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CCAC Public Meeting

Moderated by Dr. Peter van Alfen  
Tuesday, April 21, 2026  
12:32 p.m.

Department of the Treasury  
U.S. Mint  
801 9th Street Northwest  
Washington, DC 20220

Reported by: Silas Shelley

Job No. CS7958468

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

## List of Attendees:

Dr. Peter van Alfen, Member Specially Qualified as a  
Numismatic Curator and Serving as Acting CCAC Chair

Jennifer Warren, Director of Legislative and  
Intergovernmental Affairs and Liaison to the CCAC

Kerry Tymchuk, Executive Director of the Oregon  
Historical Society

Joseph Menna, Chief Engraver

Donald Scarinci, Recommended by Senate Minority Leader

Sybil Ackerman-Munson, Chief of Staff of the Oregon  
State Treasury

James "Jim" Kennedy, Counsel to the CCAC

Kellen Hoard, Representing the General Public

Ann Kilby, Daughter of Jack Kilby

Dr. Karen Nordheden, Associate Processor, Departments  
of Engineering and Chemical & Petroleum Engineering  
with the University of Kansas

Patrick Zollner, Executive Director and State Historic  
Preservation Officer with Kansas Historical Society

Dr. Chris Capozzola, Member Specially Qualified in  
American History

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

## 2 List of Attendees:

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

5 Michael Moran, Recommended by Senate Majority Leader

6 John Saunders, Recommended by House Minority Leader

7 Annelisa Purdie, Representing the General Public

8 Arthur Bernstein, Representing the General Public

9 Michael Costello, Manager of Design and Engraving

10 Megan Sullivan, Acting Chief Office Design Management

11 Roger Vasquez, Senior Design Specialist

12 Boneza Hanchock, Design Manager

13 Sukrita Baijal, Design Manager

14 Jill Malusky, Senior Public Information Manager &

15 Public Information Officer with the National Radio

16 Astronomy Observatory

17 Ennis B. Smith, Deputy Secretary & Chief Development

18 Officer with the West Virginia Department of Tourism

19 Jill Howard, Director of Brand and Creative Strategies

20 at the West Virginia Department of Tourism

21 Daniel P. Thielen, Administrator with the Nevada

22 Division of Museums and History

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

2 DR. VAN ALFEN: Good afternoon. I call  
3 this -- call to order this meeting of the Citizens  
4 Coinage Advisory Committee for Tuesday, April 21,  
5 2026, and the time is 12:32.

6 I would like to remind all participants  
7 and public that these meetings are recorded, so please  
8 speak clearly into the microphone. And if  
9 participating remotely, remember to mute your phone or  
10 microphone on the Microsoft Teams program when not  
11 speaking and to announce your name when you speak for  
12 the transcript, as well as for the public listening.

13 Before we begin, I want to introduce  
14 the members of the committee. So please respond,  
15 "Present," when I call your name.

16 Arthur Bernstein, representing the  
17 general public present.

18 MR. BERNSTEIN: Present.

19 DR. VAN ALFEN: Jeanne Stevens-Sollman,  
20 the member specially qualified in sculpture or  
21 medallic arts.

22 MS. STEVENS-SOLLMAN: Present.

1 MS. WARREN: There's a streaming issue.

2 MS. SULLIVAN: Can we continue roll,  
3 Jen?

4 MS. WARREN: It's got to be on the  
5 record.

6 DR. VAN ALFEN: I pause.

7 (Discussion held off the record.)

8 MS. WARREN: Okay. This is Jennifer  
9 Warren for the public. We're having issue with the  
10 actual visual, but you should be able to hear us at  
11 the moment. And here we'll continue to do roll call.

12 DR. VAN ALFEN: Okay. Dr. Christopher  
13 Capozzola, the member specially qualified in American  
14 history.

15 DR. CAPOZZOLA: Present.

16 DR. VAN ALFEN: John Saunders,  
17 recommended by the House minority leader.

18 MR. SAUNDERS: Present.

19 DR. VAN ALFEN: Michael Moran,  
20 recommended by the Senate majority leader.

21 MR. MORAN: Present.

22 DR. VAN ALFEN: Thank you.

1 Donald Scarinci, recommended by the  
2 Senate minority leader.

3 MR. SCARINCI: Present.

4 DR. VAN ALFEN: Sam Gelberd, the member  
5 specially qualified in numismatics. He is absent  
6 today. I know that.

7 Kellen Hoard, representing the general  
8 public.

9 MR. HOARD: Present.

10 DR. VAN ALFEN: Annelisa Purdie,  
11 representing the general public.

12 MS. PURDIE: Present.

13 DR. VAN ALFEN: And I am Peter van  
14 Alfen, the member specially qualified as a numismatics  
15 curator and serving as acting CA -- or CCAC chair for  
16 today's meeting. I believe we do have a quorum.

17 The agenda for today's public meeting  
18 includes the approval of minutes and letters to the  
19 secretary from the February 24, 2026, public meeting  
20 and review and discussion of the reverse candidate  
21 design portfolios for the 2027 American Innovation \$1  
22 Coins.

1           Before we begin our proceedings, I ask  
2           the mint liaison to the CCAC, Ms. Jennifer Warren, if  
3           we are aware of any members of the press who are  
4           remotely watching this public meeting.

5           MS. WARREN: Yes. This is Jennifer  
6           Warren. Mike Unser, founder and editor of Coin News,  
7           Larry Jewett, Whitman Brands, CD and Publishing,  
8           Sophia Mattimiro, senior editor of numismatics for  
9           Active Interest Media, and Dennis Tucker, American  
10          News Agency.

11          DR. VAN ALFEN: Wonderful. Welcome to  
12          you all.

13          For the record, I would also like to  
14          confirm that the following mint staff are in  
15          attendance today. So please indicate, "Present,"  
16          after I have called your name.

17          Megan Sullivan, acting chief, Office of  
18          Design Management.

19          MS. SULLIVAN: Present.

20          DR. VAN ALFEN: Roger Vasquez, senior  
21          design specialist.

22          MR. VASQUEZ: Present.

1 DR. VAN ALFEN: Russell Evans, design  
2 manager. Not present.

3 Boneza Hanchock, design manager.

4 MS. HANCHOCK: Present.

5 DR. VAN ALFEN: Sukrita Baijal, design  
6 manager.

7 MS. BAIJAL: Present.

8 DR. VAN ALFEN: Joseph Menna, chief  
9 engraver.

10 MR. SCARINCI: Asleep.

11 DR. VAN ALFEN: I can see you. I can't  
12 yet hear you.

13 MS. ACKERMAN-MUNSON: Can they hear us?

14 MS. WARREN: Yeah. I still think they  
15 can.

16 MS. ACKERMAN-MUNSON: We unmuted for  
17 bit.

18 DR. VAN ALFEN: Joe, could you indicate  
19 present? Oh, I don't think he can hear us.

20 All right. Mike Costello --

21 MR. COSTELLO: Present.

22 DR. VAN ALFEN: -- manager of design.

1 MS. WARREN: -- can hear us.

2 DR. VAN ALFEN: Jennifer Warren,  
3 director of legislative and intergovernmental affairs  
4 and liaison to the CCAC.

5 MS. WARREN: Present.

6 DR. VAN ALFEN: Thank you.

7 And Jim Kennedy, counsel for the CCAC.

8 MR. KENNEDY: Present.

9 DR. VAN ALFEN: Wonderful. And  
10 finally, I want to note for the records that we will  
11 be joined later in the meeting by the stakeholders and  
12 liaisons for the various programs we are reviewing  
13 today.

14 For the 2027 Oregon American Innovation  
15 \$1 Coin featuring Beverly -- Beverly Cleary, we will  
16 have Sybil Ackerman-Munson, chief of staff of the  
17 Oregon State Treasury, and Kerry Tymchuk, executive  
18 director of the Oregon Historical Society.

19 For the 2027 Kansas American Innovation  
20 \$1 Coin featuring Jack Kilby, we will have Patrick  
21 Zollner, executive director and state historical  
22 preservation officer with the Kansas Historical

1 Society, Ann Kilby, daughter of Jack Kilby, and Dr.  
2 Karen Nordheden, associate professor, Departments of  
3 Engineering and Chemical and Petrol -- Petrol  
4 Engineering with the University of Kansas.

5 For the 2027 West Virginia American  
6 Innovation \$1 Coin featuring the Robert C. Byrd Green  
7 Bank Telescope, we will have Ennis B. Smith, deputy  
8 secretary and chief development officer with the West  
9 Virginia Department of Tourism, Jill Malusky, senior  
10 public information manager and public information  
11 officer with the National Radio Astronomy Observatory,  
12 and Jill Howard, director of brand and creative  
13 strategies at the West Virginia Department of Tourism.

14 For the 2027 Nevada American Innovation  
15 \$1 Coin, we will have Daniel P. Thielen, administrator  
16 with the Nevada Division of Museums and History.

17 I welcome all of you today and thank  
18 you for joining us, and we look forward certainly to  
19 hearing from you on your preferences and thoughts  
20 regarding the portfolios.

21 I'd like to begin with the Mints. Are  
22 there any other issues that need to be addressed

1 before we start?

2 MS. SULLIVAN: Yes. Jen, I don't -- it  
3 is not -- nothing is streaming. We have no audio  
4 streaming, which I thought --

5 MS. WARREN: Andrew said we do. Hold  
6 on.

7 MS. SULLIVAN: Okay. We pulled it up.  
8 It is not streaming. It just says, "Waiting for the  
9 United States Mint."

10 MS. WARREN: Take a break for a second  
11 then. Apologies, everyone.

12 DR. VAN ALFEN: Pause.

13 (Discussion held off the record.)

