CITIZENS COINAGE ADVISORY COMMITTEE

CCAC PUBLIC MEETING

MEETING

DATE: Tuesday, October 6, 2026

TIME: 10:03 a.m.

LOCATION: Remote Proceeding

U.S. Mint Headquarters

801 9th Street Northwest

2nd Floor Conference Rooms A and B

Washington, D.C. 20220

REPORTED BY: Kyle Jamolin

JOB NO.: 8427556

A P P E A R A N C E S

LIST OF ATTENDEES:

Arthur Bernstein, Acting CCAC Chair (by videoconference)

Dr. Peter van Alfen, Member Specially Qualified as a Numismatic Curator (by videoconference)

Dr. Christopher Capozzola, Member Specially Qualified in American History (by videoconference)

Jeanne Stevens-Sollman, Member Specially Qualified in Sculpture or Medallic Arts (by videoconference)

Michael "Mike" Moran, Recommended by the Senate Majority Leader (by videoconference)

John Saunders, Recommended by the House Minority Leader (by videoconference)

Donald Scarinci, Recommended by the Senate Minority Leader (by videoconference)

Sam Gelberd, Member Specially Qualified in Numismatics (by videoconference)

Kellen Hoard, Representing the General Public (by videoconference)

Annelisa J. Purdie, Representing the General Public (by videoconference)

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

LIST OF ATTENDEES:

Roger Vasquez, U.S. Mint, Acting Chief Office Design Management (by videoconference)

Russell Evans, U.S. Mint, Design Manager (by videoconference)

Boneza Hanchock, U.S. Mint, Design Manager (by videoconference)

Sukrita Baijal, U.S. Mint, Design Manager (by videoconference)

Joseph "Joe" Menna, U.S. Mint, Chief Engraver (by videoconference)

Michael "Mike" Costello, U.S. Mint, Manager of Design and Engraving (by videoconference)

James "Jim" Kennedy, Counsel to the CCAC (by videoconference)

Breanna Wirth, Policy Advisor to Governor Jim Pillen (by videoconference)

Daryl Bohac, Director of the Nebraska Historical Society (by videoconference)

Danielle Olivieto, Colorado, Governor's Liaison and Deputy Chief of Staff in the Office of the Governor (by videoconference)

Dr. Mike Bartolo, Colorado State University (by videoconference)

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

LIST OF ATTENDEES:

Dr. Rachael Storm, History Colorado, Curator of Business & Industry (by videoconference)

Mike Kennedy, Governor's Liaison and Deputy Communications Director in the Office of the Governor of North Dakota (by videoconference)

Trevor Woods, Executive Director of the Northern Plains UAS Test Site (by videoconference)

Dr. Benjamin Jones, Governor's Liaison; South Dakota State Historian; South Dakota State Historical Society, Director (by videoconference)

Kenneth "Ken" Zontek, Yakima Valley College, History Instructor (by videoconference)

Betty Birdsong, U.S. Mint, Chief of Staff (by videoconference)

Kristie McNally, U.S. Mint, Deputy Director (by videoconference)

Sasha McNickle, U.S. Mint, Attorney-Advisor (by videoconference)

Tannia Baqueiro, U.S. Mint, Executive Advisor (by videoconference)

Greg Weinman, U.S. Mint, Acting Chief Counsel (by videoconference)

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

LIST OF ATTENDEES:

Megan Sullivan, Mint Liaison to the CCAC (by videoconference)

Dennis Tucker, American News Agency, Numismatist Journalist (by videoconference)

Larry Jewett, Whitman Brands, Editor (by videoconference)

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(None marked.)

P R O C E E D I N G S

THE REPORTER: Okay. We're on the record.

MR. BERNSTEIN: Good morning. I call to order this meeting of the Citizens Coinage Advisory Committee for Tuesday, October 6, 2026. The time is 7:03 in California. I would like to remind all participants that these meetings are recorded. Please speak clearly. Remember to mute your phone or microphone on the exchange program when not speaking. Please announce your name when you speak for the transcript as well as for the public listening.

As we begin, I want to introduce the members of the committee and take roll. Please respond present when I call your name.

Peter van Alfen, member specially qualified as a numismatic curator.

DR. VAN ALFEN: Present.

MR. BERNSTEIN: Dr. Christopher Capozzola, the member specially qualified in American history.

DR. CAPOZZOLA: Present.

MR. BERNSTEIN: Jeanne Stevens-Sollman, the member specially qualified in sculpture or medallic arts.

Jeanne, you're muted.

Well, I see Jeanne's there, so we'll call her present.

Michael Moran, recommended by the Senate majority leader.

MR. MORAN: Present.

MR. BERNSTEIN: John Saunders, recommended by the House minority leader.

MR. SAUNDERS: Present.

MR. BERNSTEIN: Donald Scarinci, recommended by the Senate minority leader.

MR. SCARINCI: Present.

MR. BERNSTEIN: Sam Gelberd, the member specially qualified in numismatics.

MR. GELBERD: Present.

MR. BERNSTEIN: Kellen Hoard, representing the general public.

MR. HOARD: Present.

MR. BERNSTEIN: Annelisa Purdie, representing the general public.

MS. PURDIE: Present.

MR. BERNSTEIN: And I'm Arthur Bernstein. I also represent the general public and I'm serving today as acting chair of the CCAC. We have all present. Obviously, we have a quorum.

The agenda for today's public meeting includes the review and approval of minutes and a letter to the secretary on August 6, 2026, regarding that meeting; review and discussion of the CCAC annual report; review and discussion of the reverse candidate design portfolios for the 2028 American Innovation $1 coins for Nebraska, Colorado, North Dakota, and South Dakota; and review and discussion of the candidate design portfolios for the 2027 Comic Art and Medal Program featuring Aquaman, Batgirl, and The Flash.

Before we begin, I ask the Mint liaison to the CCAC, Ms. Megan Sullivan, if we are aware of any members of the press who are remotely watching this meeting.

MS. SULLIVAN: Yes. Thank you, Mr. Chairman. We have Dennis Tucker from American News Agency and Larry Jewett from Whitman Brands.

MR. BERNSTEIN: Thank you.

For the record, I would also like to confirm that the following Mint staff are in attendance today. Please indicate present after I've called your name.

Roger Vasquez, Acting Chief, Office Design Management.

MR. VASQUEZ: Present.

MR. BERNSTEIN: Megan Sullivan. Yes, we know you're here. Senior design specialist.

MS. SULLIVAN: Present.

MR. BERNSTEIN: Russell Evans, design manager.

MR. EVANS: Present.

MR. BERNSTEIN: Boneza Hanchock, design manager.

MS. HANCHOCK: Present.

MR. BERNSTEIN: Sukrita Baijal, design manager.

MS. BAIJAL: Present.

MR. BERNSTEIN: Joseph Menna, chief engraver.

MR. MENNA: Present.

MR. BERNSTEIN: Michael Costello, design of -- manager of design and engraving.

MR. COSTELLO: Present.

MR. BERNSTEIN: And Jim Kennedy, counsel to the CCAC.

MR. J. KENNEDY: Present.

MR. BERNSTEIN: Are there other members of the Mint staff on this call?

MS. MCNICKLE: Yes, sir. Sasha McNickle, attorney advisor with the Mint.

MR. BERNSTEIN: Thank you. And did I say the --

MS. MCNALLY: Kristie McNally.

MR. BERNSTEIN: Yes.

MS. MCNALLY: Yep.

MR. BERNSTEIN: Please. Please go ahead, Deputy Director.

MS. MCNALLY: Kristie McNally, deputy director.

MR. BERNSTEIN: Thank you. I'm glad you're joining us --

MR. WEINMAN: And --

MR. BERNSTEIN: -- today.

MS. MCNALLY: Thank you.

MR. WEINMAN: And Greg Weinman. I'm on the call. Acting chief counsel.

MR. BERNSTEIN: Greg, nice to see you. Thank you.

And finally, for the record, I want to note that we will be joined later in the meeting, as time progresses, by stakeholders for the programs we are reviewing today. They are, for Nebraska, Breanna Wirth, policy advisor to Governor Jim Pillen; and Daryl Bohac, director of the Nebraska Historical Society.

For Colorado, we have Danielle Olivieto, Governor's liaison and deputy chief of staff in the Office of the Governor; Dr. Mike Bartolo, vegetable crop specialist at Colorado State University. And we also have -- he's also the inventor of the Mosco variety of the Pueblo Chile, which we'll be talking about. And Dr. Rachael Storm, curator of business and industry at History Colorado.

For North Dakota, we have Mike Kennedy, the governor's liaison and deputy communications director in the Office of the Governor of North Dakota; and Trevor Woods, executive director of the Northern Plains UAS Test Site.

And for South Dakota, Dr. Benjamin Jones, Governor's liaison, South Dakota State Historian, and director of the South Dakota State Historical Society; Dew Bad Warrior-Ganje, descendant of the Dupree family; and Dr. Ken Zontek, history instructor at Yakima Valley College. I'll appreciate all of them joining us and we look forward to hearing from them on their preferences regarding the portfolios.

I'd like to begin with the Mint. Are there any other issues we need to address before we start?

Megan?

MS. SULLIVAN: None that I'm aware of. Thank you, sir.

MR. BERNSTEIN: Okay. Then the first order of the business of -- first order of business for this committee is the review and approval of the CCAC Minutes and the letter of August 26th -- August 6, 2026. I have them both. I've read them both and reviewed them. Are there any comments or corrections?

Then may I have a motion to accept these?

MR. HOARD: This is Kellen Hoard. So moved.

MR. BERNSTEIN: We have a motion from Kellen. Is there a second?

DR. VAN ALFEN: Peter van Alfen, second.

MR. BERNSTEIN: Thank you, Peter.

With there are no objections, all in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Anyone opposed? Any abstentions? The motion carries unanimously.

The next order of business is the -- for this committee is the review and discussion of the

annual report. As all of the committee members know, we had a draft document prepared for us by the Mint staff that was circulated a few weeks ago. In addition, at the -- at my request, one of our committee members drafted some additional language that discusses the semiquincentennial coin program. We have those two documents and I now ask the committee how you would like to proceed.

MR. MORAN: Art, this is Mike Moran. I move we table this item.

MR. BERNSTEIN: Move to table. Is there a second to that?

DR. VAN ALFEN: This is Peter van Alfen. I second that.

MR. BERNSTEIN: Okay. And, Mike, I presume by that you mean table to the next meeting in November?

MR. MORAN: I wanted to leave that open to you.

MR. BERNSTEIN: Okay. Then we'll --

MR. MORAN: Your discretion.

MR. BERNSTEIN: Then we'll just leave it the way you worded it. Thank you.

We'll table the motion. The motion is to table this. Are there -- is there any discussion

of this?

Kellen Hoard, I see your hand up.

MR. HOARD: Yeah. If it's -- this is Kellen Hoard. If possible, I'd like to offer a friendly amendment to Mike's motion, which is that -- to table the item and to ask our acting chair to work to refine the language in the report in the interim.

MR. MORAN: That's acceptable.

MR. BERNSTEIN: Mike, would you accept that?

MR. MORAN: Yep.

MR. BERNSTEIN: And Dr. Van Alfen, is that okay with you?

DR. VAN ALFEN: Yes, it is.

MR. BERNSTEIN: Okay. And I certainly accept the charge. Any further discussion?

Donald, I see your hand is up. You need to unmute, Mike -- Donald.

MR. SCARINCI: Should we modify that amendment to make it clear that we're talking about the language involving the illegal coins that were made in -- this year, or should we -- what should we -- or is everybody happy with the language as it exists?

MR. BERNSTEIN: Donald, I think I did

make it clear that we were talking about two different documents. One was the one originally prepared by the Mint, and then the one that Kellen Hoard prepared and drafted for us, which discusses the semiquincentennial coins. And I think that's what you're referring to.

MR. SCARINCI: That's correct. As long as we're all referring to the same thing. Thank you.

MR. BERNSTEIN: We are. Yes.

If there's no further discussion, I'll call for a vote. All in favor say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Any opposed? Any in opposition? Okay. That motion carries unanimously.

Okay. Now we get down to the -- to some coins. The committee will now consider the first candidate design portfolio for today. Roger Vasquez, acting chief of design management, will now present the reverse candidate designs for the 2028 American Innovation $1 coin for Nebraska.

Roger?

MR. VASQUEZ: Hello. This is Roger Vasquez. Thank you, Chairman.

First, we'll give a little bit of background on the 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 obverse of each coin features a dramatic representation of the Statue of Liberty and the inscriptions $1 and In God We Trust.

Boneza, could you show that design, please? Thank you.

The year of minting, the mint mark, and the inscription, E Pluribus Unum, are incused on the edge of the coin. The obverse also includes a privy mark of a stylized gear representing industry and innovation. 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 2028 designs will feature innovations or innovators from Nebraska, Colorado, North Dakota, and South Dakota. We'll begin with

Nebraska.

Nebraska's innovation is center-pivot irrigation. The circles of cropland that dot the American agricultural landscape today highlight the progress of American innovation and agriculture during the 20th century, culminating in the center-pivot irrigation system. This innovation transformed the Sunmayer Great Plains into a place capable of sustaining a thriving agricultural industry. Before its invention, existing methods of irrigation in the mid-20th century were labor-intensive, requiring workers to move pipes for seedbed preparation, cultivation, and harvest. Farmers in the region accessed the Ogallala aquifer via wells and pumps. However, they needed a dependable system to utilize it efficiently.

Frank Zybach, raised on a farm near Columbus, Nebraska, began at an early age to develop inventions to reduce the hardships of farm labor. While farming in Colorado, he observed another farmer irrigating -- he observed another farmer irrigate crops by using a tractor to systematically tow a long pipe outfitted with sprinklers across the field.

Recognizing the need for better systems, Zybach believed he could build it. Zybach's

system placed the pump at the center of the field next to a well. Irrigation pipes supported by trusses were mounted on wheeled towers that could make a circuit of the field under their own power, leaving a distinct circle pattern. Gun-style sprinkler sprayed water out of the pipes at set intervals with smaller nozzles closest to the pivot and the larger -- largest nozzles at the end of the line. The system could cover 133 acres of a 160-acre field. It did not have to be disassembled by workers when it was time to plant, till, or harvest.

Zybach's system was the first to automatically, efficiently, and uniformly irrigate a variety of crops, soils, sloping terrains, and field sizes. By 1952, he received a patent for his invention. Returning to Nebraska, Zybach partnered with a fellow Columbus resident, A.E. Trowbridge, to perfect the design. They produced the first system in Columbus and eventually sold the technology to Omaha-based Valmont Industries, now the oldest center-pivot manufacturer. In 1976, Scientific American called the system "perhaps the most significant mechanical innovation in agriculture since the replacement of draft animals by the tractor."

Required inscriptions are United States

of America and Nebraska.

Art, as you noted, we have on the phone with us today Breanna Wirth, who is the policy advisor to Governor Jim Pillen representing the Governor's Office. We are also joined by subject matter expert Daryl Bohac, director of the Nebraska State Historical Society.

I apologize. Do we invite either to say anything at this time or should I proceed --

MR. BERNSTEIN: Yes --

MR. VASQUEZ: -- with the present?

MR. BERNSTEIN: -- do -- Roger, now would be a great time to hear from either of those liaisons.

MR. VASQUEZ: All right. Ms. Wirth or Mr. Bohac, could you say -- would you have something that you'd like to say to the committee?

MR. BOHAC: Yeah. Thank you, Roger.

Daryl Bohac. I just would offer, too, that the innovation impact goes beyond the Great Plains to across the United States and, in fact, globally where center-pivots are now being deployed in places on the African continent. So the impact of this innovation, I think, is -- was noted by you earlier in your comments is fairly significant. And

then in our research, just getting to this, I would just offer that we solicited ideas from a number of historians and others, and this clearly rose to the top. Thank you.

MR. VASQUEZ: All right. And, Ms. Wirth, anything to add?

MS. WIRTH: Nothing to add from my end. Thank you all for your consideration of our design from Nebraska.

MR. VASQUEZ: Thank you, ma'am.

All right. So I'll go ahead and present the designs. Starting with NE-01, this design depicts the center-pivot irrigation system at work in a field of young corn with soybeans growing below. It illustrates how this innovation sustains two of Nebraska's most important crops and fuels its broader agricultural landscape.

This next design is -- was the design recommended by the CFA and it's also the design that is the sole preference of the State. And this design is NE-02. This design renders a stylized perspective of the center-pivot system sweeping across the landscape as it waters rows of soybean plants. Nebraska's key crops of soybeans and corn frame the seam.

And that concludes the portfolio for center-pivot irrigation in Nebraska.

MR. BERNSTEIN: Terrific. Thank you for that great explanation.

It's now time for each of the committee members to give their opinions.

And, Jeanne, as you were first on the call this morning, I'd like to lead off with you, please. Oh, excuse me.

Kellen, I suspect you're going to point out that I forgot to ask if there are any legal or technical questions, and you may have one.

MR. HOARD: This is Kellen Hoard, yes. I just had a -- I had a legal technical question --

MR. BERNSTEIN: Please.

MR. HOARD: -- if I could. I'm wondering that -- this is Kellen Hoard again, about whether center-pivot irrigation systems typically have double wheels like depicted in design 2. From my very brief layperson's research, it seemed like most of the images of center-pivot irrigation systems had single-wheel setups rather than the double wheels that we see here. I think there's a single-wheel setup in the first design and I'm just making sure that is good to go. Thank you.

MR. VASQUEZ: This is Roger Vasquez. I'm going to refer that question to Sukrita Baijal.

MS. BAIJAL: Yeah. Thanks, Roger. I appreciate that.

Note, we would have to check in with our subject matter expert. I would think it'd be inappropriate for me to comment on it now, but we can certainly note that that's something we'll wear -- verify before we move the design forward.

MR. HOARD: Thank you.

MR. BERNSTEIN: Okay. Kellen, thank you for noticing that.

Jeanne, would you -- would -- can you give us your comments, please?

MS. STEVENS-SOLLMAN: Certainly. Thank you, Mr. Chairman.

We only have two to choose from and my first choice was NE-01, only because it was so simple. And I'm thinking maybe this one addresses Kellen's question about the single wheel. I like this one because when you have the irrigation system in working order and spraying over the fields, I believe that this -- even though you don't see it, I believe this is better.

And number 2 -- 2 -- 02, if we can go

to that, Roger, please. Yeah. This is very interesting, very exciting. I love the fact that we have the plant life in there, but it is a little confusing. And so I would give this as my second choice; my first choice being 01. Thank you.

MR. BERNSTEIN: Okay. Thank you.

Dr. Van Alfen?

DR. VAN ALFEN: Thank you, Mr. Chairman.

On the question of quad wheels versus double wheels, I also was curious about that, but I have found plenty of images of four-wheel systems, especially towards the end of the line there. So I think that is correct, at least in some instances.

As for my preference, I'm happy to support the State and the governor's preference of NE-02. I found that -- this to be a more compelling design and I really quite like the arching perspective of the unit there, as well as the soybean and corn around the edges there. So that is my preference, NE-02. Thank you.

MR. BERNSTEIN: Dr. Capozzola?

DR. CAPOZZOLA: Good morning. This is Chris Capozzola. I also see two strong designs here. I would observe, you know, that obviously this is a

very important innovation. I appreciate that the -- both designs are drawn from the ground up in Nebraska rather than, you know, an aerial shot of center-pivot, which of course would be also visually compelling. And for people who, you know, are -- live on the coasts would see it that way. But this is a nice pushback against flyover country from -- you know, from the ground up. So I like that. And thinking both of them strong, I defer to the preferences. My preference will be NE-02. Thank you very much.

