discussion then to begin with Dr. Fuller.

If you would, please, Harcourt Fuller.

DR. FULLER: Thank you, Mr.

Chairperson.

I'd like, at this moment, to take a -- I need to think about it a little bit more. So if you could, come circle back to me, thank you.

CHAIRPERSON VAN ALFEN: I'll do that.

Art Bernstein?

MR. BERNSTEIN: This is Art Bernstein.

I don't have anything to add to the discussion.

CHAIRPERSON VAN ALFEN: Thank you very

much.

Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: This is Jeanne Stevens-Sollman, and I'm sorry. I do not have anything to add to this right now. I'd like to come back to it at a later time in the year. Thank you.

CHAIRPERSON VAN ALFEN: Thank you very much.

Annelisa Purdie?

MS. PURDIE: Thank you, Mr.

Chairperson.

This is Annelisa Purdie. My comments are brief. I do like some of the ideas proposed here. I also would like to come back to this at a later point as we get more information.

One thing to potentially look out for and a question that I have over, in general, is with the inclusion of surfing and traditionally Native Hawaiian sports, whether there's a potential issue with the inclusion of the Native Hawaiian population with the general American Indian population.

I know that there's been controversy in

the past in terms of identification and representation and whether that would be a potential roadblock to seeing from the perspective of the Native Hawaiian people in the future representations of these coins, so just something to think about. Thank you.

CHAIRPERSON VAN ALFEN: Annelisa, thank you very much for that; I was not aware of that.

Chris Capozzola, if you would, please.

DR. CAPOZZOLA: Thank you.

This is Chris Capozzola. I think maybe I did too much homework for this assignment because I actually do have a few things I'd like to just share with the Mint, and then also may be misunderstood the timeline of what's at stake because it seems as if 2027 and 2028 are largely spoken for.

And so, if when we're looking for anniversaries in the future, we should be looking, you know, even further out than that. I think I would just say a couple things very briefly, one, a couple of comments on categories, and then a couple of names for future consideration.

First, on the point of athletics, I

would just remind the Mint that, you know, if all goes according to plan, we will be engaging in a series of quarters related to sports starting, you know, after the semiquincentennial.

And so, while, you know, surfing may not, you know, fit into that, especially as they're focused on youth sports, you know, we don't want to necessarily repeat. And this was an issue with Maria Tallchief, who appears both, you know, on a quarter and then also on a dollar.

And maybe that's not the end of the world, but I just wanted to flag that. And similarly, military, as a category, has, in some ways, already represented, right, in some ways in the American Indians in the U.S. Military 2021 Coin.

There are four categories I'd like to make a pitch for that are not on the list for you know, future research. And I defer to, you know, NMAI and others to actually fill out the list.

But one is transportation, that often our coins -- recognize innovations in those areas, and I think that there could be lots of ways that Native

American transportation could be depicted.

A second is, of course, religious expression and religious liberty in Native communities. And there are all kinds of individuals that could be flagged here, like Samson Occom, Luther Standing Bear, Chief Joseph, Black Elk, and the Ghost Dance, as a category.

Another category is capitalism and economic innovation that often Native American history has told us the story of Native Americans victimized by U.S. capitalism. But there are, of course, many, many Native innovators in business and economics who could be recognized.

And finally, one I'd make a real pitch for is law, and again, often, the story of Native American history is told as the Native Americans victimized by U.S. law. But we also have stories of people sort of fighting back and using the legal system to advance Native concerns.

And here, I was going to make a pitch for 2027 as the bicentennial of the Constitution of the Cherokee Nation. That ship may have sailed, but

two individuals to think -- or two or three individuals to think of since this -- you know, we often recognize firsts.

One would be James McDonald, who is Choctaw, who was recognized as the first Native American attorney, Eliza or Lyda Conley, a Wyandotte woman who was the first Native American to argue before the U.S. Supreme Court, and Margaret Treuer, an Ojibwe, who was the first Native American woman judge.

And again, I could go on, but I'll leave it at that. Thank you.

CHAIRPERSON VAN ALFEN: Chris, thank you very much for doing your homework. I think these are all very good suggestions for future concepts and themes.

Sam Gelberd?

DR. CAPOZZOLA: -- if the court reporter didn't get it, I can send you some notes later. Just let me know.

CHAIRPERSON VAN ALFEN: Thank you again, Chris.

Sam Gelberd?

Sam seems to be frozen at the moment,
so I'll come back to Sam.

Mike Moran?

MR. MORAN: I have to draw a parallel
conclusion here. I can remember my first meeting, and
we were going through a quarter design. And Heidi
Wastweet got done with her presentation, and it was
very thorough, professional. She's accomplished,
anybody that knows her.

And who does Gary Marks call on next
but me, a brand-new member of the committee? And I
thought, "Oh, my God." And it came off about that
bad. Well, this is the same thing. It doesn't make a
difference how much time in grade you've got.

You called on me now because Sam
disappeared on us right after Chris' brilliant
presentation. How in the hell can I say anything
after that that shows any kind of a degree of
intelligence? No.