14 DR. VAN ALFEN: All right.

15 MS. WARREN: Okay. For the public,  
16 whoever has it open -- okay. For the public, I don't  
17 know if you've heard anything, because apparently this  
18 was split on another one. We have done roll call. I  
19 mean, we can start again, but I think if everybody's  
20 fine, we are just going to go into the meeting itself.  
21 Please note it's recorded, and I'm going to hand it  
22 over to our acting chair again as Peter van Alfen.

1 DR. VAN ALFEN: All right. Thank you  
2 again, Jen. And apologies to the listening public for  
3 the technical difficulties we've been having.

4 We are at our first order of business  
5 for this committee, and that is the review and  
6 approval of the CCAC minutes from our public meeting  
7 on February 24, 2026, and the letters to the secretary  
8 from the meeting.

9 Are there any comments from the  
10 committee on the documents? All right. Hearing none,  
11 is there a motion to approve the minutes?

12 MR. BERNSTEIN: This is Arthur  
13 Bernstein. I so move.

14 DR. VAN ALFEN: All right. Is there a  
15 second?

16 MR. SCARINCI: This is Donald Scarinci.  
17 I second.

18 DR. VAN ALFEN: All right. Are there  
19 any objections to motion? All right. Hearing none,  
20 without objection, the letters are approved

21 MS. WARREN: And minutes.

22 DR. VAN ALFEN: And minutes. Thank you

1 very much. Okay. We will now move on to the first  
2 candidate design portfolio for us to review today, and  
3 that is the 2027 American Innovation \$1 Coin for  
4 Oregon.

5 And I will turn it over to Megan  
6 Sullivan, acting chief of design management, who will  
7 present the obverse and reverse designs.

8 MS. SULLIVAN: Thank you very much.  
9 This is Megan Sullivan. Public Law 115-197, the  
10 American Innovation Dollar Coin Act, enables the  
11 Secretary of the Treasury to mint coins in recognition  
12 of American innovation through significant innovation  
13 and pioneering efforts of individuals and groups.

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

20 The common design on the obverse of  
21 each coin features a dramatic representation of the  
22 statute of liberty and the inscriptions "\$1" and "In

1 God We Trust." The year of minting, the mint mark,  
2 and the inscription "E pluribus unum" are incused on  
3 the edge of the coin. The obverse also includes a  
4 privy mark of a stylized gear representing industry  
5 and innovation.

6 The concept for the reverse design of  
7 the coins must feature a significant innovation,  
8 innovator, or group of innovators and be selected by  
9 the Secretary of the Treasury after consultation with  
10 the governor or other chief executive of the state,  
11 district, or territory. The 2027 designs will feature  
12 innovations or innovators from Oregon, Kansas, West  
13 Virginia, and Nevada. So we will begin with Oregon.

14 Beverly Cleary. Beverly Cleary  
15 revolutionized children's literature by transforming  
16 how childhood was portrayed in books for young  
17 readers. Cleary was born and raised in Oregon, and  
18 her upbringing became the foundation for many of her  
19 most beloved stories, with the neighborhood in which  
20 she grew up in Northeast Portland inspiring the  
21 settings for most of her novels.

22 Finding the characters and stories she

1 read as a child unrelatable, Cleary set out to write  
2 about the sorts of children she knew and grew up with.  
3 In 1950 she published her first book, *Henry Huggins*,  
4 about a rambunctious young boy in Portland,  
5 introducing a contemporary voice that would change  
6 children's literature. It also presented readers with  
7 her most famous character, *Ramona Quimby*, who was  
8 later featured in her own book series starting in  
9 1955.

10 Cleary was a pioneer in this genre.  
11 Breaking from the historical, fantastical, or  
12 moralistic writing that dominated children's  
13 literature, her writing vividly captured the realities  
14 of modern childhood by centering stories on everyday  
15 issues, emotions, and experiences of ordinary children  
16 through relatable characters and authentic children's  
17 voices.

18 Cleary's books popularized contemporary  
19 realistic fiction and emotional realism in children's  
20 books and captivated generations of young readers who  
21 saw themselves in her work and writers who adopted  
22 Cleary's approach in presenting the contemporary world

1 in all its minutiae and grit for young audiences.

2 Over her career Cleary went on to write  
3 more than 40 books translated into more than 25  
4 languages and has sold over 91 million copies,  
5 bringing her stories to generations of readers  
6 worldwide. Required inscriptions are "United States  
7 of America" and "Oregon." The additional inscriptions  
8 are "Beverly Cleary" and "Children Read Her Books."

9 On the phone today we have a number of  
10 liaisons. We have Ms. Sybil Ackerman-Munson, chief of  
11 staff for the Oregon State Treasury and representative  
12 of the Governor's office. We are also joined by Mr.  
13 Kerry Tymchuk, the executive director of the Oregon  
14 Historical Society and our subject matter expert. And  
15 we developed these designs in close collaboration with  
16 Mr. Malcolm Cleary, the son of Beverly Cleary, who is  
17 unable to join us today. So we'll move into the  
18 designs.

19 Okay. Can you pop that up, so we can  
20 see the -- can you click the full page, please?

21 MS. WARREN: This is Jennifer Warren.  
22 Just note that there is an issue with the screen

1 there, and there is a -- it's going to be a black  
2 square.

3 MS. SULLIVAN: Design 06 depicts  
4 Beverly Cleary with a pencil in her hand in a moment  
5 of creative thought. Her arms rest on a shelf lined  
6 with books, evoking a library. In the corner, a child  
7 is absorbed in a book, representing the enduring  
8 impact of her writing on children's literature.  
9 Design 06A depicts Cleary alone.

10 And Design 06 is the primary preference  
11 of the governor's office and Mr. Cleary. This was  
12 also the recommendation of the CFA last week. And  
13 just a note here, "United States of America" reads as  
14 -- appears raised, and the liaisons would like the  
15 committee's input if that should be incused instead.

16 Moving on to Design OR-07. This shows  
17 Beverly Cleary, pen in hand, in the act of writing.  
18 She gazes away as she imagines her next scene. And  
19 the next design is Design 09. This presents Beverly  
20 Cleary and a child poring over a book together,  
21 symbolizing how her work continues to resonate across  
22 generations.

1 And that concludes the portfolio.

2 DR. VAN ALFEN: Thank you, Megan.

3 I would like to invite Sybil

4 Ackerman-Munson and Kerry Tymchuk at this time to make  
5 any comments if you'd like.

6 MS. ACKERMAN-MUNSON: Sure. Hello.

7 This is Sybil Ackerman-Munson. I'm chief of staff to  
8 Treasurer Steiner. And I just want to commend the  
9 committee and the leadership of all of the folks that  
10 we've worked with in developing this. It's been a  
11 really wonderful process. So thank you, first and  
12 foremost, for being very clear about the process

13 And I do want to emphasize I -- the  
14 artwork was amazing. The artists were very talented.  
15 As you can see, I have really positive opinion about  
16 the whole thing, and I do feel it was very, very  
17 strong preference, not even really wiggly, for Oregon  
18 -- OR-06. There was very strong preference from the  
19 treasurer and from other folks who I circulated the  
20 idea with, so I just wanted to underline that.

21 I'm sure that Kerry Tymchuk from the  
22 Oregon Historical Society will have additional things

1 to talk about in terms of Beverly Cleary, the writer,  
2 and other pieces. Is there anything else though from  
3 the team at Treasury National that you'd like me to  
4 say in addition to the high level comments that I had?  
5 Any questions from --

6 DR. VAN ALFEN: I think that'll be  
7 fine.

8 MS. ACKERMAN-MUNSON: Okay. Great.  
9 Thank you.

10 DR. VAN ALFEN: Kerry, would you like  
11 to make some comments as well?

12 MR. TYMCHUK: You bet. And a pleasure  
13 to be here and represent the Oregon Historical  
14 Society. The state treasurer's office reached out to  
15 -- to me and to OHS for some thoughts when this first  
16 came up on Oregonians who would be worthy -- worthy of  
17 being recognized on a coin as an innovator and put  
18 together a -- a small list of Oregons who have made an  
19 impact in history and agreed with the state  
20 treasurer's choice that Beverly Cleary was far and  
21 away the one who deserved to be on a coin.

22 I think a good summary was provided,

1 but she truly transformed children's literature as an  
2 -- as an innovator, as the first really author of --  
3 of children's books that weren't fairytales or  
4 weren't, you know, something like that, but handled  
5 and talked about the problems and issues that children  
6 were facing, real kids. And it went on, of course, to  
7 -- she went on to -- all as was said, over 91 million  
8 and counting books.

9 She was a much beloved figure here in  
10 Oregon. She lived to the ripe old age of 104 and in  
11 that time received almost every recognition and award  
12 an author can receive, of course the Newbery Medal,  
13 which goes to children's literature. She was declared  
14 a living legend by the Library of Congress, and her  
15 books continue to -- to delight kids around the world.

16 Again, she transformed children's  
17 literature, and -- and there was a unanimous vote out  
18 here for all those involved at the state treasurer's  
19 office, OHS, and Malcolm Cleary, Mrs. Cleary's son,  
20 that OR-06 was the -- the best alternate -- the --  
21 what we thought was far and away the preferred  
22 alternative.