MR. BERNSTEIN: Thank you.

Donald Scarinci?

MR. SCARINCI: Thank you. Such a difficult choice that we have to make here. We're presented with so many amazing designs. I think number 2 does what it needs to do. And, you know, they're both very compelling designs. Kudos to the artists. It's a shame there aren't more designs for us to spend our time more worthwhile than to consider just two, but so be it.

MR. BERNSTEIN: Thank you, Donald.

Kellen Hoard?

MR. HOARD: Thank you.

You know, I also think both designs are really strong here, although I also would've been

interested to see, you know, across several of our portfolios today, more options.

Frankly, you know, I think the bigger problem for me is that, without the design description, I'm not sure I would know what I was looking at, nor would I have much of a way to find out what I was looking at because it doesn't indicate that it's a center-pivot irrigation system. For the American innovation series, you know, the few exceptions I can think of where we didn't explicitly name the innovation was where it was really, immediately, unmistakably obvious, like a rocket ship. And I don't think that's the case here. And I'd really -- I'd request that we'd look at options. I know the designs are already crowded to have text indicating what the innovation is so that people are able to research it and learn more about it when they encounter these coins.

That said, you know, with the first design, I really like the split top and bottom fields. I also think, you know, it illustrates the irrigation system exceptionally clearly, like Jeanne said, you know, this would be a piece that I think would stand out innovation dollar series visually. My one worry is that separating out the soybeans below confuses the

message on this a little bit further and makes it less clear what the innovation is. But, you know, it's a strong design.

But the second design for me really edges it out for this particular piece, you know, for a few reasons. First, I just want to shout out the -- you know, the use of the crops on the right side to frame that central image. I think that is really excellent in the kind of dynamic creativity that I personally like to see on coin designs. And not, you know, only does it look nice, but it gives me a sense of perspective as the viewer, this device is in fact center-pivoting. You know, I feel that -- the motion of this machine. The design is balanced. The typeface is appropriate. I love good typeface. And bonus, there's space at the bottom if we did shift over the word Nebraska and maybe shrink a bit to fit in and name this innovation in the bottom left.

So to me, that's the strong way to go. And as long as the wheel setup is acceptable to the stakeholders, this is the choice for me. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

My fellow Californian, John Saunders. You need to unmute, John.

MR. SAUNDERS: Thank you. It's John

Saunders here. No longer on mute.

I like both designs. Two things I didn't like about the first design was, one, the fact that the device interferes with United in United States of America. I'd like to see our legend clearer. You can read it through it, but it looks like it's not going to be real clear. And secondly, and this is not the art but the choice of what's there. They have soybeans with the leaves being the most prominent feature. And I don't think most Americans would recognize what they are. If you look closely, you can see the beans. And if you're trying to figure it out, you probably could figure it out from the beans, but it's not easily clear. Where on the second design, an ear of corn is abundantly clear, and the beans are depicted as beans rather than a -- with the leaves being dominant.

I also -- as a couple of people have said, I like the perspective, the fact that it shows the foreground being much larger, and you get a sense of, perhaps, motion and how big the actual device is. Those are big fields that get circled, irrigated. It's not like, you know, something that's 50 feet. It's a big deal.

The other comment I would like to make

is -- it's more of a question than a comment, is what propels this? Where is the engine that drives this around or how does it move? I've always wondered that when I've seen those things. And if someone is an expert on these, maybe they could tell me. But I'm going to give both designs artistic merit and my points will go to 02. Thank you.

MR. BERNSTEIN: Thank you, John.

Annelisa Purdie?

MS. PURDIE: Thank you, Mr. Chairman. This is Annelisa Purdie and good morning, everyone, and happy belated fall.

So I think that there are merits with both of these designs for different reasons. For design 2, one of the things that I like most about this one is that we actually see the effects of the irrigation. I'm curious to see what that would look like once the coin is actually produced, but the fact that you get to see the water over the crops helps drive home the purpose of the coin itself. And for 1, I think the different representations of the crops works well, too, and that this design is very close to what the machines look like. Again, we can see the mechanisms that lead to the irrigation. But for number 2, we actually see the irrigation itself.

My concern with number 1 also is with the lettering because it does get lost in the top of the design overall. But I think that it clearly shows -- I'm very much a fan of anything that's unusual in terms of agriculture on coins and to see the machinery that helps make the country run and helps make different industries run.

But I will yield to the preference of the liaisons. And thank you as well to the liaisons for being here with number 2. I also love the way in which the definition of each of the crops is foreshortened and gets more detail as it comes closer to the viewer. That's not easy to do, but it's done very well here. And the overall perspective of the system is very similar to what one would see because they are quite large if one were to actually see them in action in the field. So my points are going to go to 2, with some points going to 1 as well.

And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you.

Sam Gelberd?

MR. GELBERD: Thank you, Mr. Chairman. This is Sam Gelberd and good morning to everyone and our liaisons on the call.

In addition to what's already been

said, I do prefer design number 2. I think it's more dynamic. I like the three-quarter view. And as Peter mentioned, I believe the -- how the pipes are arcing, it's just much more dynamic of a design. I do enjoy seeing the crops, both soybeans and corn, in fine detail right up front. Very striking image.

The fonts definitely in preference to design number 1. They don't interfere. Nice clean design. I think this particular design will be a very welcome addition to the innovation -- the American Innovation Dollar Program. And with the spray coming down, I think that helps clear up any doubt of what's really going on here. And I think Joe Menna and his team will execute that design perfectly.

And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Sam.

Mike Moran, please.

MS. SULLIVAN: Mike, you've been muted by someone here. So if we can't hear you, you may want to press star 6.

MR. MORAN: Yeah. I got it.

MS. SULLIVAN: Okay. Got it.

MR. MORAN: This is Mike Moran. I agree with everybody else. It's number 2. I like the -- it's a dynamic design. It shows action and motion.

As a point for you to ask why two wheels versus one, I'm a civil engineer once upon a time. The two wheels spread the weight of the spray or of the irrigation system, and it results in lower ground pressure on the -- and that's good for the crops. So it's number 2.

MR. BERNSTEIN: Mike, if you were such a good civil engineer, why didn't you invent this?

MR. MORAN: Hey, I was too busy in the coal business.

MR. BERNSTEIN: Okay. This is --

MR. MORAN: God help me.

MR. BERNSTEIN: -- Art Bernstein. It's my turn to speak on the design. And for all the reasons stated by everyone else, my preference is with design NE-02 and I won't say any more; it's already been covered. That leads us to any other questions from members at this time.

Does the -- do either of the liaisons, the Mint, Joe Menna or Mike Costello, have anything to share with the committee?

MR. MENNA: This is Joe Menna. I just want to say, not advocating for any design, but when -- whenever you see text over art in a graphic form with the gray looking darker than the white, that gives a -- that gives the illusion that it would be

less distinct. But these are vetted very carefully by our product design specialist team. And in relief, it won't -- it would not be an issue. And this and any other coin where you see that, we would not present anything that was not -- that wouldn't read properly.

MR. BERNSTEIN: Okay. Thank you, Joe.

Mr. Bohac, are you able to answer John Saunders's question about the power source for this device?

MR. BOHAC: I can. It's -- the power source is typically electricity, either from a public power source or a generator in the field to drive the unit in its circular pattern.

MR. BERNSTEIN: Thank you.

Kellen, I see your hand is raised.

MR. HOARD: This is Kellen Hoard. Thank you.

Joe, while you're here, I'm just wondering if you could speak to the feasibility of putting text indicating what this innovation is, as we have with the other coins -- most of the other coins. Thank you.

MR. MENNA: This is Joe Menna. I think both of these designs are as well composed as it can be. And I think the addition of additional text would

compromise either of the two designs.

MR. BERNSTEIN: Okay. Any further comments or questions? Hearing none, then I think it's now time for us to complete our score sheets and submit them electronically to Jim Kennedy. We will take a five-minute break to let all of us do our work, including Jim. We'll come back at, let's say, 7:45 California Time, 10:45 East Coast Time. We're postponed. Thank you.

(Off the record.)

MR. BERNSTEIN: Okay. This is Art Bernstein, acting chair. We're back in session and I now recognize Jim Kennedy to give us the results of the scoring, please.

MR. J. KENNEDY: Thank you, Mr. Chair. The results are as follows: Out of a total of 30 possible points, reverse NE-01 received a score of 12 and reverse NE-02 received a score of 26.

MR. BERNSTEIN: Thank you, Jim.

Are there any motions from members of the committee?

DR. VAN ALFEN: This is Peter van Alfen. I move that we recommend NE-02.

MR. BERNSTEIN: Thank you.

Is there a second?

MR. HOARD: This is Kellen Hoard. I'll second.

MR. BERNSTEIN: Thank you, Kellen.

Any further discussion? I'll call the question. All in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Opposed? Any abstentions? And the motion passes unanimously.

As discussion on this item has concluded, I'd like to thank our liaisons for joining us today. It was helpful to have you. And I think we're ready to move on to the next candidate design.

Roger Vasquez, will you now present the reverse candidate designs for the 2028 American Innovation $1 coin for Colorado?

MR. VASQUEZ: Yes, Chairman. Thank you.

This is Roger Vasquez. The innovation for Colorado is the Pueblo Chile, the Mosco variety. The Mosco variety of the Pueblo Chile is both an agricultural innovation and a cultural symbol of Colorado. Chile has likely arrived in Colorado's Arkansas River Valley in the 1840s with the movement of Mexican traders and settlers. Native American, Hispanic, and Italian farmers adopted and cultivated

these plants in the region's hot summers and dry climate. Over generations, a distinctive local variety gradually emerged, the Pueblo Chile.

The modern Mosco Pueblo Chile owes its creation to Dr. Mike Bartolo and his team at the Arkansas Valley Research Center. Dr. Bartolo is the grandson of Italian American immigrants who first came to Colorado to work in the burgeoning mining and steel industries of the 1900s. Dr. Bartolo is a vegetable crop specialist with Colorado State University, and his family has been in the Pueblo area for generations.

His uncle, Harry Mosco, was among the local farmers who grew Pueblo Chiles. When Mosco died in 1988, he left his family his seed stock. Dr. Bartolo received these seeds and began growing a new crop. He quickly noticed one plant that stood out from the rest. The plant displayed mirasol characteristics, meaning it grew upward toward the sun rather than hanging downward like other pepper varieties. This pepper also grew larger than other varieties and developed significantly thicker walls. The Mosco's thicker skin tolerates roasting without splitting the pepper or losing its juices, perfect for the region's traditional cooking methods.

In 2002, Dr. Bartolo distributed Mosco seeds to growers around Pueblo and the pepper quickly gained popularity throughout the state. Today, this innovation reflects how immigrant farming traditions created a uniquely Coloradan crop that shapes the state's culinary identity. Thanks to the work of Dr. Bartolo and many farmers, roasters, chefs, and home cooks, the Mosco Pueblo Chile stands as Colorado's distinct contribution to American cuisine.

Required inscriptions are United States of America and Colorado. The additional inscription is Pueblo Chile. On the phone today -- on the phone with us today is Danielle Olivieto, deputy chief of staff, Office of the Governor, and the governor's designated liaison. We are also joined by Mosco Pueblo Chile innovator, Dr. Mike Bartolo, vegetable crop specialist at Colorado State University; and subject matter expert, Dr. Rachael Storm, curator of business and industry in History of Colorado. That is all from me.

Would Ms. Olivieto or Dr. Bartolo or Dr. Storm have anything to add?

DR. BARTOLO: This is Dr. Bartolo, Mike Bartolo. Thank you again for considering it. Appreciate this opportunity.

MR. BERNSTEIN: Thank you, Dr. Bartolo.

Either of the other liaisons wanted to say anything, we'd be happy to hear from you.

DR. STORM: This is Dr. Storm. Again, I want to mirror what Mike said and thank you for considering this. It's -- as you mentioned in your opening comments, this is not just a technological innovation, which we don't often think of agriculture -- agricultural products as such, but it's also a cultural touchstone for all Coloradans, whether they're eighth generation or brand new to the state. So we really appreciate this opportunity.

MR. BERNSTEIN: Thank you. Nice to hear from you.

Ms. Olivieto, anything from the Governor's Office?

MS. SULLIVAN: I don't believe she's on the phone currently.

MR. BERNSTEIN: Okay. I'll pass on that.

And let us begin our discussion. We have five possibilities. Let me start with Sam Gelberd. That's your part of the world.

DR. CAPOZZOLA: Wait. Sorry. Sorry, Art. Quick question. Technical question.

MR. BERNSTEIN: Oh, you're right. I always -- you're right. I skipped that on the first coin as well.

Are there any legal or technical questions? And, Chris, I gather there is.

DR. CAPOZZOLA: This is Chris Capozzola. Just one quick question. I don't know if this is for the Mint or the subject, you know, experts. In design 01, is the -- which features the Rocky Mountains, is that a depiction of a particular mountain or just a stylized depiction of the Rockies?

DR. STORM: That is the --

DR. CAPOZZOLA: And I don't think it matters anyway, but I'm curious to know.

DR. STORM: That is the Greenhorn Mountain, which is visible from Pueblo.

MR. BERNSTEIN: Okay. Good to know. Thank you.

Are there any other legal or technical questions?

Sam?

MR. VASQUEZ: This is Roger Vasquez.

MR. BERNSTEIN: Oh, yes, Roger? Please.

MR. VASQUEZ: I apologize. I just

wanted to say, for the record, that that was Dr. Storm, I believe, that provided that clarification.

Thank you, Dr. Storm.

MR. BERNSTEIN: Okay. I believe we're ready to proceed.

Sam Gelberd?

MR. GELBERD: Thank you so much, Mr. Chairman. I appreciate being able to speak first to this design, and good morning to the rest of my people here in the Centennial State. Thank you so much for joining us today. This is a very exciting design to be a part of. I'm very glad to speak to this.

I do agree that design number 1, I believe that was the choice of the Governor's Office, Governor Polis, as well as the -- some of the other liaisons, except Dr. Bartolo, but we'll speak to design number 4 in a moment. I do think number 1 is the best overall design to go with. It really speaks to the innovation for the state of Colorado perfectly. The front range of the Rocky Mountains does indeed reach all the way down to Pueblo, and, yes, Greenhorn Mountain, as Dr. Storm pointed out. I am a relatively recent transplant, only been in the state for about 13-plus years now.

So I'm still learning the benefits of

the Mosco variety of the Pueblo Chile. Green as opposed to red is my preference. But as far as coin designs, I do actually like the shading of the peppers on number 5. It is nice to see that all the designs do show the mirasol, that the peppers are going up toward -- looking toward the sun.

But number 4 is my second choice. It does justice for the innovation, but I do firmly believe we need to include the mountains. And I love how the mountains are in the background. The peppers right in the foreground. The middle ground will show up very nice on a coin of this size, slightly larger than a quarter, a little smaller than a half dollar. It'll translate very well to the actual struck coins.

And the fonts are the only issue that I have. I actually prefer the fonts on design number 4. The font -- the fonts that are used in design number 1 are actually my least favorite, truth be told.

So overall, I will give most of my points to design number 1. Just I do respectfully ask the Mint to revisit the type style choices that are being used. I don't think it'll interfere with the design as well, and again, should translate wonderfully to a coin design. And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Sam.

Mike Moran?

MR. MORAN: Am I still on mute?

MR. BERNSTEIN: No. We can hear you loud and clear.

MR. MORAN: Okay. I wish you hadn't called me then. I'm trying to get some other stuff done. Okay. Colorado. I think number 1 tries to do too much in its design. The landscape is going to get lost. 4 and 5 are about equal. 4 is a second choice. I think 4 also, though, illustrates the best illustration of the mirasol characteristics, growing toward the sun. And therefore, it -- well, it's the second choice of the sponsor. I'm going to support number 4.

MR. BERNSTEIN: Okay. Thank you, Mike.

Jeanne Stevens-Sollman?

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

I love these peppers. The -- I love these designs. I think that each one has its own merit, but I -- and I agree with Mike that the -- in number 1 -- or if we can bring that up. Okay. Number 1, I think the mountains might get lost, although I love having that mountain there. And I'm not sure.

I'm sure Joe would have a pleasing way of having this mountain be portrayed.

However, if I can see design number 2, is it? Yes. I thought this was quite wonderful. We have a little bit of the sun and we also have the interior of the pepper, which shows its thickness. And I think this is one of the qualities that Dr. Bartolo mentioned, that this was a good -- a thick -- a thicker pepper than the normal chiles. So I -- you know, I love this one. It's sort of like having the little seed packet there. And I think this is a very -- this is my first choice. My second choice, of course, we'll go with 01, stakeholder's choice. Thank you.

MR. BERNSTEIN: Thank you.

Dr. Peter van Alfen?

DR. VAN ALFEN: Thank you, Mr. Chairman.

I will attest that these peppers will grow in New York City in my backyard because I have tried this in the past and I do quite like them, although they don't grow as well here as they do in other parts of the country, notably Colorado. That said, I have a preference for C-01, simply because I do like the greater contextualization with the

mountain in the background as well as the fuller plant in the foreground.

One of the concerns that I have with some of the other designs is the focus more on the pepper itself. And I worry a little bit that without this larger contextualization such as the plant, you know, more of the plant illustrated that what this actually is, even though there is the inscription of Pueblo Chile, it might get lost to viewers. So my overall preference then is for number 1. Thank you.

MR. BERNSTEIN: Thank you. And I hope you're not suggesting New York gets to claim this innovation.

DR. VAN ALFEN: No. No. It -- like I said, they don't grow particularly well in the backyards in New York City. So --

MR. BERNSTEIN: Donald Scarinci, please.

MR. SCARINCI: I actually -- first of all, I think the artist did a great job with all of the -- all of these designs. So I -- they're all going to get merit as far as I'm concerned. You know, the -- it's very -- it's a very good interpretive portfolio, especially number 3 and 4. However, I think it was Sam who said that you can't have a

Colorado coin without a mountain and I completely agree. It's iconic to Colorado. I'm sorry, but the sun -- there's a lot of snow in Colorado. So, you know, what it's known for to me, you know, in the northeast is the mountains. I mean, it's beautiful. And the depiction of the chile in number 1, you know, is also, you know, quite nice. And I think it communicates exactly what Colorado is looking to communicate, you know, while advancing, you know, the state as well. So I -- you know, I'm all in for number 1.

MR. BERNSTEIN: Thank you, Donald.

Dr. Capozzola, please.

DR. CAPOZZOLA: All right. This is Chris Capozzola. Thank you. And, you know, thank you to the Mint for a strong portfolio. I think we have many good options here. I appreciate that -- I appreciate 01 in particular because it has the Colorado landscape. I think perhaps it could be streamlined or simplified a little bit for, you know -- to address some of the concerns that others have that it's too busy. Although I think it's strong and it also conveys the Coloradoness of it because, of course, these peppers circulate throughout the southwest and other places. And so having that

landscape there is valuable. I do think, you know, there is merit in 04 and artistic merit in 05 in particular, but my preference is 01. Thank you.

MR. BERNSTEIN: Thank you, Dr. Capozzola.

Kellen Hoard, please.

MR. HOARD: Thank you.

This is Kellen Hoard. I think this is a really exceptionally strong set of designs in large part because Pueblo Chiles are just a really visually poppy design element. I think they're going to take well to coins. I want to mention that I really like the typeface on the seed packet in design 3. Getting back to typefaces here, would love to see more fun typefaces that fit the theme of some of these innovations. So credit to this one on that front.