I don't have anything to say other
than, Chris, fill in the blanks and give -- some names
on this because it was very well thought out. And I'm

embarrassed to follow you. That's --

DR. CAPOZZOLA: For the record, I am often embarrassed to follow Mike Moran.

CHAIRPERSON VAN ALFEN: All right, thank you, Mike.

Kellen Hoard?

MR. HOARD: Sure, thank you.

I really think the two themes that were recommended for '27 and '28 were great, and I, you know, am fully behind them. The name, I would really like to see raised and the person is Billy Frank, Jr., who is from my home state of Washington.

I'm really involved with fishing treaty rights, but to my knowledge, I'm not sure we've actually done any individual from the Pacific Northwest for this Native American Series, which seems like an oversight to me, especially for someone like Billy Frank, Jr., who played such an enormous impact on clarifying treaty rights for Native Americans and his social activism.

So I would love to see that in the next couple years, as soon as possible. He was born in

1931. So I could see, like, a centennial of birth, but in general, I would like to see that if it's possible. Thank you.

CHAIRPERSON VAN ALFEN: Kellen, thank you very much.

Sam, are you unfrozen?

MR. GELBERD: Yes. Sorry about the technical difficulties, folks. This is Sam Gelberd. I did not do nearly as much homework as Chris did, but I did want to add something for the 2028 theme for surfing. I am a skateboarder and snowboarder; surfing is very, very important to me as a sport.

And I know we may include it as one of the Youth Sports for the upcoming Quarter Series after the "Semi-Q." I would just like to put as possible themes for 2028 if we are going to be doing surfing -- and we cannot underestimate how important -- I mean, we call it a "sport." But surfing, it's very sacred in Hawaiian culture.

So if we are going to do it justice, I think we should probably include a theme with the one gentleman that really popularized the sport worldwide.

And that would be Duke Kahanamoku, also known in some circles as "The Big Kahuna." He was a sheriff of Honolulu from 1932 to 1961. He was an MP Officer during World War II.

He really popularized the sport. I think he even introduced it to FDR and his family at one point as well. So I really think that serious consideration should be given to Duke Kahanamoku as the theme for 2028.

If not, as a second choice, perhaps a big wave surfer, Eddie Aikau, there's a huge contest named after him that takes place -- actually, it just happened in Hawaii recently.

So I just want to make sure that if we are going to be doing He'e Nalu that we really do the theme justice by including people that have really popularized the sport worldwide, primarily Duke. And that's all I need to add for right now, Peter. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you very much, Sam.

Dr. Fuller, I'll come back to you if

you like to add anything at this point.

DR. FULLER: Yeah, I think at this point, to be honest with you, I think I really don't have anything to add.

I think I'm not as versed on the topic as I should be, and so I think others have already given excellent advice and opinion, so. Thank you.

CHAIRPERSON VAN ALFEN: All right, thank you very much.

For myself, it occurred to me, as a curator in a numismatic museum that does have a collection of indigenous currency, that, sort of touching on to some degree what Chris suggested, focusing on capitalism, that's perhaps a theme of currency and exchange of some sort might be worthwhile pursuing, particularly since I think it would be really rather interesting to see Native currency on a coin of some sort, so a little bit -- there, perhaps. But I'll leave it at that.

Art, I see that your hand is raised.

MR. BERNSTEIN: Yes. This is Art Bernstein. Peter, in terms of process, I believe

you're going to constitute a future new Numismatic Themes Subcommittee and --

CHAIRPERSON VAN ALFEN: Of which, you are Chair, yes.

DR. FULLER: Yes. So my belief is correct. Maybe this is a matter that since we do have some time maybe this could be referred to that subcommittee to consider the items we've already heard about as well as some future items.

CHAIRPERSON VAN ALFEN: And I do think that's a very good idea that this is something that our Future Themes Subcommittee could work on a bit more and come up with some proposals later this year.

At this point, I'd like to ask Roger or any of the other Mint staff if they have any comments or questions at this point.

MR. VASQUEZ: No further comments, just a very big thank you to everyone for weighing in and appreciate the ideas. Thank you.

CHAIRPERSON VAN ALFEN: All right. It has been a long day, and I do appreciate everybody's diligence and attention and participation in this

meeting. We managed to get through a good number of portfolios, and I think we did it quite well.

And so, at this point, if all discussion has concluded, I would then like to thank my colleagues on the CCAC as well as the Mint staff and the public, as well as our members of the press who are attending this meeting today.

So all of the upcoming meetings for the CCAC will, of course, be announced in the Federal Register, and at this point, I will entertain a motion to adjourn.

MR. BERNSTEIN: This is Art Bernstein.
I move that we adjourn.

CHAIRPERSON VAN ALFEN: Thank you. Is there a second?

DR. FULLER: This is Harcourt Fuller.
I second the motion.

CHAIRPERSON VAN ALFEN: All right. All those in favor of this motion, please signify by saying "aye."

MULTIPLE SPEAKERS: Aye.

CHAIRPERSON VAN ALFEN: And do I need

to ask are there any opposed?

All right, so the meeting concludes --
stands adjourned at 3:19 or 3:20 p.m.

(Meeting adjourned at 3:20 p.m.)

CERTIFICATE

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

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