1 DR. VAN ALFEN: Wonderful. And thank  
2 you both for being here today and for your comments.

3 Are there any technical or legal  
4 questions from the committee about this program or the  
5 candidate designs for the 2027 American Innovation \$1  
6 Coin for Oregon before we begin our general  
7 discussion?

8 I -- I think Kellen had his hand  
9 raised.

10 MR. HOARD: Sure. This is Kellen  
11 Hoard. I was just wondering if the staff can tell us  
12 a little bit more about the inscription "Children Read  
13 Her Books" and what their thought behind that was.

14 MS. ACKERMAN-MUNSON: Yeah. I can say  
15 a -- I can say a few words. This is Sybil, chief of  
16 staff for treasurer. When -- when we talked at length  
17 with Beverly Cleary's son, we asked him what he  
18 thought would be a good line for her, and I believe --

19 Kerry, get -- tell me if I'm wrong.  
20 But if memory serves, this is either on her headstone  
21 or it's one of her main statements that she has made  
22 over her life.

1 Kerry, am I remembering that correct?

2 MR. TYMCHUK: That's correct. You're  
3 -- you're correct, Sybil.

4 DR. VAN ALFEN: All right. Thank you.  
5 Donald, I believe you had a question?

6 MR. SCARINCI: Yeah. May -- may I ask  
7 either of you a question? I'm curious -- I'm curious  
8 what your thought process was as between 06 and 06A.  
9 Why did you feel the need to have this little child  
10 depicted in A, and why is that a preference over 06A?  
11 I was curious what your internal thought process was.

12 MR. TYMCHUK: I -- I think -- I mean,  
13 since children were the focus of -- of all her books  
14 and, you know, the motto that "Children Read Her  
15 Books," why, there's a child engrossed in one of her  
16 books. I think the image just -- just says it all.

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

18 Are there any other questions or  
19 comments from the committee? All right. Then let us  
20 begin our consideration. And as always, I'd like to  
21 remind the members to please try to keep your comments  
22 to five minutes or less and do, again, please identify

1 yourself today before speaking.

2 I would like to begin with our resident  
3 librarian, Annelisa Purdie. If you would, please.

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

5 Good afternoon, everyone. This is  
6 Annelisa Purdie. Out of all the portfolios here  
7 today, this is the one that I was very excited about.  
8 Beverly Cleary is someone who I've grown up with and  
9 whom generations of children have grown up with.

10 I specifically remember one child  
11 coming to the desk at my place of work who had checked  
12 out one of the Ramona books and was so excited about  
13 the fact that Beverly Cleary was 101 at the time, that  
14 that was the thing that she wanted to talk about the  
15 whole time. And she was excited about the fact too  
16 that her books were still there and that she's still  
17 impacting people.

18 We spent 15 minutes talking about the  
19 fact that she was still alive and well and working.  
20 So the way that literature has an impact on all of us,  
21 specifically literature for children to get them  
22 excited about reading, I think this is important to

1 commemorate on the coin.

2           So my preferred design of all of these  
3 -- and I think that there is something of value in  
4 each of these, but it's going to be 06. I like the  
5 concept of the child on -- or 06A rather. I like the  
6 concept of the child on 06. My concern is more about  
7 the placement and the size. And hearing about the  
8 process behind having the child on there, I am going  
9 to give this design merit points.

10           But the placement of the child on -- in  
11 front -- directly in front of the books makes her look  
12 a little bit like a giantess, which isn't a bad thing,  
13 but in -- up against the edge of the coin, I'm just  
14 wondering if there's something else that could be  
15 reworked with this particular design, keeping the  
16 child in there instead of having him resting all the  
17 way up against the edge of the coin.

18           I do wish that this were a little  
19 larger as well to put some of the titles of her books  
20 on the spines, but I'm also considering the size of  
21 this dollar coin. And again, I think each of these  
22 designs have something about them that's relevant.

1 But my points are going to go to 06A, with some going  
2 to 06.

3           Again, I like the concept. I also like  
4 the lettering of her name as well matching the  
5 lettering on the title of some of the books. That's  
6 very clever and kudos to the artist for doing that.  
7 But I'm just wondering if that design could be  
8 slightly reworked to keep the element in but to also  
9 make it more uniform overall. And those are my  
10 thoughts. Thank you.

11           DR. VAN ALFEN: Thank you, Annelisa.

12           Kellen Hoard, if you would, please.

13           MR. HOARD: Sure. Thank you. This is  
14 Kellen Hoard. First of all, my mother's an elementary  
15 school librarian. So again, very exciting design.  
16 And I think Ramona continues to be one of the series  
17 that gets, you know, checked out the most next to  
18 Captain Underpants. So, you know, those two. To me,  
19 I'm most compelled in this series by both 06A and by  
20 09. So I'll start with 06A.

21           06A is really excellently framed and  
22 balanced. It understands, you know, the -- the

1 concepts of -- of dollar coins, I think, really well  
2 in terms of what you can fit into a coin of that size.  
3 I love that she's literally surrounded by a ton of  
4 books, because she wrote a ton of books. It's a  
5 design well-suited to the color of the coin, I think,  
6 as well. However, you know -- and I'd be fine with  
7 this one if we went with it.

8 I -- I just think a little bit  
9 conservative though, you know. Besides the  
10 inscription, it doesn't quite, you know, shout her  
11 uniqueness or innovation to me quite as much. We tend  
12 to lean towards a lot of coins that have, kind of,  
13 people sitting or standing, and so it's fine but --  
14 but nothing that, I think, really, you know, pops in  
15 quite the way that 09 does.

16 09 is wonderful because to me it  
17 emphasizes what makes her unique, not just that she  
18 was an author, but that she was a children's author.  
19 And we have here this intergenerational transmission,  
20 not just between Cleary and her child, but actually  
21 between countless grandparents and parents and  
22 grandchildren and children.

1           And we see this time and again, and to  
2 me that's the powerful of the innovation -- the power  
3 of the innovation series is that these are innovations  
4 that last well beyond the individual person who  
5 created them, that we see this, you know, continuing  
6 transmission over decades and centuries.

7           And I think it's a -- you know, an  
8 emotionally powerful coin that's not like something  
9 else we've seen innovation dollar -- or series where,  
10 you know, we -- we've had a lot of machines and we've  
11 had, you know, of course, were some people, but maybe  
12 not people to people, not this emotion being shared,  
13 not this transmission in that way.

14           I think it pushes the boundaries. So,  
15 you know, although I think it's, you know, maybe a  
16 little bit busy, I -- I thought this was really, kind  
17 of, a -- a unique addition to the series and -- and  
18 one that I'd like to see quite a bit. So I'll be  
19 giving both 06A and 09 points. Thank you.

20           DR. VAN ALFEN: Okay. Kellen, thank  
21 you very much.

22           Art Bernstein, if you would, please.

1                   MR. BERNSTEIN: This is Arthur Paul  
2 Bernstein. I agree with the treasurer's preference  
3 and the family's preference and the historian's  
4 preference for 06. I find the inclusion of the child  
5 makes the design more meaningful, as Cleary's  
6 innovation affected so many children.

7                   DR. VAN ALFEN: Arthur Paul, thank you  
8 very much.

9                   John Saunders, if you would, please.

10                  MR. SAUNDERS: Thank you, Mr. Chairman.  
11 John Saunders here. I am in agreement with Kellen.  
12 My favorite was 09, not because I liked the design  
13 that much better, but I think it -- it expressed the  
14 theme more better. It shows a kid -- a child reading  
15 a book, and that's what this is all about.

16                  So I -- I note the child on 06, but  
17 it's -- here the child is more of a central figure and  
18 so forth. So that was my first choice. I also liked  
19 the -- the way the artist has got the concentration on  
20 the child's face. Sometimes expressions on people  
21 when they put it into -- into artwork come up a little  
22 funny, but I thought this was -- this one was well

1 done.

2 My second choice is 06. I -- I think  
3 it's -- 06 is better than 06A 'cause of the inclusion  
4 of the kid reading the book, but it's just not quite  
5 as prominent as 09. And I thought 07 was just a fine  
6 design, but it -- it lacked a child on there, which I  
7 think is part of the essence of this. So my points  
8 are going to go primarily to 09 and secondarily to 06.

9 DR. VAN ALFEN: John, thank you very  
10 much.

11 Donald Scarinci, if you would, please.

12 MR. SCARINCI: Donald Scarinci. So  
13 first of all, I mean, I -- I like -- I like using  
14 books. I mean, it's a -- it reminds me of a -- of --  
15 of some of the medallic art of Roty, you know, and --  
16 and those designs with books become very distinctive.  
17 And I'm sure in the sculpt Joe Menna is going to do a  
18 fabulous job with that. So because I like the books,  
19 I'm -- I'm less inclined to go with 09.

20 However, you know, the -- the use of  
21 the child in -- in 06 is -- it's just -- it's -- you  
22 know, it's -- it's -- it almost looks like either the

1 Land of the Giants or a Lilliputian; right? And, you  
2 know, the -- the child is -- or it -- it could even be  
3 some sort of a doll, you know, sitting on a shelf next  
4 to the books. It just -- you know, the proportion  
5 doesn't work for me.