But to me, design 1 really blows it out of the water here. You know, the use of the blank fields by the rims with slight interruptions by the chiles is really, I think, going to look excellent in hand. You know, as well, the chiles on the coin not only capture, you know, the distinctive upward growing nature and the whole plant, like Peter mentioned, which I think is essential. But in my research, this also seems to be kind of helpfully reminiscent of

designs like that of the Pueblo Chile Growers Association. And so I think, you know, you're going to have that visual continuity and that's going to be a benefit here.

The asymmetrical balanced design, I think, is a strong positive. It draws the viewer's attention across the fields of the coin in a clear direction. A lot of times, there's so many different elements to look at in so many different orders that it just becomes overwhelming. And so I think this one avoids that. My one request is that we -- I think Sam mentioned this, that we change the typeface. I think we should change it to something with a serif, which I think might look better, rise up in the field better for easier reading. Maybe we can use the excellent typeface from design 3. I think that would look super cool. So that's my recommendation on that front.

And I know there was some liaison interest in design 4. I'd recommend against this one for a few reasons. First, I think it's just a little too busy and visually overwhelming. Second, I'm not a huge fan of the more realistically drawn chiles against the more abstractly drawn sun. I think there's kind of a design mismatch. And third, I do worry just a little bit that the chiles in this

particular depiction look a little phallic and that it might be interpreted by the public poorly. And so, you know, I think design 1 is such a strong option, such a standout, that that's the clear way to go. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

John Saunders, please. John, you're muted.

MR. SAUNDERS: I did that again. The -- I liked a number of these designs. Number 1 is beautiful, as are several of the others. And if Joe hadn't made the comment earlier about the legend blending with the design elements, I would be -- have some concern about that, but I think Joe answered it thoroughly, that the way he will engrave it, it'll show up the United States of America just fine. So I think it's a great design. I kind of wonder why we need the forest coming down. I believe that's a forest from the mountain above America, between chile and the word America. It also looks like it might have been water at first glance, but looking closer, I think it's a forest. But other than that, I like design 1.

Design 3, I don't really like the box inside of the design. I like the fact that it shows

the inside of a pepper, but -- and it kind of blots out most of the sun, but I didn't like that one as well as some of the others.

Design 4 was my favorite. I like the fact that the chile goes up to the sun. I mean, chiles are hot, the sun is hot. It's -- I think it says it, plus I think the design is beautiful. So 4 is my favorite.

5, I think, is beautiful in terms of the art there. It's a great design. I just -- I like a couple of the others better.

07, the design of the chile I don't think is as artistically pretty as some of the other designs. Maybe more realistic. Don't really know because I don't raise these, but I didn't like that as well as some of the others, but it's okay. So I'm going to be mostly for 4. Good points for 1 and 5 as well.

MR. BERNSTEIN: Thank you, John.

Annelisa Purdie, please.

MS. PURDIE: Thank you, Mr. Chairman.

This is Annelisa Purdie and thank you to the liaisons for being here as well. This is one of the portfolios which I was most excited about when I saw the designs. As everyone knows by now, I'm the

advocate for more foliage and more crops on coins. I think that this expresses the variety of plants that are grown across the United States and how much they contribute to the identity of different states and how they are innovations in themselves. And I'm glad that these are being highlighted here. There's something to like about each of these designs, so each of them are going to get some points from me.

I also loved number 1 for the fact of the landscape. Even without the sun in the overall design, 1 still gets the sense that these chiles are growing upward. And I think it emphasizes the distinctness of the crop as well as of the landscape of Colorado. But I'm also going to give some points to number 3 in large part because of the vintage feel of this seed packet sign that emphasizes the Pueblo Chiles and that cross section, which is beautifully done and highlights the chile's distinction. And I also like the way in which the sun in this particular coin isn't overwhelming the design, but one still gets the sense that this is part of the crop's propagation overall. And I think that this is -- one is very well-balanced.

And I just want to thank Dr. Bartolo as well for it being on here. And when we talk about

legacy and in terms of what's handed down from generations, the fact that seed stock gift has contributed to this part of Colorado's culture is really something to be commended. And I think it's a wonderful part. So I'm also going to echo Peter's comment about the chiles growing well in New York. Not quite as juicy as they would be in slightly temperate climates, but that they are delicious. So (foreign language spoken), and those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Annelisa.

This is Art Bernstein in my role as a committee member. I support the Governor's Office choice of design CO-01. It was also the recommendation of the CFA and it was the secondary choice of Dr. Bartolo. The chiles take prominent position and the Colorado geography makes a noteworthy background. Those are my comments.

Are there any questions? Anything else from the members of the committee?

Roger, I see your hand raised.

MR. VASQUEZ: Thank you, Chairman. I must apologize. I missed reading the descriptions in and the whole of the preferences from the liaisons. I do believe that the committee members very adequately

captured what was happening in the designs so I can forego reading in those descriptions, but I would like to at least share all of the preferences from the governor and Dr. Bartolo.

MR. BERNSTEIN: Okay. I did -- I mentioned some of that in my comments, but please go ahead and summarize it.

MR. VASQUEZ: Okay. So CO-01 is the primary preference of the governor. It's the secondary preference of Dr. Bartolo. CO-04 is the secondary preference of the governor and is the primary preference of Dr. Bartolo. And finally, CO-07 is the tertiary preference of the governor. Thank you, Chairman. That is all.

MR. BERNSTEIN: Okay. In addition to those comments, does anyone else from the Mint, Joe Menna or Mike Costello or either the liaisons, have anything further they wish to share?

MR. MENNA: Yeah. This is Joseph Menna, Mr. Chair. Just --

MR. BERNSTEIN: Yes, please.

MR. MENNA: Yeah. Just like the text comment previously, an answer to Kellen's preference for a serif font on number 1, it's -- it's the neutral font that contrasts with all the activity of the

sculptural quality of this design. A font with serifs would likely -- just not -- it would conflict -- it would compete with the activity behind it and kind of -- that would not lose it sculpturally in terms of relief off the surface. But serif fonts mixed with this kind of background is probably not -- wouldn't work as well. It was a good choice by the artist.

MR. BERNSTEIN: Thank you, Joe.

Are there any other comments from the liaisons or any of the committee members? Okay. Then I think it's time for us to do our scoring. It's 8:11 in California, so let's come back at 8:20 California Time. Please fill out your scoresheets and submit them to Jim Kennedy. Thank you.

(Off the record.)

MR. BERNSTEIN: Here we go. Okay. We're back in session. This is Art Bernstein, acting chair of the CCAC, and we're ready to hear from Jim Kennedy on the scoring results for the 2028 American Innovation $1 coin for Colorado.

MR. J. KENNEDY: Thank you, Mr. Chair. So once again, this is out of a total of 30 points. Colorado reverse 1 is the high-score getter with 28 points. Colorado 3 receives six points. Colorado 4 receives 12 points. Colorado 5, nine points. And

Colorado 7, seven points.

MR. BERNSTEIN: Thank you, Jim.

Are there any motions from members of the committee?

DR. VAN ALFEN: This is Peter van Alfen. I move that we recommend Colorado 01, a high-vote getter.

MR. BERNSTEIN: Thank you.

Is there a second to that motion?

DR. CAPOZZOLA: This is Chris Capozzola. I second.

MR. GELBERD: Mr. Chairman --

MR. BERNSTEIN: Okay. Thank you, Chris.

DR. CAPOZZOLA: I should have let Sam Gelberd -- let the record show Sam Gelberd as the Coloradan seconded the motion.

MR. BERNSTEIN: Okay. Let's do that.

MR. GELBERD: That's quite all right, Chris, but -- Dr. Capozzola, much appreciated. Thank you very much.

Yes, I do second this, Mr. Chairman. Thank you.

MR. BERNSTEIN: Thank you. We have a motion. We have a second. All in favor, please say

aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Any opposition? Any abstentions? Great. The motion passes unanimously.

That was a nice discussion. Thank you very much.

Okay. Moving from chiles to Star Wars. The committee will now consider candidate design from Roger Vasquez for the 2028 American Innovation $1 coin for North Dakota.

Roger?

MR. VASQUEZ: Thank you, Chairman.

North Dakota has pioneered the development of Unmanned Aircraft Systems, UAS, through a combination of federal partnerships, educational leadership, and groundbreaking infrastructure. The Northern Plains UAS Test Site was the first of seven Federal Aviation Administration, FAA for short, sites established to collaborate with government and industry partners to develop systems, rules, and procedures to safely integrate unmanned aircraft into the national airspace system without negatively impacting existing general or commercial aviation.

In May 2014, it became the first FAA test site to conduct an official research flight

marking a milestone in UAS development. The University of North Dakota was the first university in the nation to offer an undergraduate degree in UAS and is home to the Center of Excellence for UAS research, education, and training, cementing North Dakota's role as a leader in UAS development and research. North Dakota's most significant breakthrough came with Vantis, the nation's first statewide UAS network that allows unmanned aircraft to fly safely beyond visual line of sight across the entire state. Most drone operators can fly their aircraft only as far as they can see it. Vantis allows drones to safely operate without human observers maintaining visual contact, function like an interstate highway system for drones. Vantis operates as a public asset supported by physical infrastructure, including radar systems, communication networks, and admission and network operation center that functions like air traffic control for drones.

North Dakota serves as a national leader in integrating advanced aviation systems into the national airspace. By creating a replicable model for safe, scalable drone operations, the state has advanced the development of routine drone operations for agricultural monitoring, commercial delivery

services, transportation, emergency response, and infrastructure management in the United States earning North Dakota the title of the Silicon Valley of Drones. Required inscriptions are United States of America and North Dakota.

On the phone with us today is Mike Kennedy, deputy communications director with the Office of the Governor of North Dakota and the governor's designated liaison.

Mr. Kennedy, would you have any words you'd like to say to the committee about UAS?

MR. M. KENNEDY: Hey, everybody. Thank you so much for taking the time and consideration for this. I know it's been a long process here and I know it seems like you guys have a few here that you're going through, so appreciate it. But I'm not the expert in the UAS world, but what we're doing here is pretty cool. I had the opportunity to work with Governor Burgum and now Governor Armstrong. And, you know, this dates back before both of them and it's come a long way and it's a heavy part of what we're trying to do in the state and duplicated around the state.

I don't know if my counterpart here, Trevor Woods, from -- is on here, but he's the UAS

expert and he had a heavy input on -- and on all of these designs and kind of what we were trying to do here to make sure that we were accurate with the creativity behind it, and then just being the expert on site. So just wanted to say thank you. I don't have much else beyond that, but if you guys have questions, I'm happy to stay on and join in whenever needed.

MR. VASQUEZ: Thank you, Mr. Kennedy. As you mentioned, Subject Matter Expert Trevor Woods, who is the executive director of the Northern Plains UAS Test Site, is also on the call.

Mr. Woods, would you have anything that you'd like to say to the committee before we read in the design descriptions?

MR. WOODS: No. Nothing more to add. Just appreciate the opportunity for us to help support this and, you know, for the Governor's Office for all their support. So nothing more to add. I'll be here to answer any questions as needed. Thank you.

MR. VASQUEZ: Thank you very much, Mr. Woods.

All right. I'll go ahead and read the design descriptions into the record and indicate preferences. The first design is ND-02. This design

imagines a streamlined quadcopter drone flying -- shown flying above a stylized depiction of the North Dakotan landscape. Its minimalist composition emphasizes the speed, precision, and quiet efficiency of unmanned aircraft systems pioneered in the state.

ND-03A depicts a hybrid fixed-wing drone flying above the United States, representing how unmanned aircraft technology established in North Dakota has set the precedent for the nation. The curving parallel lines evoke the complex systems that keep drones in flight. The additional inscription is Unmanned Aircraft Systems. This design was the recommendation of the CFA, the Commission of Fine Arts, and it's also the primary preference of the Governor's Office. That's ND-03A.

Next, we have ND-05. This design presents a quadcopter drone viewed from below. A navigation radar tower rises in the background, reflecting North Dakota's infrastructure that supports drone operations statewide. The additional inscription is Unmanned Aircraft Systems. ND-05 is the second preference of the Governor's Office -- secondary preference of the Governor's Office.

The next design is ND-06. This design features a hybrid fixed-wing drone flying above a

graphic rendering of rural North Dakota, demonstrating how this technology connects the state and brings resources to its communities. The additional inscription is Unmanned Aircraft Systems. ND-06 is a tertiary preference of the Governor's Office.

That concludes the designs for this portfolio. Back to you, Chairman.

MR. BERNSTEIN: Thank you, Roger.

Are there any technical or legal questions from the committee about these designs?

Kellen, please.

MR. HOARD: Thank you.

This is Kellen Hoard. Two questions: Number one, how far can -- legally and technologically, can unmanned aerial systems fly from the ground?

MR. VASQUEZ: This is Roger Vasquez. I think, Trevor Woods, if you wouldn't mind answering that question, if you're able, I'd appreciate it.

MR. WOODS: Yes, sir. Happy to answer.

I'll kind of keep it general without trying to get too technical. The reality is, with today's technology, they can fly anywhere in the world. You can be operating a drone, a larger drone, from -- using satellite connectivity across the world.

What North Dakota tried to do with our system was to create infrastructure that was a little bit more approachable for the commercial and civil users of drone activity. We anticipated that this market was going to continue to grow and develop beyond just small drones that you could buy on, you know, retail websites. And we're looking at the future where aircraft the size of a hundred or thousands of pounds may be moving packages to and from location across different state lines. And so the technology is there today to do this at a technical level.

The rules and the regulations and the safety are not quite there yet. The infrastructure, much like we used roads as an example, that you can drive your car on to go to your destinations, those roads haven't quite existed on the airspace side yet to allow drones that kind of access. And so that's what we've been working on here in North Dakota to do. So the answer to your question is, anywhere at a technical level. But the reality is, it's somewhat dependent on the size of the airplane and how it connects to the pilot or operator who is usually situated on the ground controlling that.

MR. HOARD: Thank you. More specifically, my question is, Trevor, on design 3A,

would a, I think it's a hybrid fixed-wing drone, be flying at that elevation in space?

MR. WOODS: Good question. I mean, it -- I guess it's a little bit subject to interpretation of how high, you know -- or I mean, yes, it does -- definitely has a scaled out view of the United States there. So there are drones out there flying today that do reach altitudes that exceed what commercial airline traffic are able to fly. They wouldn't necessarily look like this drone that you see here, but not to speak on behalf of the designers, the goal is to try to find some sort of, you know, stylized version of what encapsulates civil and commercial drones that could be operating in the United States.

MR. HOARD: Got you. Thank you. And then the other question I had was, in design 5, how should we understand the relative scale of the drone and the tower? You know, I'm not sure, you know, if one is closer to the viewer or not, or maybe the drone is really big or maybe the tower is really small. I'm just trying to get -- like, I like this design quite a bit. I'm just trying to understand how should I be thinking about the scale?

MR. WOODS: Good question. So a drone of this size could be on the smaller side. Smaller

could be below 55 pounds, but it certainly could scale larger than that. It -- what we have seen is systems that can fit on the size of a desk as well as ones that exceed -- you know, some of the larger ones out there that are more for military purposes are the size of a Boeing 737. This kind of drone would probably fit somewhere on the smaller side of things, you know, fit on your table to potentially 10 to 15 feet wingspan maximum. So there's some variability on what and how you could interpret that.

The tower in the background is representative of some of the infrastructure that we've had to install in North Dakota, which are air traffic control radars that are spinning out there to be able to pick up airplanes flying in the airspace system that are not currently picked up by our existing air traffic control network. So we have deployed additional radars to enhance the safety and visibility of users in the airspace.

MR. HOARD: Thank you.

MR. BERNSTEIN: Are there any further technical questions? Okay. Then let us begin our consideration.

Donald Scarinci, would you please lead us off in --

Oh, I'm sorry. John Saunders, your hand was raised.

MR. SAUNDERS: Yes. I wanted to ask if all or almost all of the drones or the quad-type design, you'd think that they could fly with, you know, an engine design closer to commercial aircrafts or military aircrafts, at least theoretically. And I'm just kind of curious as to why pretty much everything we have is the quad-type drones, where the lift comes from the quads rather than come from the speed of the aircraft. And is there a technological reason or just that's how it evolved?

MR. WOODS: Great question. Oh, sorry.

MR. VASQUEZ: Oh, I apologize. Let -- if you don't mind, Mr. Woods, I'm going to have Sukrita Baijal respond, who is the -- was the design manager for this program, and then pitch that back to you if necessary.

Go ahead, Sukrita.

MS. BAIJAL: Thank you so much, Roger.

So the implementation of these quadcopters was for easier identification by the general public. We noticed that those more plane-type aircraft could be misconstrued on the size of a coin as a different type of airplane. So decision was made

to follow the visual language that already exists in this technology with the general public, which is these, kind of, generalized quadcopter drones. That's -- that way we also stay away from any potential intellectual property of appearing to endorse any specific drone if it looks too similar to a commercial or military project that already exists. So it was a programmatic decision to feature quadcopters and hybrid drones specifically.

Trevor, I don't know if you have anything else you'd like to add on that.

MR. SAUNDERS: That makes sense.

MS. BAIJAL: Sure thing.

MR. WOODS: Yeah. The only thing I can add would be more on a technical level. It's more economic as far as why smaller quadcopter drones have been more approachable for early implementation. They fly at low altitude. They can stay visual line of sight. There is certainly a lot of body of technical work happening that will be in the larger-size airplanes that you will see coming up over the next, you know, several years to a decade. They're just taking longer to mature because they have to interact with other users of the airspace and we won't compromise on safety. So they need to meet a higher

level of performance and safety before they're allowed to operate routinely.

MR. BERNSTEIN: Thank you all.

Donald, if you could lead us off in the discussion.

MR. SCARINCI: So I think design number 2 is the most compelling design in the -- in -- you know, for this particular coin, because it's consistent with -- you know, it's consistent with the other designs of American innovation quarters that we've done up to now so far in this program. It's got the -- it's got a touch of abstraction to it. It's clear that it's a drone because of the propellers, but it's not specific to any drone design as illustrated in 5 and 6. It's, I think, a more generic drone.

I definitely -- I'm glad Kellen asked the question about height because I think, you know, from -- for the consumer drone market, these things have limitations of battery. They have limitations of height and distance and, you know -- and, you know, not many drones are going to be like design 03A. That looks like a drone flying somewhere over Lake America, it looks like to me, right?

And number 5, I think, kind of confuses the -- you know, the image of the drone and the image

of the tower while they go together. Again, you know, I think the focus is the drone.

6 loses it completely for me because of the -- what I guess appears to be some sort of a winding road over fields, right? I mean, you know, which I guess is what it -- is what the artist is intending. They're all, you know -- I mean, you know, speaking about the art and the artists, they've all done a fabulous job. So every artist in this design portfolio really should be, you know, given a compliment. I'm giving merit points -- I'm giving merit points to 3A and 5.

But ultimately, I like the abstraction in 2 because I think it's consistent. I think it's more -- it's the most consistent design with the rest of the series that kind of makes the series special. And we've been deviating, you know, from that. I mean, it's been kind of hit-and-miss. Like, the really great, cool designs are -- have become intermingled with, you know, things that the states seem to push. So -- and they -- and those things occasionally, you know, get the secretary of the treasury's attention.

So anyway, that's my view. Thank you.

MR. BERNSTEIN: Thank you, Donald.

Dr. Capozzola, please.

DR. CAPOZZOLA: All right. This is Chris Capozzola. I think there are some real strengths and some challenges with the portfolio that I want to, kind of, walk through a little bit. I also find ND-02 just striking, compelling. There's some real artistic merit here. It is creative. I like that it conveys the North Dakota landscape. I do have some concerns about whether the two different fonts are just jarring with each other, but, you know, I defer on that to some of my other committee members who are more gifted artistically than me.

For ND-03A, I actually do think there are some real concerns here. Kellen raised the question of the height at which this is flying. It's not entirely clear what those, sort of, curved lines in the center are to people. I do think that the Great Lakes would need some attention to be sort of more accurately depicted, maybe even shifted over so that North Dakota, you know, has a more -- you know, has a place -- a clearer place on the coin for -- if we were to go with that.

My biggest concern here, actually, is with the font. And if you look at the phrase "Unmanned Aircraft Systems," it uses the A's without

what is called a crossbar. And I think that the font here very clearly -- I know it's going for something space age, but it's drawing from the NASA 1975 so-called worm font. And I think -- you know, that confuses NASA and the FAA and the kind of distinct role. So, you know, I do think there's some real, kind of, potential accuracy issues here that I think we would do well to avoid.

ND-05, you know, and 6 are strong and have some merits that other people have discussed. I think -- so in the end, I think I will be doing -- I'll probably give my points to ND-02.

And then one final just comment for the record. The word uncrewed is a gender-neutral alternative to unmanned. I don't think it's well-known by the public or in common use, but it is something that I do hope was considered along the way by the design managers. Thank you.

MR. BERNSTEIN: Thank you, Dr. Capozzola.

Kellen Hoard, please.

MR. HOARD: Thank you very much.

This is Kellen Hoard. I'll get this one fairly short. With this innovation, I was looking for design that was both clear about what the

innovation was and which captured North Dakota's innovations, not just in UAS, but also in the systems for safe operations, which I think is especially fascinating, is an important detail, and we don't really want to miss. To me, the only design that really met that standard was design 5. I love that it captures the navigation radar tower. I think that is one of the neatest things to learn about and to do research into and to feature, and that the quadcopter drone doesn't get lost in the design. That it's really, again, quite clear and quite cool.

I know, you know, 3A has some liaison support. It's a neat design. It's got a cool typeface, which hopefully, by this point, we know that I like. But the drone gets lost in it, I think. And it doesn't have clearly much about the support systems.

Also, you know, the map, I think it's way too high off the ground. As I mentioned, we're showing, you know, something that isn't going to be understandable to a lot of people. And the map below centers most of the Eastern Seaboard rather than North Dakota, and I'd rather have North Dakota on this one than the Eastern Seaboard, frankly.

With regard to design 2, my main

concern there is that I would just have no idea what I was looking at if I got this coin. It is stylistically innovative. I would like to see more designs that capture a coin perspective like this one, but this one is not currently legible as describing what the innovation is to, I think, a passerby.

So with that said, I'll be giving my points to design 5. I think it's an excellent balance of everything that I've mentioned, and that's all for me. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

John Saunders, please.

MR. SAUNDERS: Thank you.

John Saunders here. I agree with Kellen. I think design 02 is artistically beautiful, but I wouldn't know what it is unless I was reading this paragraph. I don't think it conveys the message of the drone. So that, for me, is out, even though it is attractive.

I also agree on 3A. It's unrealistic. I wasn't quite sure what part of the coast it was. I thought that was probably the Great Lakes underneath the wing. I was surprised to hear Donald refer to it as Lake America, but, you know, I get surprised from time to time. I think on the coin, those curved lines

be less interfering with design when Joe gets it onto a coin, but I still think they do interfere with the line -- with the design. And I -- as Kellen said, it's an unrealistic view. So for me, that one was out.

05, well, it doesn't maybe have the beauty of 02. It basically tells you what you want us to know. I mean, it has -- you see it's a drone. There's no question about what it is. And you see it's a tower. So that one I like a lot.

And no one has commented much on 06 yet, but I also like that one, too. It's clearly a drone. You see what it is. And I like the road underneath it because the concept, as it was outlined by one of our liaisons, was the -- it's a roadway through the air. That's the concept of having the towers and so forth. And I like the concept. I thought the design was good, so it will get some strong points for me as well. Thank you.

MR. BERNSTEIN: Dr. Van Alfen, please.

DR. VAN ALFEN: Thank you, Mr. Chairman.

Many of the concerns that I have with some of these designs have already been expressed by my colleagues and probably more eloquently than I

could. I do share some of the same concerns about ND-02 being a little too abstract, even though I do feel that this is artistically the strongest design.

Also, I do worry about ND-03A, just the extreme elevation and the lack of North Dakota being centered.

I find ND-05 also to be probably the best design in terms of just the compromise between trying to convey what this dollar is about, as well as trying to center the technology as well as North Dakota.

And so with that, I'll leave it for others. Thank you.

MR. BERNSTEIN: Thank you.

Annelisa Purdie, please.

MS. PURDIE: Thank you, Mr. Chairman.

This is Annelisa Purdie. Thank you to the liaisons. My points, most of them, are also going to go to design number 5 in large part because I think that it encapsulates the purpose of UAS while still emphasizing the fact that these are unmanned and that this is an innovation. I think the tower, in terms of a narrative, is necessary to make that connection between how these drones are operated. And overall, I think it works very, very well.

I'm going to share Chris's concerns regarding the NASA lettering for design 3A. It does match with the overall innovation theme, but -- or NASA-centric lettering, we'll say, but I do have concerns about that matching with the overall lettering of the coin. And I do think that this design, sort of, takes the focus away from North Dakota in terms of the innovator in UAS. I think that the focus should stay on them because researching the history of the development of the technology and how the state has invested in it was very fascinating. And I think that should stay in focus on the coin, in which sense I like the depiction of the plains in design 6 and the river that's flowing through there because it does represent North Dakota. The design of the drone is very good as well, especially the tilt, but I like that the agricultural geographic landscape of North Dakota is very prominent here and, once again, brings that focus back to the state and the innovators in the state who have made this possible.

So most of my points are going to go to number 5, but I think that all of these designs have been done very well. This is a fascinating concept to work with on coins and each of the artists' interpretation of them have all represented the

innovation in some way. So everything is going to get some points, but most of mine are going to number 5. And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Annelisa. And might I suggest you check your microphone? I think there was some clicking or something that was causing some noise.

MS. PURDIE: Duly noted.

MR. BERNSTEIN: Okay. Sam Gelberd, please.

MR. GELBERD: Thank you, Mr. Chairman.

This is Sam Gelberd. I'm a bit surprised. I actually thought I'd be in the minority when it came to design number 5, but that is my overall preference for many of the reasons that have already been stated.

Number 2, closeup image, but without the spelled-out name of the innovation, it leaves just too much guesswork for the viewer.

Design 3A, yep, does seem a bit unrealistic. And I do feel that the background swallows the drone design. As far as the font, it's okay. But yeah, for reasons that Chris and Annelisa have stated, probably not the font or design to go with.

Number 6, I think it's a beautiful rendition of an unmanned -- of a UAS. It's just I'm not a fan of the ground below. Number 5, when I think of drones, I think of -- I'm looking up, I'm looking into the air, and that's what you see from the bottom. I think it removes all doubt as to what the theme is and think this one would be the best fit for the American Innovation Dollar Program overall. And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you. Thank you, Sam.

Jeanne Stevens-Sollman.

MS. STEVENS-SOLLMAN: Thank you.

This is Jeanne Stevens-Sollman. And I have to say, when I first looked at this portfolio, I was kind of smitten by, you know, design 02 because it is very abstract and innovative, but truly I don't know what it is. And it didn't tell me anything that it was unmanned. So I rather am sending my vote to 05 and 06, because both of those say drone and I believe that people will not misunderstand what this coin is about. I also like the fact that we have the information Unmanned Aircraft Systems on number 5 and 6.

So I like 6. I like the abstractness

to it, but I think that 05 says more. And that is -- that -- those are my comments. Thank you.

MR. BERNSTEIN: Thank you, Jeanne.

Mike Moran, please.

MR. MORAN: Thank you, Art.

This is Mike Moran. Number 2 looks more like a UFO to me than a UAS.

3A, I believe, that's what happens when you -- the problem you've got here is they have combined three design elements that really don't go together and it results in a really unacceptable design overall.

5 and 6 are both acceptable to me and I'll split my votes between the two of them. Thank you.

MR. BERNSTEIN: Thank you, Mike.

And this is Art Bernstein speaking now as a member of the committee. There are advantages to going last each time. These are my notes in which I had all the arguments for ND-03A. I'm going to put those to the side because I now understand that 5 is a much better design. It is the secondary choice of the Governor's Office, and my support is now with ND-05.

That concludes our discussion. Are there any other questions or issues that members of

the committee want to raise?

MR. GELBERD: Mr. Chairman, this is Sam Gelberd. I just wanted to echo the sentiments of Dr. Capozzola when he first mentioned earlier about use of the term unmanned. These are coins. They're going to be around for a long time, longer than all of us. So I do think we may want to investigate using the term uncrewed, if that's something the Mint would be amenable to. Thank you.

MR. BERNSTEIN: Okay. Do the liaisons or anyone from the Mint have anything further they want to say about these designs?

MR. MENNA: This is Joseph Menna. Dr. Capozzola is just for the future, no pun intended. Anytime -- this NASA font developed in 1975 became ubiquitous, like the alien logo for the film, like science fiction all over the place, Star Trek. And anytime we do futuristic coin, somehow this -- I'm guilty of it as much as anyone else. It always pops up. And I just think if the artists are listening, it's something to think about. Try not to censor an art directing, but it's really only good when it's NASA.

MR. BERNSTEIN: Thank you, Joe.

DR. CAPOZZOLA: This is Chris

Capozzola. Just thank you, Joe, for those comments. And I think the specific concern here has to do with the role of the FAA in this particular development, you know, which could create the confusion if people see it and think NASA. But, you know, there may be other situations where the NASA font kind of does more successfully convey futuristic sensibilities.

MR. BERNSTEIN: Are there any other comments to be offered? Okay. Then I think we're ready to move to do -- to conducting our scoring and we'll recess until 9:10 California, 12:10 Eastern. And please submit your scoresheets to Joe [sic] Kennedy. Thank you.

We're in recess.

(Off the record.)

MR. BERNSTEIN: This is Arthur Bernstein, acting chair of the CCAC, and we are back in session. I recognize Jim Kennedy to present the results from the scoring sheets.

MR. J. KENNEDY: Thank you. Again, out of a total of 30 possible points, reverse ND-02 receives seven. ND-03A, four points. ND-05, 26 points, which makes it the first top-point getter. And then ND-06 gets 12 points.

MR. BERNSTEIN: Thank you, Jim.

Based on those results, are there any motions, please?

Kellen?

MR. HOARD: This is Kellen Hoard. I'll move that we recommend design number 5.

MR. BERNSTEIN: Is there --

MR. SAUNDERS: This is John Saunders.

MR. BERNSTEIN: Go ahead, John.

MR. SAUNDERS: I'll second that motion.

MR. BERNSTEIN: John Saunders seconds. Thank you, John.

Is there any further discussion? Let us please vote. All those in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Any opposition? Any abstentions? Then the motion passes unanimously.

I'm not looking for trouble here, but there was some discussion about changing the phrasing on the coin. Is anyone -- does any -- I just didn't want to let that drop. Does anyone have anything they want to say about that?

DR. CAPOZZOLA: This is Chris Capozzola. I'm not going to make a motion to that regard. I don't think -- I think that the phrase -- the word unmanned is just much too recognized and

uncrewed would be confusing, but I did want to just raise it for the record.

MR. BERNSTEIN: Okay. Duly noted.

John Saunders?

MR. SAUNDERS: I guess I'm going to agree with Chris. I thought he was going to make a motion to change the wording. And while I agree that uncrewed is a better term to get -- but it's not the one in general use, so we have to use the language we have. And I think that we keep it as it is.

MR. BERNSTEIN: Okay. As the discussion has concluded, I'd like to thank the liaisons. It was very helpful to have you on the call.

And I think we're ready to proceed to the next item. We'll now consider design portfolios for the 2028 American Innovation $1 coin for South Dakota.

Roger Vasquez, would you please give us your report?

MR. VASQUEZ: Thank you, Chairman. This innovation covers the Duprees and saving the American buffalo. Native Americans and the first Euro American visitors to the Midwest reported that the American buffalo, also known as the American Bison,

traveled in vast herds across the Great Plains. Biologists estimate that the buffalo population numbered between 30 and 60 million in the early 19th century. However, after droughts in the 1840s and '50s, along with decades of over hunting, they were nearly extinct. In the 1880s, a Smithsonian institution census counted fewer than 500 buffalo remaining nationwide.

French Canadian trader and rancher, Frederick Dupree and his Minneconjou Lakota wife, Mary Good Elk Woman, recognized the devastating loss that the disappearance of the buffalo would mean for the Lakota people and for the Great Plains ecosystem. In 1883, the Dupree family set out to capture buffalo to protect them from further decimation. The family raised buffalo and cattle on their land on the Cheyenne Indian Agency, now the Cheyenne River Sioux Tribe Reservation near Cherry Creek, South Dakota. At that time, the Dupree herd included nine full-blooded buffalo, five cows, and four bulls. Frederick Dupree, Mary Good Elk Woman, and their nine children dedicated themselves to preserving the herd, recognizing the buffalo's essential role in Lakota culture and ensuring the species survival as a defining part of the American landscape. By 1902, the herd had grown

to 85 buffalo and was sold to rancher Scotty Philip and his Lakota wife, Sarah Larrabee.

From there, the herd continued to grow, forming the foundation for the Custer State Park herd, which has since contributed buffalo to federal wildlife refuges and national parks as well as tribal and private herds. The National Park Service recognized the Dupree herd as one of the five foundational buffalo herds in the United States. The Dupree family's effort to capture and raise buffalo alongside cattle on tribal land was an early and influential example of managed breeding and a pioneering act of community-led grassroots conservation rooted in indigenous knowledge and traditional ranching techniques that preserve both an iconic species and the cultural heritage of the Great Plains. Required inscriptions are United States of America and South Dakota. The additional inscriptions are Hehaka Waste Win, Mary Good Elk Woman's Lakota name, and Frederick Dupree.

We have on the phone with us today Dr. Benjamin Jones, South Dakota State Historian and director of the South Dakota State Historical Society, and the governor's designated liaison. We are also joined by Dew -- excuse me. We may be joined by Dew

Bad Warrior-Ganje, descendant of the Dupree family, and subject matter expert, Dr. Ken Zontek, history instructor at Yakima Valley College. Sorry. Dr. Zontek is in fact on the phone with us. And again, he's the history instructor at Yakima Valley College.

There is a question that the State wants to put before the committee, so I'm going to say it now and you could include it in your comments, Committee Members. "As you deliberate, the State requests that the committee weigh in on whether they should refer to the animal in the coin and other materials as American Bison or American Buffalo. Both options are being considered by the family and State."

Dr. Jones, would you like to say anything to the committee today?

DR. JONES: Yes. Good morning or good afternoon, depending on your time zone. Thanks for the opportunity to speak to you today. I've been watching bits and pieces of the previous deliberations and coins, so I see there's a lot of great care that goes into this thought. It's been great working with U.S. Mint on this. And as to the bison/buffalo question, the governor has expressed an interest in -- he's weighed more toward buffalo because I think he's -- he tends to think about that's what people call it.

That's the more common name. So I think he would lean more toward buffalo on that issue. But thanks and I'll be -- stand by for any questions you may have.

MR. VASQUEZ: All right. Thank you, Dr. Jones.

Let's go ahead to Dr. Zontek and see if you have -- or sorry, Dr. Zontek, would you like to address the committee?

DR. ZONTEK: No. I think what Ben said there about bison/buffalo used fairly interchangeably and he gave the governor's opinion there. So I don't have anything else to add. I appreciate you going through the narrative there, which took a lot of work and rework. So I appreciate the committee doing that. And also, I'll echo Dr. Jones and it's been good working with the U.S. Mint as well.

MR. VASQUEZ: All right. Thank you, Dr. Zontek.

And I don't believe that Dew Bad Warrior-Ganje has joined us. So if she is able to, we will -- we'll let her say a few things later. So that concludes my part.

Chairman, over to you.

MR. BERNSTEIN: Well, did you want to do the descriptions?

MS. PURDIE: Please.

MR. VASQUEZ: That would be the right thing to do at this moment. Thank you.

All right. One thing that I would like to know is that the family is still considering which of the names of Mary Good Elk Woman and Frederick Dupree should be featured on the coin. Currently, Mary Good Elk Woman's Lakota name is on the coin. Both names are subject to change per family input.

All right. So going on to the designs, design SD-02 depicts Mary Good Elk Woman and Frederick Dupree standing with a buffalo calf. Mary Good Elk Woman's deeply personal and nurturing connection with these animals rooted in her Lakota culture informed her forward-thinking approach to early conservation of the buffalo and safeguarded the survival of the once-dominant species. The additional inscription is Saving the American Buffalo.

The next design, SD-04, showcases Mary Good Elk Woman comforting a buffalo calf as she and Frederick Dupree look forward toward the horizon. The field of buffalo grazing behind them conveys how their early conservation efforts made South Dakota home to one of the foundational herds in the country today. Bear Butte rises in the background, sacred to the

Lakota people and anchors their legacy in South Dakota's natural and cultural history. SD-04 is the sole preference of the governor and the Dupree family. It was also the recommendation of the Commission of Fine Arts.

And just to note, the Mint is still working with the Dupree family to ensure that the Dupree's landscape and buffalo calf are depicted accurately. Minor changes may occur after committees. That is all I have.

Back to you, Chairman.

MR. BERNSTEIN: Thank you, Roger.

And now it's time to ask if there are any legal or technical questions. I see John Saunders's hand is raised.

John?

MR. SAUNDERS: Yes. Thank you. Just a curiosity, along with our chairman being fellow Californians, is the Catalina Buffalo herd that was brought, I think, by the Wrigley families earlier last century from this stock?

MR. VASQUEZ: That may be a question best answered by either Dr. Zontek or Dr. Jones.

DR. ZONTEK: So I'm not looking at the chart of the origin of public herds in front of me

right now. I will tell you the odds are that the DNA in the Catalina herd comes more so from the Pablo-Allard herd of Western Montana, though. Not -- with the caveat that herd, which is a legacy of the Dupree herd, has a lot of progeny spread throughout the country as well. So it's not impossible there's a connection there.

MR. SAUNDERS: Thank you. Just interesting.

DR. ZONTEK: You're welcome.

MR. BERNSTEIN: Kellen Hoard?

MR. HOARD: This is Kellen Hoard. Thank you. In my research, I saw multiple spellings for the name Dupree and I'm wondering why we went with double E instead of R-I-S and if there's any significance to that. Thank you.

MR. VASQUEZ: I'd like to refer that question to Sukrita Baijal.

MS. BAIJAL: Yes. This is Sukrita Baijal. Because the family has preferred for Dupree as it's spelled on the coin, D-U-P-R-E-E, we defer to the family as our primary stakeholder in determining their preferred name on the coin.

MR. HOARD: Just out of curiosity, why are there different spellings?

MS. BAIJAL: I mean, Dr. Jones, I'm sure you can provide, and Dr. Zontek as well, insight on this. Of course, as records were created, I think that those spellings probably changed in the historical record over time, but we will always privilege the family's preference above else.

But I don't know, Dr. Zontek or Dr. Jones, if you have insight on that.

DR. JONES: Ken, I'll take a stab at it. There's a nearby town named after Fred Dupree and they spell it D-U-R-P-R-E-E [sic]. So they use the double E at the end. So that town is identified with Fred. And then I do believe that he, through his lifetime, used the double E. His -- what makes it confusing, though, is his children, the next generation, use R-I-S. So -- but I do think the family is weighing it with the double E as he rendered it.

MR. HOARD: Interesting. Thank you.

MR. BERNSTEIN: Thank you.

Any further technical questions?