6 The use of the child distracts as  
7 opposed to enhances the design elements of the books,  
8 and the -- and the -- you know, and the overall, you  
9 know, look of the coin, you know, is imbalanced. So I  
10 -- I -- if -- I would love to see 06A without the  
11 child, and I think that having used that slogan, which  
12 I think is particularly poignant in light of the fact  
13 that it's on her tombstone, "Children Read -- Read Her  
14 Books," I mean, I think you're -- you're saying it;  
15 right?

16 You're -- you know, we're -- we're  
17 telling people, "Children read your books," as opposed  
18 to having to put it in people's faces with the use of  
19 a child, you know. And I also think we have to be  
20 mindful about the size of the planchet; right? I  
21 mean, you know, we -- we have a -- this is a dollar  
22 coin, not a 50 cent coin, not a -- not a large dollar

1 coin. It's a circulating dollar coin.

2 So when you put -- when you look at it  
3 using the proportionality of -- of the planchet size,  
4 you know, having that small Lilliputian-like child in  
5 the corner becomes even smaller on the planchet size  
6 that we're going to use. And I think the better  
7 depiction is not in -- you know, is more when you look  
8 at the coin on the sheets that we're provided with  
9 when you make the design in real -- in real size, you  
10 know, the -- the child, you know, actually looks kind  
11 of creepy, I think, you know.

12 So I -- I just -- you know, if -- if  
13 you know -- you know, I -- I think -- I think my --  
14 I'm going to support -- I -- I think -- I think 06A is  
15 a really -- is just a really clean, well-balanced  
16 design. I think we do better -- and that's why I  
17 asked you the question about why the child -- why the  
18 little tiny child sitting on the shelf, you know. I  
19 -- I think -- I think we haven't done a -- we haven't  
20 done a coin that I could recollect in -- you know,  
21 certainly not in this series that included books.

22 So I -- I like the use of books. If it

1 were a slightly larger planchet, I -- I think we could  
2 challenge Joe Menna's team to, you know, do some  
3 microscopic titles on the books, you know, for -- you  
4 know, for -- for collectors who will enjoy taking a  
5 loop to that. But -- you know, but I think the size  
6 is something we have to be mindful of. So my -- my  
7 support goes to 06A.

8 DR. VAN ALFEN: Thank you, Donald.

9 Chris Capozzola, if you would, please.

10 DR. CAPOZZOLA: All right. Thank you.

11 This is Chris Capozzola. I will second some of the  
12 things that my colleagues have said but also maybe go  
13 off in a different direction as well.

14 First of all, thanks to the artists and  
15 to the team in Oregon for coming up with -- with an  
16 innovation that -- that is not a technical innovation,  
17 not a machine, but one that reflects art -- arts and  
18 creativity, which are crucial to our -- to our history  
19 and to our dynamic society.

20 There's a fundamental challenge to  
21 convey the innovation of an imaginative work or  
22 worker, and I think that's the challenge the artists

1 face. I think it's what we're grappling with in the  
2 meeting here today. But overall, I think this is  
3 going to be a fantastic addition to the program. It's  
4 going to be different, a different person, a different  
5 thing.

6 I treat this as a coin that honors an  
7 innovator rather than an innovation. And -- and as an  
8 innovator, it can be more of a portrait of the  
9 innovator than -- than a depiction of the innovation.  
10 And so this brings me to actually ones that -- that  
11 focus on Cleary and Cleary as a working professional  
12 writer, certainly at a time when -- when -- you know,  
13 that spans the entire 20th century.

14 And so I think there's a value here in  
15 both OR-06A and in O -- actually in OR-07, which I  
16 think many would say is -- you know, is artistically  
17 pleasing. But I think my colleagues would probably  
18 have been less excited about, because it doesn't maybe  
19 convey, sort of, children or reading so much as it  
20 conveys just Beverly Cleary herself.

21 But I -- one thing I appreciate about  
22 07 is that it shows her at a somewhat younger age at

1 the -- at the height of her publication and -- and  
2 writing innovation phase. I would not want this coin  
3 to turn Beverly Cleary into a saint. She was a  
4 working professional writer. I think 07 does that  
5 better than -- than 06 or 06A or the  
6 grandmotherly-like approach in 09.

7 I am -- you know, when it comes to the  
8 06 -- you know, seeing where the trends are going,  
9 when it comes to the 06 or 06A, I do have -- you know,  
10 I'd have the same reactions to the small child in 06.  
11 There may be an artistic solution that -- that creates  
12 perspective, so viewers would know that, you know,  
13 Cleary was in -- in front or something of -- of the  
14 child.

15 But it's also possible that it can't  
16 really be saved. And I take Donald's point, that if  
17 you have the word "children," you don't actually need  
18 a depiction of a child. So if -- if we -- if the  
19 group is leaning very much toward 06 or 06A, my  
20 preference between those two would be for 06A. Thank  
21 you.

22 DR. VAN ALFEN: All right. Thank you

1 very much, Chris.

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

4 MS. STEVENS-SOLLMAN: Thank you, Mr.  
5 Chairman. This is Jeanne Stevens-Sollman, and I am  
6 enlightened by all of my colleagues and their  
7 comments. You know, when I look at these designs, I  
8 -- I always -- there's always one that comes and hits  
9 me hardest, and then I have to go back and try and  
10 understand why.

11 So I -- I appreciate what everyone has  
12 said previously. And I will add to that -- those  
13 comments that 06A is very pleasing. It has, you know,  
14 the depiction of the books, and as Donald said, the  
15 child is probably not needed in 06. However, what  
16 really hit me hardest was 09, and it was because this  
17 was, as Kellen said, intergenerational imagery.

18 And I -- I think that to have this  
19 little child and an older person, the author, what was  
20 really important to me, I think that it says --  
21 there's not quite as much information on that coin.  
22 There's -- it's more focused on the author and the

1 child, the reader. I -- I appreciate that very much.

2 The only thing I'm not too overwhelmed  
3 with is the portrait of Beverly Clear -- Cleary. I --  
4 I would hope if this one were chosen that, you know,  
5 Joe Menna and his team would, sort of, make that  
6 author a little more appealing. Anyway, those are my  
7 comments, and I thank you.

8 DR. VAN ALFEN: All right. Jeanne,  
9 thank you very much.

10 And, Mike Moran, if you would, please.

11 MR. MORAN: Thank you, Peter. Well, I  
12 originally was for 06 as opposed to 06A, but enough  
13 comments have come across to make me at least pause on  
14 that. I'm not troubled by the difference in scale  
15 there, because it's large enough that my eye doesn't  
16 stick on it. However, I do like 09 for the  
17 interaction between the two people. I think that the  
18 child and -- and the reader, it's a nice interaction  
19 and a nice coin. That's it.

20 DR. VAN ALFEN: All right. Thank you  
21 very much, Mike.

22 For my own comments, I do share a lot

1 of the same concerns that have already been expressed.  
2 I am happy to support either 06 or 06A, but again, I  
3 do have concerns about the representation of the child  
4 on 06, again, just because of the size and the scaling  
5 of this. So my preference in this portfolio would be  
6 for 06A.

7 At this point I would like to ask our  
8 liaisons if they have any further comments on our  
9 comments? All right. And are there --

10 MS. ACKERMAN-MUNSON: I think -- is  
11 that -- is that me? Is that me?

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

13 MS. ACKERMAN-MUNSON: Great.

14 DR. VAN ALFEN: I didn't make that  
15 clear. So please go ahead.

16 MS. ACKERMAN-MUNSON: No problem. This  
17 is Sybil Ackerman-Munson, chief of staff for the  
18 Oregon Treasurer. I really appreciated this  
19 conversation. You all are the experts in both how to  
20 place art on a coin, and you are experts in, you know,  
21 the artist -- art world, so you understand how to  
22 portray this.

1 Both of those things I am not, you  
2 know. As chief of staff, I have different expertise.  
3 I do appreciate the comment about the child in OR-06.  
4 I hadn't actually thought about that in as much depth  
5 in terms of how that would be portrayed on a coin. So  
6 thank you for that.

7 I do want to convey that there was very  
8 strong -- when I circulated this around to the  
9 governor's office, to the treasurer, to leadership in  
10 Oregon -- oops. Can -- okay.

11 DR. VAN ALFEN: Sorry about that.

12 MS. ACKERMAN-MUNSON: No problem. No  
13 problem. So when I did circulate this around to all  
14 of the key leaders in Oregon who were engaged in this,  
15 they did feel fairly strongly. Now, again, none of us  
16 are experts in the art -- art world and so want to be  
17 very thoughtful about that.

18 There was very strong feelings about  
19 OR-06 or OR-06A. I think that -- that the folks here  
20 would be -- would feel pretty -- do -- I just do want  
21 to let you all know that, that there wasn't any sort  
22 of equivocal feelings about it, that this was -- that

1 these were the -- this was the art that -- that folks  
2 really were leaning towards.

3 Kerry, am I articulating that  
4 correctly? Or let -- let folks know if there's  
5 anything -- if my impression on that is a little bit  
6 off or -- or maybe it's correct, and you can confirm.  
7 But want -- I appreciate your observations.

8 MR. TYMCHUK: No. I -- I would agree  
9 with Sybil there that 06 and 06A were the -- by far  
10 the preferences of folks here in Oregon at the state  
11 treasurer's office and the governor's office here at  
12 the Historical Society and with -- with Malcolm, her  
13 -- her son as well, that 06 and 06A were -- either of  
14 those were the top candidates.

15 DR. VAN ALFEN: All right. Ms.  
16 Ackerman-Munson and Mr. Tymchuk, thank you again for  
17 your comments.

18 I'd also like to ask the mint, Joe  
19 Menna or Mike Costello, if you have anything to share  
20 with the committee at this point.