DR. ZONTEK: If I may just chime in just a little bit. So here's a picture of the family cemetery with Dupree there. Yeah, you can see that there. So that's what that looks like at the family

cemetery. And it's more of an academic point, but what you have there is a French name that's been anglicized and then pronounced and repronounced because -- and there's more than just the two spellings that have come up here, Dupree, Dubray, Dupuy. And so that can be very tricky, but it is Dupree. And so that is -- Sukrita said that's why it makes sense to go with what the family defers to, because that's how they refer to their ancestry, their name.

MR. BERNSTEIN: Thank you very much.

Kellen, you had a further question?

MR. HOARD: I had one other question, if I could. Which is I notice, in one design the diacritical marks are attached to the letters, and in another design they're separated. Is there a correct way or is one more correct than the other?

MS. BAIJAL: This is Sukrita Baijal. I can speak to that. That was an artistic choice on behalf of the artist who had the ones that were attached.

MR. HOARD: So they should be separated to be linguistically correct?

MS. BAIJAL: I think in the typeface, the -- they are usually separated, but I would go with

the family's preference that they didn't feel have an issue with it being connected.

MR. HOARD: Doesn't make a difference. Okay. Thank you.

MS. BAIJAL: We can also make sure after the committee meeting to ensure that we have that right, but these were -- designs were reviewed by the Dupree family, and I know that the attached was an artistic choice.

MR. BERNSTEIN: Thank you.

Okay. Let's move on with our discussion.

Dr. Peter van Alfen, would you lead us off, please?

DR. VAN ALFEN: I would be happy to, Mr. Chairman.

So I am more than happy as well to support the governor and the family's preference of SD-04. I do think, that of the two caveats, that this is the stronger design. I do quite like the field and the rendition of the buffaloes, which would be my preference for the term. Numismatically, as I'm sure all of you know, we refer to the nickel that was produced in the early part of the 20th century as the buffalo nickel, not the bison nickel. And so within a

numismatic context, we certainly use buffalo rather than bison as the preferred term. With that, I'll leave it to my colleagues. Thank you.

MR. BERNSTEIN: Thank you, Dr. Van Alfen.

Dr. Capozzola, please.

DR. CAPOZZOLA: All right. This is Chris Capozzola. Thank you to the liaisons on the Mint for these two strong designs. I also think SD-04 is the stronger one. I will add, I think there's a real benefit to having the ampersand there if we go ahead with Mary Good Elk Woman's, sort of, Lakota name, because that may not be familiar to folks. But if they see the ampersand, they'll know those are the names of the two people that they're looking at. So I think it's a teachable moment there.

And in terms of buffalo and bison, I was waiting and hoping that Dr. Van Alfen would give us a kind of -- I think the answer for the CCAC, the advice we would give would be centered around what's numismatically consistent. And I don't remember what we did with the American Liberty kind of jumping buffalo/bison.

But again, I think, you know, it's important for these purposes to be consistent

numismatically. That's it. Thanks.

MR. BERNSTEIN: Thank you, Chris.

Kellen Hoard.

MR. HOARD: Thank you very much.

This is Kellen Hoard. Another great set of designs. Holy cow. Big fan of this. Design 2, I think, is a good one. Something that we never discuss enough is the cuteness factor of our coins, and I appreciate that we get some cute ones here.

But to me, design 2, you know, the amount of text is a bit visually overwhelming. I think it makes sense to show the herd on the design. And so, you know, for me, design 4, because it's the preference of liaisons and for that reason, I think that one makes sense and I have no problem with it.

I think the visual balance between the innovators and their work is really excellently framed. We get the calf front and center, less texturally busy. There's facial details even on the innovators is well done. And this will translate well to dollar-size coins. So it's a win in my book. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

Don -- Donald Scarinci, please. Donald, are you still with us? Yes, I see you. You

need to unmute.

MR. SCARINCI: Yeah. Sorry. I'm --

MR. BERNSTEIN: There you go.

MR. SCARINCI: I'm trying to buy a mint set, so -- because it's noon, you know, so -- and I just got in. I'm not voting on this because I just don't see -- you know, I would've -- I would not have said yes to the state, you know, when they proposed this as an American innovation.

I'm sorry. I mean, I love the concept. I love conservation. I love, you know, those who protect animals. I represent animal rescues in New York City and New Jersey, and it's one of my passions. I have a rescue cat who I adore, you know, but, you know -- but, you know, this just -- I'm -- this just isn't an innovation.

It's one of those -- it's just one of those anomalies. It's going to be one of those anomalies in a series that kind of doesn't really fit. You know, I'm just not going to vote on it.

The other thing, I really -- like, I'm sorry, but, you know, bison were not pets, right? They were food, right? They were not pets. And -- you know, and I -- you know, to make these look like pets, I just don't think -- you know, I just don't

think it's really correct to do that.

The Indian -- you know, the American Indians lived on these, you know, very important animals. And, you know, so -- you know, I think -- you know, I just -- they were not, like, coddled and, you know, they're just not cats and dogs. They're not, right? They never were, you know.

And as far as what to call them, you know, I know, you know, what Peter said is absolutely correct. Americans -- American numismatists call these -- you know, these wonderful creatures buffalo, you know, but, you know, I think -- you know, I mean, but the -- they were really -- there really -- there is a difference between buffalo and bison.

These are bison. You know, in fact, you know, the South Dakota official wildlife materials use names, you know, like buffalo, but, you know, I just -- you know, I think the correct term is bison, even that if -- even though that might confuse collectors. And I could live with calling them buffalo because these dollar coins do not circulate. They are collector coins.

And if they're collector coins, that means the only people really getting them are collectors, right? And collector -- American

numismatists, you know, when they see a bison, you know, an American bison, they always call it a buffalo. So I think you would not be wrong to call it a buffalo, you know, given the limited circulation and purview of this coin.

So that's all I'm going to say, and I'm going to try to buy my mint set right now. So thank you.

MR. BERNSTEIN: Thank you, Donald.

John Saunders.

MR. SAUNDERS: Thank you.

Looking at design 1, if it was our only choice or it was presented to us as a single design, I would say that's just fine. It's a good design. But I think design 4 -- excuse me, design 2, I call it one. It's the first one thing. Design 4 blows it away.

It's just -- I like the herd. I like the juxtaposition of the two people on it. They were doing this together. I just think that's a great design, so it's going to get my vote.

In terms of buffaloes, I agree with what Donald said. It's known as a buffalo with numismatists. It's probably known as a buffalo within the general American public. And I refer back to what

Chris said about the question of unmanned or uncrewed general usage term in our language is unmanned.

Bison might be technically more correct, but I think we go with what the general usage term is. So I'm a buffalo guy.

MR. BERNSTEIN: Thank you, John.

MR. SAUNDERS: And that's it for me.

MR. BERNSTEIN: Okay.

Annelisa Purdie.

MS. PURDIE: Thank you, Mr. Chairman. How's my microphone?

MR. BERNSTEIN: It's good, except when you touch it.

MS. PURDIE: Okay. All right. We'll leave it. Duly noted. This is Annelisa Purdie again. Thank you for the liaisons being here as well.

I was also excited about this portfolio. Bison are iconic for a reason, and they are very cute, whether they are small or whether they grow up to their full size and are charging at people who do not understand that you must stay away from their territory because they are much faster than they look.

Of these two designs that we have here, and I would've liked to have seen more with this

portfolio, experimentation with this portfolio overall, but I am going to give most of my points to 4.

The main issue with design number 2, even though I like the overall presentation of the care for the buffalo calf, is that with the wording placement on the coin in terms of direction, it's somewhat difficult for someone looking at this for first glance to know exactly where they're supposed to turn, which direction they're supposed to look at. And it does crowd the central image a bit.

For coin number 4, I do like the care that's being shown to the buffalo calf, that they're being nestled there and -- as well as the landscape of South Dakota, and the fact that it conveys a sense of looking towards the future in terms of the propagation of the buffalo, or bison rather, themselves.

It is a miracle that they are still here. And the fact that small -- cultivation starting out small at first has contributed to the numbers that we have today from the population that had almost gone extinct is important to recognize.

I do have some concerns about the definition of the wording on the coin itself. I have no problem with using Mary Good Elk Woman's Lakota

name that's also consistent with other coins that's produced in the past, in which names in their Native languages have been represented.

Regarding the bison buffalo terminology concept, I do agree that colloquially everyone is used to the term buffalo, but technically they are bison. Buffalo exists in Africa and Asia, but for most people, buffalo is buffalo. The buffalo are roaming and being cute and furry when they're running at folks. So that is what most people would recognize.

But were it to change to bison on the coin, I also wouldn't have an issue with that either because it is very accurate. And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Annelisa.

Sam Gelberd, please.

MR. GELBERD: Thank you, Mr. Chairman. This is Sam Gelberd. Very interesting that we keep coming back to coin collectors when it -- when we're discussing the term bison and buffalo.

As sticklers, you'd think numismatists would go for bison because that is the more accurate term. Buffalo is not native to the United States or this continent. But because, colloquially, it is the more accepted term, I would lean toward using buffalo.

And that would -- that's all I have to say about that.

Now, as far as the designs, I have to go with design number 4, not only because it's the liaison's preferences and as well as the CFA. After a drive through Custer State Park a few years ago, coming over a ridge and just seeing about five or six dozen American buffalo, or bison, it was one of the most humbling, awe-inspiring vistas I've ever seen in my entire life, and I'll never forget that image.

Every time I look at this reverse, it just reminds me of that. So I am drawn to this 100 percent. The only issue, and it's a technical one that I have, and this is probably for Joe or Mike, the wording United States of America and South Dakota that appear at the bottom. I understand we can't do incuse lettering on open field, but this is on top of device.

So I just want to know if the Mint would be open to the idea of rendering the lower portion of lettering from the 3:00 to 6:00 position in incuse. And those are my thoughts about the portfolio. Thank you.

MR. BERNSTEIN: Thank you, Sam.

I'll call on Joe in -- as we finish our comments, and we can get an answer to that --

MR. GELBERD: Thank you.

MR. BERNSTEIN: -- question.

Mike Moran, please.

MR. MORAN: Thank you, Art.

For the record, I collect buffalo nickels. And for the record, I'm for the number 4. That's it.

MR. BERNSTEIN: Thank you, Mike.

Jeanne Stevens-Sollman, please.

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

Can't help but having -- these coins. And I do believe that 04, the preference is probably the correct one. Although I do like the design of number 2, 02, I think 04 has my points, my support number. Thank you.

MR. BERNSTEIN: Thank you.

And I'll do -- to clean up here. For all the reasons stated, I'm in support of design SD-04. It seems the best choice. Less cluttered than 02. And as noted previously, it's the preference of the CFA, the governor's office, and the family.

That leads to any further questions or discussion.

And, Joe or Mike, there was a specific question concerning the lettering that Sam Gelberd

raised. And if one of you could answer that for us.

MR. MENNA: Yes. This is Joe Menna, Mr. Chairman. We sculpt on curved basins on, like, global mint, and sculpt on flat basins. So necessarily, our relief has to taper a lot as it gets close to the edge. So if text were incused there, it wouldn't have the depth or volume that it would normally have if it had coin out of border or there was more meat there.

So I won't -- you know, it might be game time -- I'll take -- we'll take a look at it. It might be a game-time decision to honor that, because we do have -- it's called, like, kind of sculpture's choice, as long as we let headquarters know that we might do something a little differently.

But I would expect it to look like you're seeing now because of the shallowness of the relief there, incusing the text could be problematic. It's a great idea. It's a great idea. Thank you.

MR. BERNSTEIN: Thank you for explaining that, Joe.

Are there any other comments from the Mint or any further questions from the committee members? Thank --

Oh, Donald, I see your hand is raised.

But you're muted, Don.

MR. SCARINCI: I just want to say that in real time, I was trying to buy some proof sets just now, and I got timed out and lost my place in line and therefore was unable to buy proof sets in about a half hour that they were on sale.

So -- I mean, I don't know what we're doing by limiting the number of these things that we're selling, but you can't buy -- you can't really buy these things from the Mint unless you're absolutely on time. Anyway, my own complaint. I'll take it up with others.

MR. BERNSTEIN: Okay. I'm sorry you're having a frustrating day.

Any further comments from the liaisons now having heard each of the committee members' preferences?

Okay. Then I think we're ready to do our scoring. It's 9:43. So why don't we come back at -- well, let's say 9:55 California Time. Please fill out your scoresheets and send them to Jim Kennedy. Thank you. We are in recess.

(Off the record.)

MR. BERNSTEIN: This is Art Bernstein, acting CCAC chair. We are reconvened.

Jim Kennedy, may we please have the scoring results for the 2028 American Innovation $1 coin for South Dakota?

MR. J. KENNEDY: Yes. Out of a total of 30 points, the scores are as follows: SD-02, six points, and SD-04, by far the top choice, 26 points.

MR. BERNSTEIN: Thank you.

Are there any motions from members of the committee?

DR. VAN ALFEN: This is Peter van Alfen. I move that we recommend SD-04.

MR. BERNSTEIN: Thank you, Peter.

Is there a second?

MS. STEVENS-SOLLMAN: Jeanne Stevens-Sollman. I second it.

MR. BERNSTEIN: Thank you, Jeanne.

Are there -- is there any further discussion?

MR. GELBERD: This is Sam Gelberd. Just wanted to make sure that, yeah, that the Mint will discuss either changing the font slightly to help differentiate it or explore the idea of incused lettering.

MR. BERNSTEIN: I believe Joe committed to doing that when he answered your --

MR. GELBERD: Thank you.

MR. BERNSTEIN: -- your question. Thank you.

All in favor of the motion, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Any opposed? Any abstentions? No abstentions. Okay. Then the motion passes unanimously. Thank you all.

We're being efficient and we're working through a pretty long agenda here. We've now reached the point when you guys on the East Coast might want to have some lunch. We, in California, are just waking up. So I'm happy to do what the committee likes.

Should we say half an hour, 45 minutes? I'd like some input from the committee members as to what they'd like to do.

John?

DR. VAN ALFEN: Mr. Chairman, this is Peter.

MR. SAUNDERS: All good.

MR. BERNSTEIN: Oh. Oh, go ahead, Peter.

DR. VAN ALFEN: Sorry, I didn't raise

my hand. I was just going to suggest that since we still have three additional portfolios, that we take a relatively short lunch break of 30 minutes and reconvene at 1:30 East Coast Time.

MR. BERNSTEIN: Okay. That sounds good to me.

John, did you have a thought?

MR. SAUNDERS: Yeah, I'm okay with that, but I would prefer just to power through. I --

MS. STEVENS-SOLLMAN: No.

MR. SAUNDERS: I was --

MS. STEVENS-SOLLMAN: No.

MR. SAUNDERS: We need some -- we have to need some lunch, so okay. Fair enough.

MR. BERNSTEIN: Okay.

MR. SAUNDERS: But I might suggest a slightly smaller breaks for voting that we -- so I think we could do it quicker than what we're doing. And I, for one, I need to go back to sleep.

MR. BERNSTEIN: Okay. I'll try to speed up the intermissions. It's just it takes a while for all of us to get our paperwork in.

Donald, you had a comment?

MR. SCARINCI: Yeah. I'm sorry. I just had some -- I was having some technical

difficulty, but can you make sure that I'm listed as an abstention in the last vote? I'm not going for or against the -- I'm not voting for or against the American bison coin.

MR. BERNSTEIN: I remembered you saying that, and that's why I waited so long as I was tallying up the vote. But we'll correct the record to show that the vote was not unanimous, that it was all in favor, with one abstention.

MR. SCARINCI: Thank you.

MR. BERNSTEIN: Thank you for pointing that out.

Let's -- if there's no objection, let's recess for half an hour. We'll come back at 10:30 California Time, 1:30 East Coast. I'll see you later.

(Off the record.)

MR. BERNSTEIN: It's now 10:31. This is Art Bernstein, acting chair of the CCAC. We are reconvened.

We're going to have a discussion of the 2027 Comic Art and Medal Program, featuring Aquaman. I should say that we have no liaisons for the rest of our meeting, so it's just us.

And, Roger Vasquez, if you could please start us off.

MR. VASQUEZ: Thank you, Chairman.

I will begin presenting our Comic Art Coin and Medal Program. A little bit of an overview of the program. Beginning in 2025, the United States Mint launched a new multi-year program to issue gold coins and silver and clad medals that celebrate comic art as a uniquely American art form.

The program launched an initial three-year series with characters owned by DC, a subsidiary of Warner Brothers Discovery, Incorporated. The coins and medals featured unique depictions of DC characters on the obverse, designed by the Mint's chief engraver, Joseph Menna. The reverse, designed by Mint medallic artists, will depict themes that connect the character and the character story to American values and culture.

The Comic Art product line includes half-ounce, 24-karat $50 gold coins, two-and-a-half, and one-ounce silver medals, and 1.2 inch diameter clad medals. For each of the first three years of the series, three comic art character designs will be struck in gold and silver, with matching clad medals struck the following year.

As planned, a total of nine DC characters will be featured. The program began in

2025 with Superman, Batman, and Wonder Woman, and continued in 2026 with Supergirl, Robin, and Green Lantern. The Mint will present candidate designs for Aquaman, Batgirl, and The Flash to you today.

Begin with Aquaman. Aquaman is also known as Arthur Curry. He was the son of a lighthouse keeper and the queen of Atlantis. He was destined to become the bridge between the surface world and the tumultuous realm of the sea. He came from humble beginnings, spending most of his life on the surface, unaware of his noble origins.

When he finally learned of his birthright, he became the most legendary king in Atlantean history. As king of the undersea realm of Atlantis and master of the seven seas, Aquaman commands a kingdom that covers three-quarters of the earth's surface, along with all the creatures contained within.

A founding member of the Justice League of America, Aquaman has fought alongside Superman, Batman, and Wonder Woman, and held his own against the biggest threats to the universe that the universe has ever seen.

Although often underestimated as someone who merely talks to fish, Aquaman's telepathic abilities

make him one of the most powerful minds on the planet. With his super strength and fighting prowess, Aquaman is also a force to be reckoned with.

There are required inscriptions for this program. For the gold coin, on the obverse, those were Liberty, In God We Trust, and 2027. On the reverse of the gold coin, United States of America, E Pluribus Unum, $50, and that's dollar sign, 5-0, and half ounce 0.9999 fine gold.

For the silver and clad medal inscriptions, there were the inscription Liberty, 2027 on the two-and-a-half-ounce version, and Aquaman, and Bold, and Noble. And those could appear on different sides of the medal. I'll present now the obverse designs starting with AM-G-O-01, and AMS-O-01, and AM-SC-O-01.

I'll refer to these designs as sets to eliminate the repetition of those names. These designs depict Aquaman standing at the ready to protect Atlantis and the surface world. The ocean dynamically arcs around and above him, a symbol of the chaos he must keep -- always keep at bay. This design, set 1, for the obverse is Warner Brothers' second choice for an obverse design.

Moving on to set 2. Set 2 features Aquaman astride the mighty seahorse, Storm. The king of the

seven seas and his noble mount are prepared for any -- to face any challenge. And finally, set 3 shows Aquaman, with his trident in hand, leaping confidently out of a mass of waves. This design is the first choice for Warner Brothers Discovery for an obverse design. It was also the recommendation of the Commission of Fine Arts.

Chairman, I can go on to present the reverse designs, unless you would like to stop with the obverse and hold those for discussion.

MR. BERNSTEIN: I think we should do the both sides, please.

MR. VASQUEZ: Yes, sir.