21 Joe, go ahead.

22 MR. MENNA: Thank you, Mr. Chairman.

1 Just for the record, it's Menna.

2 DR. VAN ALFEN: Sorry.

3 MR. MENNA: I'm being sarcastic. No.  
4 You're not the only one. It's okay. I -- I was just  
5 going to address -- Megan had concerns about -- so the  
6 bookshelf, we see that is raised, and then Oregon,  
7 that would be right -- right off the field, and that  
8 there was a question of whether that text should be  
9 raised or incused. That -- that text would ideally be  
10 incused if that was raised bookshelf under Ms.  
11 Cleary's figure in the -- in the books.

12 And as to the question of scale, I try  
13 not to suffocate artists' voices in our directing. We  
14 don't want to try and pretend to be a committee  
15 member, but Donald's a hundred percent right about the  
16 readability of that figure at scale with little kid  
17 from an artistic perspective -- no -- from a coin  
18 perspective. It's just this thing's the size of a  
19 quarter. You're not going to see any kid.

20 DR. VAN ALFEN: All right. Thank you  
21 very much, Joe.

22 Is there any further discussion on this

1 portfolio? Donald?

2 MR. SCARINCI: You know, as to -- as to  
3 09, for those people who -- who find 09 appealing, you  
4 know, it's not -- it's not really about reading or  
5 working with children. I -- I think the design is  
6 somewhat misleading. I mean, she's -- her -- I mean,  
7 the innovation here is her authorship of children's  
8 books and not her reading those books to others.

9 So I think -- I think as far as the  
10 message of a -- you know, of a single-sided design,  
11 you know, I think 09 steers us further away. And I  
12 suppose that's what the -- that's what the constituent  
13 -- the constituents -- you know, why they didn't  
14 select number 09.

15 So, you know, I just think -- I -- I  
16 just think 06A is -- is a -- is something we haven't  
17 really done before. You know, we have done coins very  
18 similar to 09 with, you know, people reading a book or  
19 people interacting with children in other contexts.

20 DR. VAN ALFEN: All right. Thank you  
21 very much, Donald.

22 Are there any other further comments or

1 questions on this portfolio? All right. Well,  
2 hearing none, the committee will now score the 2027  
3 American Innovation \$1 Coin for Oregon. And those of  
4 us here present in the room should have your score  
5 sheets, and those attending virtually, you should have  
6 them electronically.

7 And when you are done, for Jeanne and  
8 Mike, please do email them to Jim Kennedy, and we will  
9 take a five minute break to allow the members to  
10 score. And while you're scoring, please do remember  
11 to complete the merit scoring as well, since this of  
12 course considers or is a determining factor in which  
13 AAP artists continue in the program.

14 So we will now take a five minute  
15 break.

16 (Off the record.)

17 DR. VAN ALFEN: All right. We are  
18 back, and I recognize Jim Kennedy to present results  
19 from the scoring sheets.

20 Jim, all yours.

21 MR. KENNEDY: This is James Kennedy.

22 So the scoring for the Oregon reverse are as follows

1 and have a total of 27 possible points. Reverse  
2 number 06, eight points. 06A, the top points getter  
3 by far, 20 points. 07, eight points. And then  
4 reverse 09, 11 points.

5 DR. VAN ALFEN: All right. Thank you  
6 very much.

7 I would like to ask if there are any  
8 motions at this time?

9 Kellen.

10 MR. HOARD: Kellen Hoard. I move that  
11 we recommend 06A.

12 DR. VAN ALFEN: All right.

13 MR. BERNSTEIN: Arthur Bernstein  
14 seconds.

15 DR. VAN ALFEN: Thank you. Motion on  
16 the table to recommend 06A, which is the top vote  
17 getter.

18 Are there any comments, or is there any  
19 discussion on this motion? All right. Hearing none  
20 -- Jeanne? Mike? All right. Then let us vote on  
21 this motion. All those in favor of recommending  
22 reverse 06A, please signify by saying, "aye."

1 MULTIPLE SPEAKERS: Aye.

2 DR. VAN ALFEN: Any opposed? All  
3 right. The motion carries. We will recommend reverse  
4 06A.

5 At this time, since there are no  
6 further motions, as I can tell, the discussion on this  
7 portfolio then has concluded, and I would very much  
8 like to thank Ms. Ackerman-Munson and Mr. Tymchuk for  
9 joining us today. It was a pleasure to have you here,  
10 and I hope you enjoy the coin when it is produced.

11 MR. TYMCHUK: Thank you.

12 MS. ACKERMAN-MUNSON: Thank you very  
13 much.

14 MR. TYMCHUK: One quick question.

15 DR. VAN ALFEN: Yes.

16 MR. TYMCHUK: When can the state  
17 treasurer's office go public with this?

18 MS. SULLIVAN: We will reach out to you  
19 with some further information on the next steps in the  
20 process.

21 MR. TYMCHUK: Thanks very much.

22 MS. ACKERMAN-MUNSON: Thank you. Have

1 a good day.

2 DR. VAN ALFEN: You too.

3 Now moving on to the next portfolio to  
4 be reviewed today, which is the obverse and reverse  
5 candidate designs for the 2027 American Innovation \$1  
6 Coin for Kansas. Megan Sullivan, acting chief of  
7 design management, will present the portfolio.

8 All yours.

9 MS. SULLIVAN: For Kansas, our  
10 innovator is Jack St. Clair Kilby. Considered one of  
11 the greatest electrical engineers of all time, Jack  
12 St. Clair Kilby revolutionized technology by  
13 co-inventing the integrated circuit or microchip, the  
14 foundation of modern electronics.

15 Raised in Great Bend, Kansas, Kilby  
16 witnessed his father use a ham radio to assess the  
17 extent of power damage -- power outages and damages  
18 caused by a severe ice storm. This formative  
19 experience sparked his fascination with electronics,  
20 leading him to study electrical engineering and  
21 eventually join Texas Instruments in 1958.

22 Within a year, he conceived and

1 demonstrated what no engineer had achieved before, a  
2 small, self-contained, monolithic integrated circuit  
3 in a single piece of semiconductor material about the  
4 size of a fingernail.

5 Up to that point, circuits required  
6 transistors, resistors, and capacitors to be wired  
7 together, resulting in complex circuits, like  
8 computers with miles of wiring. Hand-soldering  
9 thousands of components was expensive, time-consuming,  
10 and unreliable, with every joint a potential point of  
11 failure.

12 Rather than creating individual circuit  
13 components from various materials and then wiring them  
14 together onto a non-conductive base, Kilby  
15 demonstrated that the components and the base could  
16 all be made of a single piece of semiconductor  
17 material, an integrated circuit.

18 By incorporating all of the necessary  
19 components for a complete electrical circuit onto a  
20 single piece of semiconductor material half the size  
21 of a paperclip, Kilby laid the foundation for the  
22 entire industry of microelectronics and ushered in the

1 digital age.

2 Today, the integrated circuit is the  
3 fundamental building block of all electronic  
4 equipment, with the average American encountering  
5 thousands of integrated circuits every day. Kilby  
6 received the patent, "Miniaturize Electronic  
7 Circuits," for this breakthrough, a discovery he  
8 shared credit for with fellow pioneer Robert -- Robert  
9 Noyce.

10 Over his career, Kilby earned around 60  
11 patents, including inventions for the electronic  
12 portable calculator and the thermal printer. In 2000,  
13 he was awarded the Nobel Prize in physics, affirming  
14 his place among the greatest inventors in history.  
15 The required inscriptions are "United States of  
16 America" and "Kansas. The additional inscriptions are  
17 "Jack Kilby" and "Integrated Circuit."

18 On the line today with us we have Mr.  
19 Patrick Zollner, the executive director and state  
20 historic preservation officer for the Kansas  
21 Historical Society, who is our designated liaison  
22 representing the governor's office. We also have with

1 us Ms. Ann Kilby, daughter of Jack Kilby, who worked  
2 closely with us to develop these designs honoring her  
3 father. And finally, we have Dr. Karen Nordheden,  
4 associate professor, Departments of Engineering and  
5 Chemical and Petroleum Engineering from the University  
6 of Kansas as our subject matter expert.

7 Moving into the designs. Design 01  
8 depicts Jack Kilby ideating the first integrated  
9 circuit. The cracked circular element represents the  
10 electric nature of his invention and connects his  
11 hands to the superimposed circuit above. Radiating  
12 circles within the element symbolize the far reaching  
13 significance of his work.

14 Design 02 imagines Jack Kilby examining  
15 a microchip at a workbench. To his right are examples  
16 of a capacitor, transistor, and resistor, all  
17 components Kilby miniaturized to create the integrated  
18 circuit. A circuit pattern flows from these  
19 components through his hand into the sky, signifying  
20 the limitless technological possibilities made by this  
21 invention. To his left, a 1950s-era ham radio nods to  
22 his early interest in electronics by -- as a child

1 growing up in Kansas.

2 Design 03 portrays Jack Kilby clasping  
3 a sunflower, Kansas's state flower, in front of a  
4 patent drawing of his invention, the integrated  
5 circuit. Design 04 features Jack Kilby clasping a  
6 microchip in his hands alongside a diagram derived  
7 from his patent for the integrated circuit. This  
8 design showcases the evolution from his breakthrough  
9 to modern electronics. And this design is the primary  
10 preference of the governor's office.