All right. Reverse designs. Set 1 is the -- features a young Arthur Curry in the ocean with various sea creatures. With the lighthouse above and the kingdom of Atlantis below, the future ocean master is literally swimming between the two worlds that define him. This set, set 1, for the reverse, is the preferred design for -- by Warner Brothers Discovery. It's also the recommendation of the Commission of Fine Arts.

One other set of designs for the reverse available. And that's set 2. This set features a bold and noble Aquaman dragging a U.S.

Navy ship and its occupants to safety. And that is the conclusion of the Aquaman obverse and reverse portfolios.

MR. BERNSTEIN: Thank you, Roger.

Are there any legal or technical questions? I see Peter van Alfen's hand raised.

DR. VAN ALFEN: Just a very quick question. On the obverse, there are some depictions of Aquaman with a beard and some without a beard. Is this significant in any way? Is it just representing different stages of his life or just a decision to grow a beard at some point or shave it off?

MR. VASQUEZ: I -- this is Roger Vasquez. I will defer that question to Boneza Hanchock or Joe Menna.

MS. HANCHOCK: Hi, this is Boneza Hanchock. The WBD, our counterparts at Warner Brothers Discovery, DC Comics wanted a depiction of Aquaman/Arthur Curry with a beard. So that was their request for that particular design. So that's why you see the difference. You see them with -- him without the beard and him with the beard.

MR. BERNSTEIN: Kellen, you had a question?

MR. HOARD: I did. Thank you. Less

about the designs and more about the coins themselves. As long as we've been doing this Comic Art Program, we've been approving designs for clad medals that would come out the year following the silver medals and gold coins.

But I haven't -- maybe I missed it. I haven't seen any of the clad medals come out for our first Comic Art coins. Is that still in the works?

MR. MENNA: They're on the website.

MR. HOARD: They're being sold?

MR. BERNSTEIN: Joe, was that you?

MR. MENNA: I'm just saying there's a three -- they are in a three-pack on the website. I saw. I don't know if they're yet available.

MR. HOARD: Okay. Thank you.

MR. BERNSTEIN: Thank you, Joe.

Donald, you had a question? You're muted, Donald.

MR. SCARINCI: I didn't hear what Warner Brothers' recommendation was.

MR. VASQUEZ: This is Roger Vasquez. Warner Brothers' recommendation for the obverse -- I'll give you both sides. Warner Brothers and the Commission of Fine Arts both recommended set 3 for the obverse, and reverse -- 1 for the reverse.

MR. SCARINCI: Thank you.

MR. VASQUEZ: You're welcome.

MR. BERNSTEIN: I think we're ready to move into our discussion.

Committee members, I was assuming we would do these obverse and reverse at the same time. Is that all right, or does anyone object to that?

MS. STEVENS-SOLLMAN: It's okay.

MR. BERNSTEIN: I see a couple thumbs up. Then we'll proceed.

And, Dr. Van Alfen, as you had -- you were the first to put your thumb up, I'll let you lead off the discussion, please.

DR. VAN ALFEN: Thank you, Mr. Chairman.

I am happy to support Warner Brothers Discovery's first choice for the obverse design. I think that this depiction is dynamic, certainly, and I do like the bearded Aquaman more than the unbearded Aquaman.

I'm also happy to support reverse number 1 as well, since I think that this is, of the two choices, certainly the better, more artistic representation. So with that, I will turn it over to you again. Thank you.

MR. BERNSTEIN: Okay.

Donald Scarinci?

MR. SCARINCI: So yeah, I would agree with the Warner Brothers' recommendations. I think obverse 3 -- obverse 3 has a dynamism to it, very similar to the coins in the first year that I've actually seen in the hand.

The -- my only concern is about the reverse. We don't really say if we go with reverse 1, then there's nothing that says Aquaman anywhere.

MS. STEVENS-SOLLMAN: Yes.

MR. SCARINCI: Is there? Where?

MS. STEVENS-SOLLMAN: The second one. This --

MR. SCARINCI: No. The --

MS. STEVENS-SOLLMAN: The second --

MR. MORAN: The non-gold.

MS. STEVENS-SOLLMAN: The second image, not this first one, but go to 02.

MR. SCARINCI: I see. I'm looking -- I see I'm looking at the medal reverse. Ah, okay. Okay. I'm looking at the medal reverse.

MS. STEVENS-SOLLMAN: I think it says bold.

MR. SCARINCI: Okay. As long as long

as it's -- I see it. I see it. Okay. That's fine.

MR. BERNSTEIN: Donald, are you finished?

MR. SCARINCI: Yes, I'm finished.

MR. BERNSTEIN: Donald, I wasn't sure you were done or not. Are you finished?

MR. SCARINCI: Yes. Yes. I'm finished.

MR. BERNSTEIN: Thank you. Okay.

And, Jeanne, thank you for correcting that. Why don't you give us your comments, please?

MS. STEVENS-SOLLMAN: Okay. Thank you. Jeanne Stevens-Sollman. Thank you, Mr. Chairman.

I'm going to go with the choices of Warner Bros. I think, first of all, obverse set 3 is very dynamic and pretty exciting. I am not a comic book hero person, but I do think that these are good and I like the interpretation of Aquaman on the reverse. I think it helps tell the story of who Aquaman is, so I appreciate that. And kudos to the artists that -- all of them who contributed to this portfolio, because I know it had to have been difficult. Those are my comments. Thank you so much.

MR. BERNSTEIN: Thank you.

Dr. Capozzola?

DR. CAPOZZOLA: This is Chris Capozzola. I don't have too much to add. I think it's worth thinking across how we issue three in a year and then also across the multiple years. And in the previous years, we have either, you know, by choice or just fortuitously, ended up with different stances of the superheroes on the obverse. So, you know, I think I'm fine with 03. It echoes, actually, Superman and Supergirl in the past, if I've got my final selections correct. You know, I do think if we do with -- go with 03, it argues against 01 for The Flash. We'll get to that later. You know, I did like Aquaman 01. It -- I think it's strong, but if they're -- you know, I'm not particularly committed to it. And so I -- the preferences helped me a great deal here. Thank you very much.

MR. BERNSTEIN: Thank you, Chris.

DR. CAPOZZOLA: And on the reverse -- oh. On the reverse, yeah, I think similarly, I defer to the preferences. I think the 01 is stronger than 02.

MR. BERNSTEIN: Thank you.

John Saunders?

MR. SAUNDERS: Thank you. I'm looking at them. Obverse designs, I liked all three of them.

I agree with Chris. I think 1 was stronger than 3, even though 3 is more action oriented. I'm going to give my vote to 1 because of that, even though it's not their preference. 02 I thought was a very attractive design, but I'm kind of curious that it -- I don't see a bit in the seahorse's mouth, but I see something that looks like reins coming out of there, whether that's, you know, a tongue that somehow replaces reins or there's a -- an invisible bit in there somehow. I didn't quite see how that functioned. But other than that, I like that design as well.

On the reverse, I like design 1. I'm sorry. I didn't like design 2. It just -- the guy, while it's clear it's ocean behind him, if you look at what's in front of him above -- it looks like he's -- he might be struggling through quicksand or it's a blanket or something. It didn't strike me as water. And part of it is just aesthetics. I don't like the old-man-looking Aquaman there. So I didn't like 02, but all the other four I thought were excellent designs.

MR. BERNSTEIN: Thank you, John.

Kellen Hoard?

MR. HOARD: Thank you very much. My

kind of internal rule for the Comic Art series has always remained the same. It's two pieces. First, I want to see these characters in action. I think that's an important thing to capture. And second, I want to see different framings and positionings for each character within the series that were not having, you know, as Chris mentioned, designs that are too similar to each other across the series.

For the obverse here, design 3 is the one to meet that qualification for me. You know, we're seeing him in action. Check one. And second -- I mean, rather than just standing or sitting. And second, he is -- this is a position that, to me, is not too reminiscent of other designs in the series. Plus, his thighs are as thick as my torso. And so I think that, you know, is appropriately heroic in this case here.

But other than that, for the reverse, I really liked the parallel motion on design 1. You know, the parallel motion between Aquaman and the dolphins, the symbols of his parents through both the lighthouse and under the sea. I think we're capturing a lot symbolically in this design, specifically of his development through time, which I think is useful for understanding the story of heroes throughout their

lives, both from his parents and, you know, the image on the back is of him as a younger man. So to me, that's the clear choice forward here. Although I do appreciate, in design 2, that he's doing some actual heroic work, I think design 1 is a stronger design. That's it for me. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

Annelisa Purdie?

MS. PURDIE: Thank you, Mr. Chairman. This is Annelisa Purdie. So this is another set in which I was excited to see. Aquaman is the underrated figure in the DC Comics canon, and he's also an older figure; he's from 1941. So it's nice to see that he's getting some attention and that there is an audience for it as well. We're putting some respect on Aquaman's name, which is wonderful.

So when looking at each of the designs, and each of the sets are done beautifully, but I will agree with the preference of Warner Bros. Discovery for design 3. In my notes, one of the things that I like most about this design is that he's one with the waves in that he's not just rising out of them, but he's following the curvature of the waves in the actions, in control of them, and is about to jump into action. And I think the position of him with the

trident as well works well with the Liberty over the top. 1 gets the aspect of his strength in this design and it's very striking when looking at it from first flush.

For the reverse, my points are going to go to reverse 1, in large part because this perspective is one that we've rarely seen on coins before, not only in the series, but overall in the presentation of coins as well. And even though it shows both worlds, it actually creates three separate spaces because he's in the tertiary space between his Earth heritage and his Atlantean heritage. The only concern that I had for this design is that, because of the number of fish in the background and the water is done very well in terms of texture, that there may be a lot going on in the background. I think a few dolphins, a few minnows would be okay, would also suffice well. But overall, this is a very dynamic design and one gets the sense of his development from the preteen into the Aquaman whom everyone is known -- is famous with. I also think the design of Atlantis at the bottom is done very well and very accurate to the comic book's depictions.

And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Annelisa.

Sam Gelberd?

MR. GELBERD: Thank you, Mr. Chairman.

Not to belabor the points that have already been made. I do also agree with the Warner Bros.' pick of obverse number 3 and reverse number 1 for this design. At first, I was drawn to obverse number 1 -- obverse set 1, only to stress the cohesiveness of the entire program. This -- if we go with obverse 3, just note, this is the only one of the nine designs where Liberty will be tilted slightly counterclockwise. So I just wanted to point that out, but I'm okay with it. I think it would be all right. It is extremely dynamic and, yeah, it flows very nicely.

Reverse number 1 tells the story much better. I agree it is a bit busy, so maybe could do with less fish. I'm always in favor of more dolphins, being from South Florida, though this is not our year for football at all. It's -- but yeah. I would say, yeah, obverse number 1 and -- I'm sorry. Obverse number 3 and reverse number 1, I am more than fine with. And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Sam.

Mike Moran?

MR. MORAN: Thank you, Art.

This is Mike Moran. I, too, am for obverse 3. I'm a little bothered by the way the propped-up right foot of Aquaman is constructed there or presented there, but as I look at it, I can't see that there's any way around that. And maybe it's just me and what my eye is doing on that. But I'm for number 3. As to the reverse, I really don't like number 2, so at least number 1. That's it.

MR. BERNSTEIN: Thank you, Mike.

I'll wrap up and I'm thrilled that we'll have a series of coins and medals celebrating somebody named Arthur and I support the recommendations of Warner Bros., both for the obverse and the reverse for all the reasons others have stated.

Does the Mint -- anyone else from the Mint or Roger and -- have any further comments to offer to us?

MR. VASQUEZ: This is Roger Vasquez. Nothing from me. It looks like Joe Menna has a comment.

MR. BERNSTEIN: Yes, Joe, please.

MR. MENNA: Yep. I'll keep it light first. Atlantean stakeholders wanted In Neptune We Trust, but for obvious reasons, we had to keep it as

it is, right?

Speaking of Dr. Capozzola's concerns about the poses, all the obverses are designed with the intention of being a set of three. The first year was very classic poses of the three characters. The Trinity, as they're called: Batman, Superman, and Wonder Woman.

Historically, I -- as an art director, I am against photographic perspective or comic book perspective or that type of foreshortening. The second year, the characters were kind of more in space, like John Stewart, literally, Robin, and Supergirl. But in this series, I thought, to exploit, this is a comic book series, right? So then -- so I wanted to -- I thought that giving The Flash, giving Aquaman, and giving Batgirl the coming-at-you kind of action pose, not for the sake of it being vulgar in terms of design, still -- it's still remaining in a classical integrity, but trying to appeal to not only the characters but the medium and their story. That's -- that's why there's -- that's --

Dr. Capozzola, that's why, if you saw a similarity to -- that's why the similarities are there. It's intentional.

And then also regarding the reverse

number -- for Aquaman, reverse with all the fish, this fish would be absolutely necessary because without it, it would appear that he's in, like, a -- an amphitheater or having, like, some type of wall behind him. And when they're sculpted in very, very low relief in contrast to the figure, they won't -- they -- it won't be as noisy as -- it's difficult when you're looking at 2D designs versus how it would be interpreted in the sculpture.

And I'm not telling the committee what to do or not, but I -- if I -- as an art director, I would recommend the artist keep these fish in, I mean, pre-committee recommendations, because it also gives a -- it gives a counterpoint movement. He's in a -- he's in a -- he's in a 90 -- his arms are 90 degrees. His torso is horizontal across composition, but the fish are swimming dynamically all over the place to kind of work with his angularity, yet he still has a very, kind of, strong anchoring in the position of his arms to his torso. So I think it all flows together.

And then, you know, it's -- that's just something to consider. I'm not recommending anything to the committee. I think that was everybody's questions, I think.

DR. CAPOZZOLA: All right.

MR. BERNSTEIN: Joe, thank you. I -- that color commentary was very helpful.

Jeanne, you had a question or a comment?

MS. STEVENS-SOLLMAN: Yes, I do.

And this is really to Joe because I know how hard he works on these sculptings. But my question or my concern is the shoulder, his left shoulder, as he's kind of, like, reaching out into the sea, the muscle there is -- it looks like a scarf to me. I mean, is there some way, Joe, you can see the --

MR. MENNA: Sorry. It looks like a what?

MS. STEVENS-SOLLMAN: A scarf, you know, something thrown over his shoulders.

MR. MENNA: I don't mean -- Jeanne, as the only part where the arm articulates with the skeleton is actually the bit of the neck. So as the clavicle reaches up above the rib cage, carries the pectoralis major with it.

MS. STEVENS-SOLLMAN: I --

MR. MENNA: And then the head of the humerus --

MS. STEVENS-SOLLMAN: Right.

MR. MENNA: -- underneath where the scapula and the clavicle articulate, that's the deltoid muscle.

MS. STEVENS-SOLLMAN: Right.

MR. MENNA: That is absolutely anatomically accurate.

MS. STEVENS-SOLLMAN: Okay. Thanks. That was it.

MR. BERNSTEIN: Okay.

MS. STEVENS-SOLLMAN: Okay.

MR. SCARINCI: That happens to me, Jeanne.

MS. STEVENS-SOLLMAN: Okay. But I --

MR. MENNA: And I don't mean to sound defensive. It's just, like, this is kind of my wheelhouse.

MS. STEVENS-SOLLMAN: I just think it -- you know, on his right shoulder, you've got a little bit of space there that continues that muscle down his arm. And I'm just kind of wondering if we have a little bit of space, you know, from his actual shoulder to his -- I don't know what the name of this muscle is, the one that goes down his arm. And I mean, that just -- it just kind of doesn't look right to me. And I'm sure -- and I --

MR. MENNA: Definitely consider it in the sculpt. Definitely consider it in the sculpt, for sure.

MS. STEVENS-SOLLMAN: Okay. Okay. That would be great. Thank you so much.

MR. BERNSTEIN: Thank you.

Any further comments or questions? Then I think we're ready to score. It's 10:58 in California. If we can come back at 11:05 California Time, please submit your score sheets to Mr. Kennedy. Thank you.

We're in recess.

(Off the record.)

MR. BERNSTEIN: We are back in session. Arthur Bernstein, acting chair of the CCAC.

Jim Kennedy, may we have the results of the scoring?

MR. J. KENNEDY: Okay. Once again, out of a total of 30 possible points, the results are as follows: On the obverses, obverse series 1, eight points. Obverse series number 2, five points. And then obverse series 3, 25 points.

Moving to the reverse, reverse series 1 receives 24 points and reverse series 2 receives three points.

MR. BERNSTEIN: Thank you, Jim.

Is there a motion from any member of the committee?

DR. VAN ALFEN: This is Peter van Alfen. I move that we recommend obverse series 3 and reverse series 1.

MR. BERNSTEIN: Is there a second to Peter's motion?

MS. STEVENS-SOLLMAN: Jeanne Stevens-Sollman. I second it.

MR. BERNSTEIN: Thank you, Jeanne, for the second.

Any further discussion? Then we will take a vote. All in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Any opposed? Any abstentions? The motion carries unanimously.

We will now move on to the next candidate design portfolio.

Roger Vasquez, acting chief of design management, will now present the obverse and reverse candidate designs for the 2027 Comic Art and Medal Program featuring Batgirl.

MR. VASQUEZ: Thank you, Chairman.

First, some background on Barbara

Gordon. Barbara Gordon redefined what it meant to be a self-made hero. Despite being the daughter of the legendary police commissioner, Jim Gordon, and one of Batman's greatest allies, she was able to craft her own costume and join Batman's crusade all without her father knowing.

Gotham City had several guardians watching over it. One of the first, the young woman who turned the dynamic duo into the Batman Family, was Batgirl. Barbara Gordon has always existed between two worlds, her life at home as the dutiful daughter of Commissioner Gordon, and her life as an associate of the Dark Knight and the founding member of the Birds of Prey. Though the two halves of her life don't always mesh, she stays true to what she believes in. Not just an expert martial artist, she is also a genius-level hacker and information broker. Barbara, like her namesake, has proven to be a force to be reckoned with and one of -- and is one of Gotham's most cherished protectors.

For this program, there are some required inscriptions for the gold coin. On the obverse, those are Liberty, In God We Trust, and 2027. On the reverse of the gold coin, the required inscriptions were United States of America, E Pluribus

Unum, $50, and 1/2 ounce .9999 Fine Gold. The silver and/or clad medal inscriptions required were Liberty, 2027, Batgirl, and Strategic And Resourceful.

And I'll go on to provide the descriptions for the obverse designs, Series BG-G-O-01, and its silver and silver-clad counterparts, which I'll refer to as sets from here forward, feature Batgirl confidently leaping into action, ready to face whatever trouble is in her way. Set 1 for the obverse is Warner Bros. Discovery's first choice for an obverse design. It was also the recommendation of the Commission of Fine Arts. That was set 1.

Set 2 depicts Batgirl astride her trusty Batcycle before taking off to fight crime in the streets of Gotham.

And finally, set 3 shows Batgirl mid-swing on her Batrope. And this is the second choice for an obverse design for Warner Bros. Discovery.

Now moving on to the reverse designs, BG-G-R-01 and BG-MEDAL-R-01, which I'll refer to as reverse set 1, feature Barbara Gordon reading in her office. The Bat-Signal shines in the background high above Gotham City, alerting her that it's time to spring into action.

Set 2 depicts Batgirl in her library as

bats fly in and out of an open window, representing her existence between two worlds: a librarian by day, clandestine fighter by night. The bookshelf features a model of the Liberty Bell, a symbol of freedom, justice, and the American way. This is Warner Bros. Discovery's preferred reverse design.

Finally, we have set 3, which depicts Batgirl leaping over the Liberty Bell, accompanied by a cauldron of bats. The Liberty Bell symbolizes freedom and the bats are a symbol of community, while Batgirl stands for justice. That concludes the obverse and reverse candidate portfolios for Batgirl.