11 Design 05 exhibits Jack Kilby working  
12 on a circuit board. A wire diagram from his  
13 integrated circuit patent is illustrated behind him.  
14 Design 06 presents Jack Kilby holding a modern  
15 microchip. In the background is a silhouette of the  
16 state of Kansas, reflecting his early interest in  
17 technology that eventually resulted in the integrated  
18 circuit and the microchip.

19 Design 07 renders Jack Kilby with a  
20 modern microchip in his hand. A generalized circuit  
21 pattern is shown behind them, recognizing the impact  
22 of the integrated circuit on modern technology. And

1 this is one of two primary preferences of Ms. Kilby.

2 Design 08 displays Jack Kilby  
3 presenting a microchip to the viewer. In the  
4 background, a wire diagram inspired by his integrated  
5 circuit patent emphasizes his invention that  
6 transformed modern electronics. This is the other  
7 primary preference of Ms. Kilby.

8 Design 09 captures Jack Kilby in  
9 profile with the patent drawing of the integrated  
10 circuit sprouting from his fingertips, highlighting  
11 how his revolutionary idea changed technology. Design  
12 09A shows him holding a circuit in his hand. Design  
13 09A is the secondary preference of Ms. Kilby, and it  
14 is also the recommendation of the CFA.

15 And that concludes the portfolio.

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

18 And at this time I would invite our  
19 liaisons, Patrick Zollner, Ann Kilby, and Karen  
20 Nordheden, if you would like to make any comments.

21 In fact, we'll start with Ms. Kilby, if  
22 you would like to make a comment.

1 MS. KILBY: Yes. I was impressed by  
2 the variety and skill of the artists. I enjoyed  
3 seeing the different ways that the -- the idea of the  
4 circuit was presented. I particularly thought that  
5 the -- the likeness of my dad were excellent. And I  
6 mainly preferred the ones in the later series to be my  
7 favorites, because they seemed a little less fanciful.

8 My dad was, sort of, a deeply serious  
9 man, and so some of the earlier ones seemed to be a  
10 little science fiction as -- as regards to how he  
11 would be shown. But several of these I thought were  
12 wonderful, and any -- any could be really important  
13 for his record and history with the circuit.

14 DR. VAN ALFEN: Thank you very much.  
15 Professor Nordheden, do you have any  
16 comments?

17 DR. NORDHEDEN: I actually preferred  
18 some of the same ones that Ann did, 07, 08, and I  
19 think 09 -- is it A that has the microchip? That is a  
20 -- a new version. I think it's one right up -- yeah.  
21 Nope. That one I like, yes. That one with the chip,  
22 I think. The significance of showing what led to the

1 integrated circuits that we now have scientifically is  
2 -- is a cool part of each one of those designs.

3 DR. VAN ALFEN: Thank you.

4 DR. NORDHEDEN: The circuit in the  
5 background I think is great. It comes from his  
6 patent. And I, kind of, agree with Ann. It's not my  
7 dad, but I think his likeness in that first one that  
8 was the governor's preference makes him look a little  
9 -- I don't know -- too serious.

10 DR. VAN ALFEN: Thank you very much.

11 And, Mr. Zollner, I invite you to make  
12 any comments if you'd like.

13 MR. ZOLLNER: Yes. Thank you. And I  
14 think something's wrong with my camera, but I -- I  
15 agree with -- with what Ann and Dr. Nordheden comments  
16 as well. Yes, the governor was consistent with her  
17 pick throughout this process, but the one that I --  
18 previously was -- was presented to us, 09A, seems to  
19 be a -- a winner for me. And I get the  
20 science-fictiony ones for the earlier ones, like 02.  
21 They were very dramatic. I thought they were fun.  
22 But yes, I'm fine with almost all of these selections,

1 so ...

2 DR. VAN ALFEN: Great. Thank you very  
3 much.

4 Are there any technical or legal  
5 questions from the committee about this program or the  
6 candidate designs for the 2027 American Innovation \$1  
7 Coin for Kansas before we begin our general  
8 consideration?

9 Chris Capozzola.

10 DR. CAPOZZOLA: This is Chris  
11 Capozzola. It's a -- actually a question for the  
12 liaisons and maybe for Ann Kilby in particular. I  
13 wonder if you could just speak very briefly about how  
14 Jack Kilby dressed. If you look at these designs,  
15 he's often in a suit and tie, but in some, he's in  
16 more, kind of, work clothes. And it would help me a  
17 lot to evaluate this to know a little bit more about  
18 what dress the liaisons think best reflects him and  
19 his career. Thank you.

20 MS. KILBY: Well, particularly early in  
21 his career and even later when he would go into TI --  
22 and this would have been early, you know, nine -- late

1 1950s through the 90s -- he generally wore a suit and  
2 tie. When he was outside of work, he didn't wear  
3 shorts or sandals or tie-dye T-shirts ever.

4 And so when I see the images of him in  
5 a suit and tie, it looks completely familiar and very  
6 much like him. And the open shirted collar, you know,  
7 is fine. He doesn't need to have a tie on all the  
8 time, but the jacket and the -- the dress shirt look  
9 correct to me.

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

12 Any other questions or comments from  
13 the committee? All right then.

14 DR. NORDHEDEN: I would just say that  
15 -- that -- sorry -- that all of the --

16 DR. VAN ALFEN: Oh, go ahead.

17 DR. NORDHEDEN: All of them, from a  
18 scientific background, the ones that we're focusing in  
19 on and not the science-fictiony ones, I think anybody  
20 that's an electrical engineer would know exactly what  
21 it meant. So ...

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

1 Professor Nordheden.

2 All right then. Let us begin our  
3 consideration. And as always, remind members to  
4 please keep your comments as short as possible and to  
5 please identify yourself for the record prior to  
6 speaking.

7 Jeanne Stevens-Sollman, we're going to  
8 begin with you, our virtual member today.

9 MS. STEVENS-SOLLMAN: Okay. Thank you  
10 very much, Mr. Chairman. This is Jeanne  
11 Stevens-Sollman. I was very impressed with the  
12 portraiture of Mr. Kilby. I think I do agree with the  
13 stakeholders and Ms. Kilby with 07, 08, and 09A. I  
14 liked those the best.

15 From my point of view, I thought he was  
16 a serious inventor, and I liked the invention, the  
17 circuit, displayed behind him, especially in 09A --  
18 09A. So this is the design that I'm going to send  
19 most of my points to, but I will also acknowledge 07  
20 and 08. Thank you, Mr. Chairman.

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

1                   Mike Moran, would you like to make some  
2 comments, please?

3                   MR. MORAN: Yes, I would, Peter. Thank  
4 you. This is Mike Moran. I don't know why when I  
5 looked at the summary page and it showed all these  
6 images, I just simply preferred Jack Kilby in profile  
7 and not frontal. So that made my choice a little bit  
8 simpler.

9                   The other thing that attracted me to  
10 09A was the fact that they actually used the circuitry  
11 from the patent itself and not some fancified design.  
12 I was a little attracted to -- to 01. But there's --  
13 it tries to do too much, and it won't show up as a  
14 coin. So I'm going to be voting for 09A.

15                  DR. VAN ALFEN: All right. Thank you  
16 very much.

17                  Chris Capozzola, if you would, please.

18                  DR. CAPOZZOLA: All right. This is  
19 Chris Capozzola, and I want to thank the -- the team  
20 from Kansas. Despite what you say, Kilby turned  
21 science fiction into fact, and I'm glad that that will  
22 be -- that will be recognized. And the -- the task of

1 the coin in -- in some ways is to help people who  
2 don't know this history to -- to recognize something  
3 and -- and ask a question about it.

4           And, you know, I think that that's best  
5 done by depicting him at work and depicting, you know,  
6 some sort of aspect of -- of electrical circuitry. I  
7 don't -- I -- electrical circuitry as diagrammed is  
8 itself abstract and doesn't require additional  
9 abstraction. So I have a strong preference for the  
10 designs that feature -- feature direct representations  
11 of what's in the patent drawing.

12           So, for example, 09A does that, I  
13 think. I think 07 and 08, while very strong in  
14 conveying electrical circuitry, are just, kind of,  
15 conveying a mood of an abstract thing. There's an  
16 extra level of abstraction that I think is -- is not  
17 necessary there. Personally, I -- I was not excited  
18 about things that are adding in a little too much  
19 Kansas.

20           So 03 and 06 with the sunflower and the  
21 state shape, I think, kind of, pushed -- pushed the  
22 story a little bit too far. So that brings me to --

1 to 09A. I think it is visually strong, especially  
2 hearing about how he dressed. I think it's a -- a  
3 great representation. We actually have the circuit in  
4 his hand as opposed to 09, and we have the abstract  
5 representation of it. So my preference is for 09A.  
6 Thank you.

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

9 Donald, if you would, please.

10 MR. SCARINCI: This is Donald Scarinci.  
11 I think we missed the mark on this portfolio, and, you  
12 know -- and I would, you know, ask Megan to -- when --  
13 as we continue this series, which we will continue,  
14 this is the American Innovation Series. It's not the  
15 American Innovator Series; right? And, you know,  
16 we're now seeing, you know, yet another design that  
17 focuses on the innovator as opposed to the innovation.

18 So just -- you know, just to see if we  
19 could, you know, reset this going forward, but, you  
20 know, for purposes of this portfolio, I think the --  
21 you know, we -- we -- I think we missed the mark here,  
22 because some of the best coins in this series, the --

1 I think the most, you know, stunning coins in this  
2 series are, you know, the abstract -- the more  
3 abstract depictions of -- you know, of -- of the  
4 innovation; right?