MR. BERNSTEIN: Thank you, Roger.

MR. VASQUEZ: Thank you, Chairman.

MR. BERNSTEIN: Thank you very much.

Are there any technical or legal questions from the committee?

Chris Capozzola?

DR. CAPOZZOLA: Hi, this is Chris. I -- this is actually a question maybe I should have asked before or even two years ago. When we have the phrases that say, you know, Bold And Noble or Strategic And Resourceful, et cetera, like, who -- how are those generated? Is that generated, you know, sort of by the design team in the Mint or with -- you

know, with our corporate partners, or do they have a kind of historic resonance in the comic series themselves? Just a curiosity question, really.

MR. VASQUEZ: Dr. Capozzola, I'd like to refer that question to Boneza Hanchock. This is Roger Vasquez.

MS. HANCHOCK: Hi, this is Boneza Hanchock. Those thematic values were created -- derived by our counterparts at WBD, Warner Bros. Discovery, DC Comics --

DR. CAPOZZOLA: Okay. Thank you.

MS. HANCHOCK: -- in order to, kind of, anchor the Comic Art program with Americana, so to speak.

DR. CAPOZZOLA: Okay.

MR. BERNSTEIN: Thank you, Boneza.

Any further questions? Then we're ready to begin our discussion and I think we should start with our own Batgirl librarian, Annelisa Purdie.

MS. PURDIE: Thank you, Mr. Chairman.

This is Annelisa Purdie. And yes, Barbara Gordon is a librarian and a public librarian. She works at the Gotham Public Library, so shout out to the public librarians there.

I found something to like about each of

these designs for the obverses and reverses. Much of my points are going to go to set 2 for the obverse for the reason that -- first of all, that motorcycle design is beautiful, but I also like the way that Batgirl is portrayed here as being on ground. We've seen other superheroes in the series moving through the air and moving through space, and that is an important part of their identity. But a big part of Batgirl's persona and Barbara Gordon's activities is -- are her skills on the ground and the way that she is in touch with the people of Gotham and is concerned about the people of Gotham as well.

Just one note about all of these obverse designs. Many of them are vaguely reminiscent of the 1960s Batman series and I like it. Even for the obverse 3 set, it resembles Yvonne Craig, who played Batgirl in the original series. I don't know if that was intentional or not, but I think overall it works really well.

For the reverse, most of my points are going to go towards reverse 2 for detail purposes. However, I think that in terms of Barbara Gordon's work as a librarian, it would -- her being in the costume might potentially be overkill in the sense that we already have this image on the obverse. I

like the idea of her being in the library space, in her office space. But she's also very tech-savvy, so if more technological concepts could be introduced to the reverse, I think that would work well, as well with a computer, scanner, something of that sort. This is a very traditional and somewhat old-fashioned perception of what a library is, which is great on one hand, but something to emphasize her technical skills would work well.

I like the overall concept of reverse 1. However, I did think that the Bat-Signal might be a bit of overkill in the sense that we know that she's a part of the Bat Family and it's a part of her emblem, but it also looks like it's daytime here, but that's neither here nor there. But that aspect of her character, that aspect of her persona has already been established on the obverse. So I'm not sure -- and I'll defer to the rest of the members of the committee on everyone's thoughts as well, but I'm not sure whether that's necessary for the reverse or not. But I like the concept of the two worlds working here.

And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you.

Sam Gelberd, please.

MR. GELBERD: Thank you, Mr. Chairman.

This is Sam Gelberd.

Annelisa, thank you very much. That helps me make my decisions.

But ultimately, I do agree with the liaison's picks for the Batgirl designs. The obverse, I did like all of them, they'll all get artistic merit points from me. But, ultimately, I do like number 1. I think it really helps to help round out the entire Bat series, like Batman, Robin, and then Batgirl, as well as tie in with the other females -- female superheroes that were in the program with Wonder Woman and Supergirl. Just really works very nice.

With the reverse, I didn't really care for reverse number 1. That was a little bit strange. But reverse 2, definitely, I think that will work even though it is a bit busy. Reverse 3 just read a little bit odd to me. So that's why I'm fine going with the liaison's picks for both these designs. And that's all I wanted to say about them. Thank you.

MR. BERNSTEIN: Thank you, Sam.

Mike Moran?

MR. MORAN: Thank you, Art.

On the obverse, I like both 1 and 3. I'll give votes to both of them. I would note that number 3 is more consistent with what we did with

Aquaman.

As far as the reverse is concerned, who gets my votes? Well, I think it's a little cluttered. 3, I really think that the size of the bell needs to be downgraded and Batgirl upgraded in terms of proportions and I think that it might make a little more sense. There you go.

MR. BERNSTEIN: Thank you, Mike.

Jeanne Stevens-Sollman?

MS. STEVENS-SOLLMAN: Thank you, Mr. Chairman. Jeanne Stevens-Sollman here.

I have to agree with Annelisa about obverse 2 and the motorcycle. I don't know. It seems to me more dynamic. It's a little bit more unusual compared to the rest of our superheroes. And I like the power that she has on that. Although, you know, the Warner Bros.' choice of 01, I don't disagree with. I think that's also equally good.

And on the reverse, I am going to go with the preference of 02. It is busy, I agree with Mike. I'm wondering if we need the world out there behind her, if that could be eliminated so we have more definition in the bats and the books. That's all I have to say. Thank you.

MR. BERNSTEIN: Thank you, Jeanne.

Dr. Van Alfen?

DR. VAN ALFEN: Thank you very much, Mr. Chairman.

For the obverse, both set number 1 as well as set number 3 works for me, but since I believe set number 3 is the preference -- no. No. Sorry. Set number 1 is the preference. I'm happy to support that.

For the reverses, I have to admit I'm not particularly fond of any of these. I have reservations about number 2 that Annelisa also expressed in terms of having Batgirl in the library in her Batgirl outfit rather than, you know, say, as a more of professional librarian. But I'm happy to support this reverse since I think of the three choices, it is by far the best. So those are my preferences.

And turn it back to you. Thank you.

MR. BERNSTEIN: Thank you, Peter.

Donald Scarinci?

MR. SCARINCI: I really like obverse 1 because I think -- I love the use of the negative space here. I think it's really beautifully designed by the Mint artist who did it, whoever that was. I hear what you're saying about obverse 2 and the -- you

know, and the motorcycle. The motorcycle is pretty cool and it does ground her, and that is a little different than the others in the series, you know, but I think the negatives -- I think the use of negative space, I think, takes number 1 over the top.

The more difficult problem that I'm having is really with the reverse. I quite frankly don't care for any of these reverses. I -- you know, I hate to say it, but I think number 2 is just, like, busy too -- just way too busy. I understand why there was a comment about the -- you know, about whatever that is out the window. I guess that's a -- that's the moon, maybe. I mean, I don't know what that round thing is out the window. It's kind of too big to be the moon. I don't know what it is, but I don't like 3 at all. I don't like the use of the Liberty Bell at all.

And number 1 doesn't really do anything for me. It's just too static. Although I do want to, you know, I do want to compliment the artist's, you know, detail of the books. I think that's very cool. I think it's very well done. I don't recall ever doing anything like that before. So, you know, the -- I mean, you know, because I think 2 is too busy, you know, and I don't know what to do to it to make it

less busy -- I mean, it's just too busy, you know? And -- you know, and I think -- and I don't like the use of the Liberty Bell and the bats all over it.

I'm inclined -- and I'm going to think -- I want to hear what everybody else has to say, but I'm inclined to go with number 1, as static as it is, really just on the strengths of the detail in the image, you know, and it's not as busy. And you do get the bat and you do get the bat in the light and you do get her as the librarian, which is, you know -- I -- somebody said something about, you know, what is number 2 exactly? Is she's -- was she ever Batgirl in the library? I don't know. You know, I just don't know enough about the iconography to know that. I'm sure it's taken -- I'm sure this number 2 is taken from an episode or a comic. I just don't -- I just don't know which one it -- what it is. So I don't know.

I'm anxious to hear what everybody else says about number -- about the reverse. I'm troubled by the reverse.

MR. BERNSTEIN: Thank you, Donald.

Kellen Hoard?

MR. HOARD: Thank you very much.

Same rule here for me, looking for

action, looking for different framings than we have seen before and I have a few concerns here with this portfolio. For obverse design 3, I worry that we are too similar to the Robin coin that we did, where he is also swinging from a rope in kind of a similar way, albeit in a different direction. You know, Batgirl deserves something more unique to her coin and medal, I think.

For obverse design 1, you know, I worry that her leaping-into-action pose is a little generic, especially divorced from any background, which might provide context. I'm also just a little uncertain about her pose generally where she has this right fist hanging behind her as she leaps forward. I like the execution of that similarly in the Batman coin we did, but that was because the angle we were looking at Batman contributed to this feeling of forward motion. Here, it kind of feels more awkward and off balance to me.

Which leaves me with design 2. I like that she is on a bike when none of our other characters have been so far. I think that's, you know, interesting addition, but I worry that she is just parked stationary. It's not very action oriented. And from looking into the Batgirl cycle, I

can't find an example where she rode a bike in a style. Her distinctive bike seems to be a bike in a different kind of cool style worth Googling.

So I'm stuck between designs where I worry, you know, that it's either too reminiscent of earlier coins in this still-young series or where she looks too generic and off balance, or she is sitting on a bike that's not hers. I'm not sure we should make a recommendation here on any of these obverses. I would be fine if they came back with new options.

For the reverse, you know, I'm kind of with Donald. I wasn't super struck by any of the reverse designs. I think the liaison's preference of 2 is the best choice, but way too busy. I am overwhelmed looking at it. I don't even know how to start looking at it. I think the best way to tackle that, I can see, would be to reduce the size of the moon, which looks like it's about to crash into the earth imminently. So reduce the size of the moon and get rid of the bats flying around her. I think that would do a little bit to ease the visual chaos. And I would recommend we make that recommendation for those changes.

That's all I have to say on this one. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

Dr. Capozzola?

DR. CAPOZZOLA: All right. This is Chris Capozzola. I think it's -- I think we are all struggling a little bit with some of the same, sort of, dissatisfactions. And I think, you know, I bear in mind warning of others in the past, you know, not to design by committee. I do think -- you know, I don't know if the -- if there's a solution that we could really come up with here and maybe, you know, maybe the Mint will decide to revisit entirely.

I think -- of the obverses, I think, you know, the -- I think the three are strong. I liked 1. I definitely also liked 2, in part because it's different from all the other obverses in the three years we have seen, and that she is using technology. This addresses some of the concerns that Annelisa raises earlier. And I did share Kellen's concern about 03, that it looks an awful lot like Robin.

On the reverse, you know, the only thing I would add to all of this, I actually think reverse 1 can also -- can be fixed maybe by making it clear that reverse 1 is happening at night and so that the bat call becomes very clear. Maybe her position

in the chair in reverse 1 looks more active, kind of getting up, getting ready to kind of turn herself into Batgirl and maybe, you know, a change to the library that makes it more, you know, 21st century.

I -- one concern about reverse 2 that no one has brought up, I don't really care for the stance of Batgirl in reverse 2. I think it's a bit -- for lack of a better term, a bit busty. And I know obviously, you know, that's part of Batgirl's, sort of, persona, but I do think it's maybe a bit out of character for the series.

And reverse 3, I don't have anything to add that hasn't already been said. That's it. Thanks a lot.

MR. BERNSTEIN: Thank you.

Professor John Saunders. You need to unmute, John.

MR. SAUNDERS: Did it again. I -- thank you, Mr. Chairman.

I like all three of the obverses. I thought 2 was -- or, excuse me, reverse 3 was probably the more dynamic one, but it's the same pose we have Aquaman in and it's a pose that's been used over and over, leaping into action. So I'm inclined to go along with obverse 1. Also, I had liked obverse 2 the

least of the three, but after Annelisa's comments, I'm going to put that up to a two-pointer from a one-pointer.

So you got to me there, Annelisa.

And the reverses, I'm not totally wowed by any of them. I thought obverse 2 was the most attractive of them from an artistic viewpoint, though I agree with Donald, the moon is way out of size there. I also like the fact that Batgirl is concerned with Liberty, which is a concept that, you know, along with Justice is very important, though I don't see why we have her touching a huge Liberty Bell. It just didn't seem to mean anything.

Also, the flock of bats to the kind of right side of the coin, it almost looks like a stain when you first look at it as opposed to -- you have to look closely to see that it's individual bats there. So I did not like design 3.

Design 1 is okay. But on artistic merit, I'm going to go with the design 2. Thank you.

MR. BERNSTEIN: Thank you, John.

I'll clean up and say that I'm in support of series 1 on the obverse, which was Warner Brothers' selection. I find that she leaps off the surface of the coin -- medal and I think it would be

terrific.

For the reverse, I'm a big supporter of reverse 1. I find the Bat-Signal is really bold. It's the -- your eye goes right to it. You know what we're talking about. And I agree that the other designs are much too complicated and too busy. This one is clear and bold and I support reverse 1. That's me as an individual member of the committee.

I would now ask if there are any other questions or comments, any comments from the Mint staff as well?

MR. MENNA: Mr. Chairman, this is Joe Menna, if I'm not interrupting --

MR. BERNSTEIN: Yes, Joe.

MR. MENNA: -- anyone else? I'll find there was a con where we discussed an introduction of -- to many of us, to these characters from popular culture. One of the intentions, this is celebrating comics as a unique American art form, but the Batgirl obverse 1, Batgirl was actually created for television for the William Dozier Adam West TV show. By a misalignment of timing, she actually appeared in the comics first. So part of the intention of this design 2 was to give a feel of that Yvonne Craig Batgirl, because for the -- for collectors out there who don't

buy comics, who don't know Batgirl as a comic character, but -- from their memories of their childhood or, you know -- so that was -- it was kind of a dual-purpose thing unofficially. Just -- that's just a little -- if it -- that's just background.

MR. BERNSTEIN: Thank you, Joe.

Any other comments or questions? Seeing none, I think we're ready to score. Please complete your sheets, forward them to Mr. Kennedy. It's 11:35 in California. Let's try to take five minutes and be back at 11:40 Pacific Time. Thank you.

MR. MENNA: I think Kellen has a question.

MR. BERNSTEIN: Oh, I'm sorry.

Kellen, did you have something?

MR. HOARD: Yeah. Just quickly for Joe, if I could.

MR. BERNSTEIN: Oh, okay.

MR. HOARD: Joe, can you speak to the bike that she is on? I -- because I -- again, I'm new to this -- you know, much of this character, but from the research I did, that didn't seem to be the bike that she drives. Did she drive that one in the comics or --

MR. MENNA: You can --

MR. HOARD: -- the show?

MR. MENNA: Kellen, this is Joe Menna. You can never -- researched a lot and every artist is going to draw a different bike. I mean, in the '60s, it was a scooter. And in modern time, she does drive, like, an Akira style, if you're familiar with Akira, like the -- she drives a more anime-informed bike, but it's never the same. So I just kind of made that one up, honestly, in using different references from different comics.

MR. HOARD: Sure. Yeah. Just wanted to make sure the brand image was correct, but thank you.

MR. BERNSTEIN: Dr. Van Alfen, you had a question or comment?

DR. VAN ALFEN: No. It was just a very quick follow-up. I --

Kudos to you, Joe, because that is a much better motorcycle than the lame Yamaha 250 two-stroke that Batgirl drove in the TV series in the 1960s. So just leave it at that. Well done.

MR. BERNSTEIN: Okay. Thank you. We'll be back in five minutes.

We're in recess.

(Off the record.)

MR. BERNSTEIN: We are back in session. This is Arthur Bernstein, acting chair of the CCAC.

Jim Kennedy, will you please give us the results of the scoring for the Batgirl program?

MR. J. KENNEDY: Yes. Thank you. So again, out of a possible 30 points, scores were as follows. And this is definitely closer than some of the previous ones. Obverse set 1 has 22 points, which places it in first place. Obverse set 2, 13 points. And obverse set 3, 15 points, which puts it in second place.

On the reverses, reverse set 1 has 12 points, which puts it in second place. Reverse set 2 has 17 points, putting it in first place. And reverse set 3 has one point.

MR. BERNSTEIN: Okay. Thank you for that.

Are there any motions from the floor?

DR. VAN ALFEN: This is Peter van Alfen. I would move that we recommend the high-vote getters, which would be set number 1 for the obverse and set number 2 for the reverse.

MR. BERNSTEIN: Thank you.

Is there a second to Dr. Van Alfen's motion?

DR. CAPOZZOLA: This is Chris Capozzola. I'll second.

MR. BERNSTEIN: Thank you, Dr. Capozzola.

We have a motion. It's been seconded. Is there any further discussion?

Kellen Hoard.

MR. HOARD: Thank you. This is Kellen Hoard. Would the person who made the motion be amenable to an amendment -- and maybe we want to separate these out. Requesting that the Mint take every step necessary to declutter the reverse design. I heard that was a consistent theme in the comments of committee members.

DR. VAN ALFEN: Yes. I would accept that friendly amendment to the motion. This is Peter van Alfen.

MR. BERNSTEIN: Dr. -- Dr. Capozzola, is that okay with you?

DR. CAPOZZOLA: Indeed. Still seconded.

MR. BERNSTEIN: Okay. Then we have a motion as amended. Any further discussion? And we're ready to vote. All in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Anybody in opposition? Any abstentions? Then the motion carries unanimously.

That brings us to our third and final item, and that is a program featuring The Flash.

MR. VASQUEZ: This is Roger Vasquez.

MR. BERNSTEIN: Thank you, Roger. Please proceed.

MR. VASQUEZ: Thank you, Chairman. The Flash -- well, first give you a little bit of background on him.

The mysterious power known as the Speed Force is an energy field that grants incredible powers of velocity to certain heroes known as The Flash, or the fastest man alive. Since World War II, there has been Red Flash, a man clad in red who can run at impossible speeds to save lives and defend those who cannot defend themselves.

Forensic scientist Barry Allen is the second speedster to don the red mask. He became a forensic scientist to find evidence that would exonerate his father after he is wrongly imprisoned for killing his mother. Barry accidentally gained superpowers following a lightning strike in his laboratory. The Flash has mastery not just over speed, but also time itself. And he often uses his

powers to travel through different eras and even into other dimensions.

Although The Flash has not always been fast enough to outrun personal tragedy, he always does his best to prevent the same from happening to the people of Central City and Keystone City. In doing so, he has earned himself a spot among the greatest superheroes of the DC Universe or that the DC Universe has ever known.

There were required gold coin inscriptions on the obverse, Liberty, In God We Trust, and 2027.

On the reverse of the gold coin, United States of America, E Pluribus Unum, $50 and 1/2 ounce, 0.9999 Fine Gold.

There are optional inscriptions for the silver and/or clad medals. Those are Liberty, 2027, The Flash, and Trailblazer, and Optimist.

The first set of designs, TF-G-O-01 and its partners, I'll refer to as sets, set 1 for the obverse depicts The Flash as a living manifestation of the Speed Force, which trails off his body as he runs. This design is Warner Brothers Discovery's second choice for an obverse design. And it was also the recommendation of the CFA. Commission of Fine Arts,

that is.

Obverse set 2 features The Flash mid-run as if bursting through the border.

And obverse set 3 shows Flash racing to someone's rescue as the Speed Force trails behind him. Set 3 is Warner Brothers Discovery's first choice for an obverse design.

Now going over the reverse designs. Reverse set 1 depicts Barry Allen's origin story and his decision to use his newfound abilities for good. His trailblazing optimism is apparent in his ability to overcome tragedy with innovation. As lightning crashes through the laboratory's window and strikes Barry, his fist holds the invention used to deploy his costume. Barry is then shown sprinting into action as he becomes The Flash. The Flash's lightning logo separates the two-story panels. This is both the preferred reverse design of Warner Brothers Discovery and is also the recommendation of the Commission of Fine Arts.

Set 2 features The Flash and three vignettes as a forensic scientist in action, a spirited young boy running like the wind, and the hourglass representing The Flash's ability to time travel.

Set 3 features the ring Barry Allen uses to deploy his suit in preparation to fight crime more quickly and efficiently. Lightning emblazons Barry's fist as the costume ejects out of the ring.

That concludes the portfolios for the obverse and reverse of The Flash coin and medals.

MR. BERNSTEIN: Thank you, Roger.

Are there any legal or technical questions from the committee? Seeing none, I believe we're ready to move into the discussion phase. And as I thought about who might lead off the discussion, I was pondering amongst the committee members who would be the fastest if we were to have a running race. And I think Kellen Hoard would be the speediest member of our committee, so I'd like him to lead off the discussion.

MR. HOARD: That's kind of you, even though I had the worst mile time in my middle school, so I'm glad that you feel that way.

For me, same rules as before, looking for action, looking for different framing. Design 3 to me means this. I love how it captures both the motion and the speed simultaneously. That's an iconic, unique imagery to The Flash, one only he could have. I like the idea of having Liberty in italics to

capture that speed. I think that's neat. The one thing I don't like quite as much is having the date in big italics right at the top. To me, I think this would be a cleaner, cooler design if we shifted the date down toward the other text somehow and left negative space at the top of the field there, just having The Flash running through space.

I also want to give design 2 credit for our really compelling design. Love the lightning extending out to the rims in particular, but design 3 takes it for me here.

For the reverse, I'm supportive of design 1. I like that it shows his origin story balanced against his, you know, current time as The Flash. Always a fan of character development on our money. But most of all, among the three options, it just tells a clear, intuitive story the best. And for that reason, it's a fairly simple choice for me. Thank you.

MR. BERNSTEIN: Thank you, Kellen.

Sam Gelberd?

MR. GELBERD: Thank you, Mr. Chairman. I hope you didn't pick me because you thought I'd be second fastest, but -- at any rate.

I can't turn away from design 3 for the

obverse. It -- as Kellen just stated, it's iconic. I think of The Flash, I think of this design. It does strike me as a bit odd, though, seeing Liberty near the bottom. Every other design we've had, it was at the top. So it is -- does read a bit strange, but I will support the liaison's pick on that one.

As well as the reverse. Truth be told, I was not wild about any of the reverses; they're all rather busy. But number 1, I do like that it details the origin story of Barry Allen into The Flash, and that is the design I will also support with my vote.

MR. BERNSTEIN: Thank you, Sam.

MR. GELBERD: And I don't want to say --

MR. BERNSTEIN: Jeanne Stevens -- oh, sorry. Great. I thought you were finished.

Jeanne Stevens-Sollman?

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

Jean Stevens-Sollman here. I have to agree with my colleagues. I think that this is kind of exciting, Flash is flashing around. And I do like the lightning bolts. I mean, a lot of them, I think that's quite fun, but I am going to send my highest numbers to number 3 -- obverse number 3. It is --

when you look at all of these designs, that's the one that just really pops out and I think it is really good. I mean, this is a really good design, so kudos to whoever did this.

And for reverse -- the reverse, I'm going to go with reverse 01 because it tells the story. And I think that -- although 02 also tells the story, it's very, very busy. And I like the flash, the lightning bolt going through the center between his reality life and his super life. So I think this one is really, really very good. So I'm putting my votes on this one.

Thank you, Mr. Chair.

MR. BERNSTEIN: Thank you, Jeanne.

Mike Moran?

MR. MORAN: Arthur, this is Mike Moran. I think that number 1 or number 2 are okay on the obverse. 3, I felt, was inconsistent with what we've done and with the other two designs.

On the reverse, I don't really get The Flash, so I'll go with the consensus of the CFA and Warner Brothers and go with number 1. That's it.

MR. BERNSTEIN: Thank you, Mike.

John Saunders?

MR. SAUNDERS: Thank you, Mr. Chairman.

I was a Marvel man rather than a DC man, but I did read a few Flash comics. And the presentation of 03 is, to my mind, very much the way he was presented in the comic books. That shows his action and movement. Plus 1 and 2, it's basically this leaping into action. It's the same pose we've used for damn near everybody. So I'm strongly in favor of 3 on the obverse. I would consider flipping Liberty and 2027, putting the date down below and Liberty above, but, you know, that's nitpicking.

Also, I find it interesting, I'm not quite sure what's coming out of his ear, but it's kind of reminiscent of the wings on the Mercury dime or the -- you know, the Greek god. So I thought that was kind of interesting features as long as we're tying in with other coins from before. But I like the obverse.

In terms of the reverse, I didn't get wowed by any of them. Obverse 1 is kind of okay, but it's the exact same pose we've got Flash in the front, other than the streaks behind him. And then the figure of him, you know, being hurt and trying to prove the innocence of his father, it just looks painful. I didn't like the artistic merit in that one. So that one is okay, but it's not very good in my opinion.

Number 2, I'm not in love with it either, but I think it was the best of the three. As it's been pointed out, it's -- it is a little bit busy. It's -- you kind of got to know what's going on to understand that what -- it's telling a story, but it's the best of -- this is -- the reverses here are the weakest of the portfolio we've looked at today, in my opinion.

And I didn't get obverse 3 at all. I kind of figured it was this uniform coming out of there. At first, I thought it might be some goblin that was coming out. And, you know, the ability to have your uniform come out of your ring is cool, but it's -- I just -- I missed the point of that one. I didn't think it was at all appropriate for this character. So I'm going with 3 and 2 for the reasons I stated. Thank you.

MR. BERNSTEIN: Thank you, John.

Annelisa Purdie?

MS. PURDIE: Thank you, Mr. Chairman.

This is Annelisa Purdie. I'm going to start with the reverses for my comments. My concern with the reverses for this particular portfolio were similar to the ones that I had with the Batgirl portfolio about repetition in terms of the superhero

persona and something to emphasize who these figures are.

I'm going to give most of my points to reverse 1, even though I'm not a fan of seeing The Flash twice. I do like the juxtaposition of what's happened to Barry Allen, not Wally West, this is Barry Allen, and who he has become and how that's impacted him. And I think that the introduction of the lightning strike and the very subtle repurposing of The Flash's logo to create the divide was very clever too and it works really well.

I think that reverse 3, in terms of detail, is very well done, but I don't know that anyone would get the reference of -- and it is his costume that comes out of his ring that he changes into very quickly. But again, it's repetition of the whole superhero persona and I'm not sure how, in terms of representation, that would work on the back of the coin because of the repetitive nature.

Obverse 2, I like the addition of -- excuse me. Reverse 2, I like the addition of the child Flash, but at the same time, there's a lot going on here. It seems as if the spiral is connected to the hourglass or so. I think that if one element or one or two elements were the focus, it might be a

little different, but it's a lot to take in. Again, the eye, in looking at it, not sure where to go from point to point.

For the obverses, I'm going to give some of my points to obverse 3. I think that this is beautifully done with the representation of the Speed Force. And I also like the way that Flash's emblem is front and center so that people would be able to recognize him immediately. I do also agree with the switching of the Liberty and the 2027 lettering just to tie it in together thematically.

I like all of the obverses. Though, however, I think that they all have a different impact in a different way. The first one, obverse 1, is strangely reminiscent of James Montgomery Flagg's Uncle Sam posters. I mean, if you look at it very quickly, it does look like The Flash is pointing at the viewer saying, I want you, but it's very, very well done. And the muscle definition, the fist definition is very well done. So that's going to get some of my points as well, but I actually liked all of these obverses.

And those are my thoughts. Thank you.

MR. BERNSTEIN: Thank you, Annelisa.

Donald Scarinci?

MR. SCARINCI: So I think obverse 3 is just a no-brainer. And my only -- I think it's probably one of the best obverses in the whole series. The -- I just wish, you know, on the silver one, on the silver medal, if this didn't have -- like, if I was -- if I were looking at medals and we were talking medals, I would say kill the Liberty, just take it off, remove the Liberty. And that is just -- you know, that would be one incredible medal without -- you know, with all the negative space, with the movement, with the motion. That would be one incredible obverse.

The reverse is just a different -- so I don't know if we could legally take it off. I -- maybe we could do a motion at the end, but, you know, maybe Greg can tell us or Jim can tell us whether we can remove the word Liberty from that. If we can, we'll deal with it later. That's how confident I am everybody is going to go with the -- with number -- with obverse 3.

On the reverse, again, you know, I just -- yeah. Of the three reverse choices here, you know, I don't care for it. I -- but, you know, reverse 1 is -- does tell a story. It just -- it duplicates Flash. I wish we could have done something different with the

reverse. You know, I'm almost inclined to prefer 2, you know, over -- reverse 2 over reverse 1, you know, just because at least here, Flash doesn't really -- isn't really duplicated.

So I really want to hear more. No one actually spoke in favor of 2, I don't think, for the reverse. But, you know, I think we should look a little more seriously at reverse 2 instead of duplicating the image of Flash on the reverse. That's it.

MR. BERNSTEIN: Thank you, Donald.

Dr. Van Alfen.

DR. VAN ALFEN: Thank you very much, Mr. Chairman.

I share Donald's concerns about the reduplication of the obverse and reverse image of Flash flashing, but I do think that number 3 is the strongest reverse -- or obverse design. And number 1, set number 1, is the strongest reverse design. And I'm happy to support both of these despite the reduplication.

And that's all I've got to say. Although I am curious about the tagline, trailblazer and optimist, that somehow being able to outrun all of your problems induces optimism. So, you know, maybe

that's something for all of us to think about and just run a little faster. So those are my comments.

MR. BERNSTEIN: Thank you, Dr. Van Alfen.

Professor Capozzola?

DR. CAPOZZOLA: All right. Speaking of running faster, if Kelvin -- or if Kellen went first, I apparently was picked last in gym class, so --

MR. BERNSTEIN: No, I'm last.

DR. CAPOZZOLA: Oh, okay. I'll just briefly echo what many others have said, that it -- there are some real strengths here and obverse 3, you know, is fantastic and will be a nice addition, a variation, you know, to the whole three-year set.

For me, it -- the challenge with obverse 3 is that it looked, at first, a little bit like a reverse. And I don't know if that's because the 2027 is at the top or what, but I think that people have suggested ways to kind of -- to grapple with this. And I -- you know, I think there's just so much strength in this that this is a no-brainer.

I'll also observe the -- that The Flash here as -- in this design is a bit smaller than the superheroes in some of the other obverses. And so maybe there's a sizing shape question to be considered

going forward.

On the reverses, you know, I don't have strong preferences. Several other people have pointed out that the stance of The Flash in reverse 01 is almost exactly the same -- you know, heading in the same direction, arms in the same way as in obverse 3. And that makes it difficult pairing. But again, that's, I think, surmountable.

And that's it. Thank you.

MR. BERNSTEIN: Thank you.

And as the final and the slowest member of the committee, I understand the CFA's choice of obverse 1 because of the frontal portrayal of The Flash, and I can see what they were thinking, but I lean towards 03, which was the Warner Brothers' preference. I think the artist has done a masterful job of portraying speed. The image of The Flash just blasts across the coin and medal's surface.

As far as the reverse is concerned, I'm not bothered by having The Flash appear twice. And so I support reverse 1. I think it's the best design. Those are my comments.

Are there any additional questions from any of the members? And do we have any additional comments, perhaps, from Joe Menna and others at the

Mint?

Jeanne, I see your hand is raised.

MS. STEVENS-SOLLMAN: Yes. I'm wondering, and this is, again, a question for Joe. Is it possible to put The Flash of obverse number 2 in the space of The Flash of obverse -- of reverse number 1? So if we put this image, which is really quite wonderful, if we could put him in place of the running Flash of reverse 01, is that possible, Joe, or does that really mess up your design?

MR. BERNSTEIN: Joe, there's a question to you.

MR. MENNA: This is Joe Menna. I mean, I can't speak to what our internal schedule is. And also, the juxtaposition of one artist's work onto another is something that we don't typically do. If the Mint -- if the committee has a recommendation and the Mint instructs the artist who did this one, this reverse, to change the pose, then that's a different story. I do think the two figures are repetitious. It does seem -- it's a very similar -- it's like -- it does seem to repeat. The obverse figure does seem to be repeated on the reverse and I think that's something that the CFA had mentioned.

MS. STEVENS-SOLLMAN: Well, then maybe

that's what we might recommend, is that The Flash of reverse 1 be revisited, is that image just be revisited by the artist who did this coin or design. I just think it's a good design. It's -- it is -- it's repetitious, and maybe that would solve the problem. Thank you.

MR. BERNSTEIN: Thank you, Jeanne.

Are there any other comments? Well, then I suggest we move to the scoring. And it is possible, after we look at the results of the scoring, there may be some motions that have additional suggestions tied to them.

So it's 12:09 in California. Let's take five minutes and submit our scoring to Jim Kennedy and I'll see you in five minutes.

We're in recess.

(Off the record.)

MR. BERNSTEIN: Okay. This is Arthur Bernstein, acting CCAC chair. We have reconvened. Jim Kennedy will give us the results on this coin for The Flash.

MR. J. KENNEDY: Thank you, Mr. Chair.

So again, out of 30 possible points, the results are as follows for the obverse: set 1 receives ten points. Set 2 receives eight points.

And set 3 receives 27 points.

On the reverse, set 1 receives 20 points. Set 2, nine points. And no points for set 3.

MR. BERNSTEIN: Okay. Well, thank you for that.

Are there any motions from a member of the committee?

MR. SAUNDERS: Hi, I'm John Saunders. I move that we adopt obverse 3 and reverse 1.

MR. BERNSTEIN: Thank you, John, for that recommendation and that motion.

Is there a second to that?

DR. VAN ALFEN: This is Peter van Alfen. I second the motion.

MR. BERNSTEIN: We have a motion and a second. Is there any further discussion? And I think we're ready to vote. All those in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: Anybody opposed? Any abstentions? The motion carries unanimously.

Was there anything further with regard to these designs that someone wanted to mention?

Yes, Donald?

MR. SCARINCI: So is -- I guess a legal

question for Jim is, does the word Liberty need to be on the obverse? Are we required to have that on the obverse of the medal -- of the silver medal, or can -- or could I make a motion to remove it?

MR. J. KENNEDY: Donald, yeah, it's not legally required. You know, the gold coins obviously have legal -- legally-required inscriptions because they're coins, but the medals, there's no legal requirement for it. There may be some concerns from the design team over just consistency between the different medals, but from a legal standpoint, no, "liberty" is not required.

MR. SCARINCI: So can someone refresh my recollection? Is "Liberty" on the obverse of every one of the comic art medals or not? Do -- does anybody remember, off the top of your head?

MR. VASQUEZ: Donald, this is Roger Vasquez. I'd like to refer the question to Boneza Hanchock.

MR. SCARINCI: Boneza?

MS. HANCHOCK: This is Boneza Hanchock. Yes, "Liberty" is on all the silver medals in the series.

MR. SCARINCI: On the --

MS. HANCHOCK: So all -- correct.

MR. SCARINCI: Oh, okay. Okay. Then I'm not going to make the motion. It's -- consistency is more important, but that would be one helluva medal.

MR. HOARD: But Donald, The Flash lights move faster than liberty can go. I don't know.

MR. SAUNDERS: Well, I think liberty is an important concept. I like putting liberty on our coins and medals.

MR. SCARINCI: Well, if we -- unfortunately, if we remove --

MR. SAUNDERS: It's kind of the founding thing of America. I mean --

MR. SCARINCI: Unfortunately --

MR. SAUNDERS: -- almost more than any other concept.

MR. SCARINCI: You know, unfortunately, John, if we remove the "Liberty", you know, thinking it through, then --

MR. SAUNDERS: I see the artistic value, Donald. I do see that.

MR. SCARINCI: No, it's a gorgeous -- it would be a gorgeous obverse, but it's okay.

MR. BERNSTEIN: Okay. We're going to let that lie.

MR. SCARINCI: Well, we read 100 stories about, like, the symbolism of having removed the word Liberty from a medal. I mean, forget about it. It's not worth it. So let's just go with it. And if it's on every coin, it really needs -- if it's on every medal, it needs to be -- you know, it needs to be on this one.

MR. SAUNDERS: Donald, you should start a Medal of the Year program to go with the Coin of the Year program, which you're -- I know you're very involved with.

MR. SCARINCI: Well, I was hoping that someday we would do a medal every -- an art medal every year, but, you know, maybe someday.

MR. BERNSTEIN: Let me bring us back to order and point out that there -- that was the last item on the agenda. I would like to thank the liaisons that joined us earlier in the call and tell you I enjoyed serving as acting chair for this meeting. I appreciate the input from the Mint, and any -- all further public meetings, upcoming public meetings, will be announced in the Federal Register. I now will entertain a motion to adjourn.

MR. MENNA: Mr. Chairman, can I say one thing?

MR. BERNSTEIN: You may, Joe.

MR. MENNA: You know, the Mint gave me the honor of having a lot of involvement in this -- three years in this program, and the committee is -- I know it was very difficult for a lot of folks to adjust to this world of subject matter. And I just appreciate all the kindness that the committee showed all the artists as -- but particularly me on the obverses. I really appreciate it. And it's been an honor. I really appreciate it.

MR. BERNSTEIN: Well, Joe, that's nice of you to say. And I think we all appreciate your comment.

MR. SCARINCI: Joe, I could honestly say, I mean, I think this was a -- this was really a great idea to do the comic art series. So many world mints are doing things like this. This is the first time the United States has done something like this. And unfortunately, you know, because of the spike in the price of gold, I think it was held back. You know, I think the series underperformed, really, because of the pricing, you know, and the competition, you know, with other gold coins that collectors need to, you know, use their -- you know, use their numismatic dollars to buy. So I wouldn't, you know,

read anything into, you know, the -- you know, the performance of the series. I think if there's anything about the performance, it was just unfortunate timing with the price of gold.

But these are great coins. This was a great idea and all of your artists were, you know, were, above and beyond, up to the task. You know, you had a lot of great -- you had a -- really, a lot of great input from your artists and you should be very proud of this series. It's -- I do believe, you know, numismatic history will -- you know, will regard this series as contemporaneously underperforming, but in the long term, you know, a great value. And I do think that and I think we reached a lot of people with this series. I think we made really positive statements about America, you know, by -- you know, by talking about our superheroes and, you know -- so good job by all.

And everyone on the Mint staff who was involved in this, kudos to all of you. I mean, this was a really -- you know, this was a really great, you know, series. So thank you.

MR. BERNSTEIN: Thank you, Donald.

Is there a motion to adjourn?

MR. SCARINCI: Motion.

DR. VAN ALFEN: This is Peter van Alfen. I move to adjourn.

MR. BERNSTEIN: And is --

MR. SCARINCI: Second.

MR. BERNSTEIN: -- there a second?

MR. SCARINCI: Second.

MR. BERNSTEIN: Was that -- thank you.

MR. SCARINCI: Donald Scarinci.

MR. BERNSTEIN: Donald, thank you for that.

MR. SCARINCI: Thank you.

MR. BERNSTEIN: All in favor, please say aye.

MULTIPLE SPEAKERS: Aye.

MR. BERNSTEIN: No one is opposed. We are adjourned. Goodbye.

(Whereupon, at 3:24 p.m. the proceeding was concluded.)

CERTIFICATE

I, KYLE JAMOLIN, 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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KYLE JAMOLIN

Digital Reporter