5           And in this case it just was so  
6 powerful to have the patent image, the integrated  
7 circuit image. It's a really cool thing. It comes  
8 from the patent. And -- you know, and even though the  
9 -- the state of Kansas, it's -- it's kind of a little  
10 silly with the flower and the -- you know, Kansas is a  
11 rectangle really.

12           But, you know, in -- in an odd kind of  
13 way, you could have incorporated, if we had done a  
14 different kind of design focusing more on the  
15 innovation, this integrated circuit in -- perhaps in  
16 the foreground of -- or -- or with this -- with this  
17 rectangular shape of Kansas in the background. Might  
18 have been kind of cool; right? But I'm talking about  
19 designs that are not before us.

20           So focusing on the designs that are  
21 before us, you know, the -- the one that, you know,  
22 seems to at least put some equal weight on the

1 innovation as it does to the innovator, 09A, you know,  
2 does give you the depiction of the -- of the  
3 integrated circuit patent and holding this little  
4 innovative -- you know, this little -- you know, this  
5 little object, you know, with -- with the -- with the  
6 person who invented it.

7           Of the designs here, I would be at  
8 least, you know, somewhat pacified with 09A as the  
9 selection, because I think when during -- and during  
10 the sculpt, I would -- I would certainly -- if -- if  
11 the selection is ultimately 09A, I think we can, in  
12 the sculpt, do something a little more, you know --  
13 you know, a little -- to highlight the -- you know,  
14 the integrated circuit design in -- you know, and make  
15 it maybe a little bolder and less faded into the  
16 background.

17           But I leave that to the judgment of the  
18 -- of the artists and -- and their team as opposed to  
19 attempting to suggest a change to an actual design,  
20 which I don't believe is our role. So -- you know, so  
21 that being said, I guess, of the designs presented,  
22 09A would be my preference.

1 DR. VAN ALFEN: Donald, thank you very  
2 much.

3 John Saunders, if you would, please.

4 MR. SAUNDERS: John Saunders here.  
5 Thank you. I, kind of, did it like Donald, where I  
6 eliminated ones that I didn't like or didn't feel fit  
7 first, and I felt it was important to have a real  
8 clear integrated circuit showing there on -- on the  
9 coin, so that everybody knows what this is about.

10 You just see -- see a picture of a man,  
11 and he's, you know, famous but not somebody where most  
12 people would recognize him off of a -- of a coin. So  
13 I think the integrated circuit is important. I -- I  
14 didn't like 03 with the sunflower there. It just,  
15 kind of, didn't seem to go together.

16 It's just almost like a juxtaposition  
17 of something -- on something that didn't go with it.  
18 I understand it's for Kansas, but even so, I didn't  
19 like it. I kind of -- no one else has mentioned, but  
20 I kind of liked 02 where it shows the tubes that the  
21 integrated circuit's replacing. And it -- well, it  
22 doesn't have his patent design on it.

1           It has something that's, you know,  
2 clearly visible for most people to -- as an integrated  
3 circuit above it. So I'm going to give points to 02.  
4 03 I liked. It -- it doesn't have him with a suit  
5 though. Some points for it. 04 I liked. 05 --  
6 excuse me -- 05 I liked. 04 I liked. I said 03, but  
7 I meant 04 when I said he -- he doesn't have a suit  
8 on.

9           06 doesn't show a circuit, so it's  
10 gone. 07, the circuit's there, but it's not very  
11 visible, so it's gone. 08, the circuit's there, but  
12 it's not quite as -- as clear as some of the others.  
13 So I -- I liked 09 and 09A. I'm not sure anybody's  
14 going to know what he's holding up there, so I -- I  
15 don't see a huge preference for 09A. But again, I --  
16 I like 02 and 09 best.

17           DR. VAN ALFEN: Thank you very much,  
18 John.

19           Art Bernstein, if you would, please.

20           MR. BERNSTEIN: This is Arthur  
21 Bernstein, representative from the Silicon Valley.  
22 And in preparing for this discussion, my first choice

1 was design 02, John, that you just mentioned. It's  
2 now in second place, but the reason I liked 02 was  
3 along the lines of what John just mentioned.

4 It shows all the components relating to  
5 this innovator, the capacitor, the transistor, the  
6 resistor, which he then miniaturized. And then I  
7 thought it was very clever how it morphs into the  
8 integrated circuit, which then creeps off the edge of  
9 the coin.

10 I thought that was just a very clever  
11 design, and that's why I was prepared to say it was my  
12 first choice, until I heard the discussion today. And  
13 I now understand the preference of many for design  
14 09A. I love the use of the patent drawing. I think  
15 it's a clever touch, and I do appreciate the fact that  
16 he's holding the integrated circuit.

17 DR. VAN ALFEN: Okay. Thank you very  
18 much.

19 Kellen Hoard, if you would, please.

20 MR. HOARD: Thank you. This is Kellen  
21 Hoard. My primary goal for this design was to have  
22 something which is visually recognizable to the public

1 as an integrated circuit, as a microchip. Yeah, we  
2 have the inscription, but, you know, we shouldn't  
3 really be relying on that to explain what we're --  
4 what we're looking at.

5 Then, of course, we should also be  
6 avoiding something too visually overwhelming yet and,  
7 I think, which has a bunch of design elements that are  
8 either vague and apparent -- are not clearly connected  
9 to microchips. And so that was a number of the  
10 earlier ones that the liaisons didn't support.

11 For my part, Don -- I actually disagree  
12 with Donald on, you know, the innovator versus  
13 innovation. A, I don't really mind, but B, you know,  
14 the -- the thing here is -- is him. He is the  
15 innovation. The -- the microchip was invented by him  
16 when he was in Texas, which isn't related to Kansas.  
17 Like, he is a product of Kansas, and that's, I think,  
18 what we're celebrating here.

19 And so what he created was important,  
20 but -- you know, but it's this man who came up through  
21 -- through that -- through that state. And so I'm  
22 fine actually featuring him more so. To me, 07 is the

1     standout here. I -- you know, I really think he pops  
2     off the coin on 07.

3                     The structure of the design draws one's  
4     eyes from Kilby himself down to the hand. It creates  
5     this immediate connection between him and his  
6     innovation or one of his innovations. He isn't  
7     trapped by, you know, these inscriptions. He  
8     transcends them. And the circuit in the background, I  
9     think, is, you know, visually stimulating and  
10    thematically relevant.

11                    It's punchy and it's clear and it makes  
12    you want to go Google who this guy is. And I think  
13    that's a, you know, positive thing for these designs.  
14    You know, throughout this thing, I -- I've become a  
15    little bit more of a fan of 09A than I was, hearing  
16    from -- from colleague comments.

17                    But I think, you know, 07, 08 is -- is  
18    clean and -- and poppy in a way that does draw  
19    attention to -- to him and and to what he's doing and  
20    makes you curious about -- about his life and his  
21    work. So that's all I have to say on this one in  
22    particular. Thank you.

1 DR. VAN ALFEN: Kellen, thank you very  
2 much.

3 Annelisa, if you would, please.

4 MS. PURDIE: Thank you, Mr. Chairman.  
5 This is Annelisa Purdie. I'm also going to agree with  
6 Ms. Kilby's suggestion of number 07. When I kept  
7 coming back to this portfolio, this design was my  
8 favorite of what was presented. I think it works well  
9 in terms of sizing once this coin is actually  
10 produced. I think that the borders works well.

11 I like the differentiation in the  
12 lettering for "Integrated Circuit" in terms of an  
13 artistic touch, and I think that it has just enough  
14 detail in the background where the viewer is going to  
15 get an idea of what the integrated circuit is, even if  
16 they're not completely familiar with microchips. And  
17 his position on the coin, which is something that we  
18 don't see very often, definitely in this series, but  
19 in coinage in general, is very distinct.

20 And also the details on the microchip  
21 there, some of it will definitely get lost in terms of  
22 sizing, but the connectors there are done very, very

1 well. I'm also going to give some points to 05  
2 because of the focus in here. I do think that some of  
3 these details are going to, again, because of the size  
4 of the coin, recede into the background. But I like  
5 this overall idea of him focusing.

6 And one of the things that I wrote in  
7 my notes is that he's not looking directly at the  
8 viewer, but he's focusing on his work and that this  
9 work is what had larger ramifications for the  
10 technological sector and that we're still using today.  
11 And that look of focus is something very well, and I  
12 want to commend the artist for this design as well.

13 Some of my points are also going to go  
14 to both 09 and 09A. I think they work well for  
15 different reasons. For 09, the fact that the chip is  
16 not present in his hand, again, we may not see too  
17 much of it anyway once it's minted, but there's  
18 something interesting about him holding onto the  
19 patent itself and the idea of man being connected to  
20 their innovations, something that we're still using.

21 Even though it's in the background, but  
22 he's also touching it, it's very distinctive. And I

1 want to commend the artist for that as well. But 09A,  
2 the fact that he's holding up the product of this  
3 innovation and looking at it so intently, again, this  
4 pose is not something that we seen frequently on our  
5 coinage. It's also very distinct.

6 And I think that upon turning the coin  
7 over -- this dollar coin over, this is something that  
8 viewers would respond to immediately saying, "Hm.  
9 This is something that I want to learn more about." I  
10 think that all of the details as well don't get lost  
11 here. And some of the other designs, the Kansas,  
12 sometimes it recedes into the background; sometimes  
13 it's a little too bold.

14 But here, it's right positioned at the  
15 top. There's not too much crowding, and it gets the  
16 overall message across, which is what we want to  
17 convey with these coins and the innovation that takes  
18 place. The design on his suit is also done very well  
19 too. I like the details of the watch. And those are  
20 my thoughts. Thank you.

21 DR. VAN ALFEN: I thank you very much,  
22 Annelisa.

1           For my own comments, I do have a strong  
2 preference for 09A. This has to do in part because I  
3 generally have a preference for profile portraits  
4 anyway rather than facing portraits.

5           But I also worry a great deal that in  
6 some of the other depictions, such as 07, that this  
7 small object that he's holding is not going to come  
8 across clearly as the integrated circuit/chip, you  
9 know, in some cases perhaps like a biscuit or potato  
10 chip, which might not actually be conveyed in -- in a  
11 way on these -- these small coins.

12           So I think the fact on 09 and 09A he  
13 has the circuit at his fingertips does convey circuit  
14 and integrated circuit in a much better fashion than  
15 this small object that he is holding in some of the  
16 others. And again, I do think that this profile  
17 portrait is -- is much, much more attractive and in  
18 some ways more compelling than some of the facing  
19 portraits.

20           And with that, I would like to ask if  
21 there are any other questions from the members at this  
22 time.

1 Art Bernstein.

2 MS. KILBY: I do have just one  
3 additional comment and especially in listening to all  
4 the panel members. I have always been struck by how  
5 early in Dad's career in 1958 the circuit design was  
6 formalized.

7 And so when I look at 09 and 09A,  
8 although he started losing his hair in his 30s, you  
9 can't see a huge difference between, you know, his 30s  
10 and his 50s or 60s. But those 09 and 09A profiles, to  
11 me, reflect a younger man, which was when the circuit  
12 design came about.

13 DR. VAN ALFEN: Thank you very much,  
14 Ms. Kilby.

15 Art Bernstein, I believe you had a  
16 question.

17 MR. BERNSTEIN: It wasn't a question,  
18 Mr. Chair. It simply -- I -- I think it's important  
19 to correct the record on something. And with all due  
20 respect to my colleague, Donald Scarinci, the act that  
21 created this program, H.R.770, which we became Public  
22 Law 115-197, specifically refers to innovations and

1 innovators. So I think it's entirely appropriate that  
2 we continue to see coins that feature individuals as  
3 well as items.

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

6 Do any of the other liaisons, Mr.  
7 Zollner or Professor Nordheden, do you have any  
8 comments at this point?

9 DR. NORDHEDEN: I do actually. It was,  
10 kind of, my idea to have the 09A holding the  
11 microchip. And the reason why I say that is the --  
12 the patent layout could be a circuit that was put  
13 together with wires and solder, but having the chip  
14 there makes it understood that it was shrinking those  
15 things down and putting it on one piece of  
16 semiconductor.

17 And so that was something that I, kind  
18 of, liked in all the designs where the chip was  
19 present, because it indicates it's not just any old  
20 circuit layout. It's actually, you know, an  
21 integrated circuit of microchip.

22 DR. VAN ALFEN: Right. Thank you very

1 much.

2 Mr. Zollner, do you have anything to  
3 add at this point?

4 MR. ZOLLNER: No. But I do find these  
5 comments fascinating, and I'm looking at the designs  
6 in ways I never had before. So I appreciate this very  
7 much. Thank you.

8 DR. VAN ALFEN: Thank you.

9 And, Joe Menna or Mike Costello, do you  
10 have anything to add at this point?

11 MR. MENNA: Nothing.

12 MR. COSTELLO: Yeah. I have nothing to  
13 add. It's Mike Castello.

14 DR. VAN ALFEN: All right. Then if  
15 there is no further discussion, the committee will now  
16 score the 2027 American Innovation \$1 Coin for Kansas.  
17 And all of us here present should have our score  
18 sheets, and those virtual should have your electronic  
19 score sheets. And if you could please email those to  
20 Jim Kennedy, and we will take a five minute break  
21 while we are scoring.

22 MS. WARREN: We're in recess now for

1 five minutes.

2 (Off the record.)

3 DR. VAN ALFEN: All right. We are  
4 back, and I recognize James Kennedy to present the  
5 results from the score sheets.

6 MR. KENNEDY: Thank you. This is James  
7 Kennedy. The reverse scores for the Kansas reverse  
8 out of a total of 27 points are as follows. Reverse  
9 01, zero points. Reverse 02, six points. Reverse 03,  
10 zero points. Reverse 04, three points. Reverse 05,  
11 five points. Reverse 06, two points. Reverse 07,  
12 nine points. Reverse 08, seven points. Reverse 09,  
13 ten points, and Reverse 09A is the top point getter at  
14 23 points.

15 DR. VAN ALFEN: James, thank you very  
16 much.

17 At this point, are there any motions  
18 from the committee?

19 Kellen, would you like to make a  
20 motion?

21 MR. HOARD: This is Kellen Hoard. I  
22 move that we recommend then 09A.

1 MR. BERNSTEIN: And Arthur Bernstein  
2 seconds.

3 DR. VAN ALFEN: All right. Thank you  
4 very much.

5 There is a motion to recommend reverse  
6 09A. Is there any discussion on this motion?  
7 Virtual? All right. Hearing none, let us vote on  
8 this motion to recommend reverse 09A. All those in  
9 favor please signify by saying, "Aye."

10 MULTIPLE SPEAKERS: Aye.

11 DR. VAN ALFEN: Are there any opposed?  
12 Any abstained? The motion carries. We will recommend  
13 reverse 09A, and I would very much like to thank our  
14 liaisons for joining us today.

15 Ms. Kilby, you particularly. It's been  
16 a pleasure to have you here.

17 Professor Nordheden, thank you very  
18 much as well.

19 And, Mr. Zollner, it's been a pleasure  
20 to have you with us and to hear your comments. I hope  
21 you enjoy the coin when you it's produced.

22 MS. KILBY: Thank you very much for --

1 DR. NORDHEDEN: Looking forward to it.

2 MS. KILBY: -- allowing us the  
3 opportunity to be involved.

4 DR. VAN ALFEN: All right. And if all  
5 discussion then has concluded, I recommend we take a  
6 ten minute break. Then we are in recess. Ten  
7 minutes.

8 (Off the record.)

9 MS. WARREN: Okay. We're going to get  
10 back in session, 2:15. I'll hand it over back to the  
11 chair. Acting chair. Sorry.

12 DR. VAN ALFEN: All right. We are  
13 back. And before we start, I would like to take a  
14 quick roll call to ensure that we have everyone back  
15 with us. Please say, "Yes," when you are called upon.

16 Jeanne Stevens-Sollman.

17 MS. STEVENS-SOLLMAN: Yes.

18 DR. VAN ALFEN: Thank you.

19 Mike Moran.

20 MR. MORAN: Yes.

21 DR. VAN ALFEN: Donald Scarinci.

22 MR. SCARINCI: Yes, sir.

1 DR. VAN ALFEN: John Saunders.

2 MR. SAUNDERS: Here.

3 DR. VAN ALFEN: Kellen Hoard.

4 MR. HOARD: Present.

5 DR. VAN ALFEN: Annelisa Purdie, who  
6 has stepped out.

7 Arthur Bernstein.

8 MR. BERNSTEIN: Present.

9 DR. VAN ALFEN: Chris Capozzola.

10 DR. CAPOZZOLA: Present.

11 DR. VAN ALFEN: And I believe I am here  
12 as well, Peter Van Alfen. So we do have a quorum.

13 Now, moving on to our next portfolio to  
14 be reviewed today. This is the reverse candidate  
15 designs for the 2027 American Innovation \$1 Coin for  
16 Canada -- or Canada. Don't know where that came from.  
17 It's getting late in the afternoon, and that's what  
18 happened. So I will correct the record. It is the  
19 2027 American Innovation \$1 Coin for Nevada. Megan  
20 Sullivan -- oh, sorry.

21 MS. WARREN: It's West Virginia.

22 DR. CAPOZZOLA: Mulligan, Mulligan

1 Mulligan. Virginia.

2 DR. VAN ALFEN: West Virginia. Good  
3 Lord. Okay. Let's start again. Next, now moving on  
4 to the next portfolio to be reviewed today, which is  
5 the reverse candidate designs for the 2027 American  
6 Innovation \$1 Coin for West Virginia.

7 Megan Sullivan, acting chief of design  
8 management will present the portfolio.

9 MS. SULLIVAN: Thank you very much.  
10 For West Virginia our innovation is the Robert C. Byrd  
11 Green Bank Telescope. The Green Bank Telescope is the  
12 world's largest fully steerable radio telescope. It  
13 uses radio signals to create large, high resolution  
14 images and maps of the cosmos.

15 Located at the Green Bank Observatory  
16 in Green Bank, West Virginia, the site was chosen  
17 because the valley is naturally shielded from radio  
18 emissions by mountains, the climate is dry, and the  
19 smaller population of people in cars mean lower levels  
20 of radio interference.

21 The town of Green Bank also lies within  
22 the National Radio Quiet Zone, which regulates the use

1 of devices that emit radio waves, including cell  
2 phones and Wi-Fi routers, to limit interference with  
3 the telescope. Scientists come from all around the  
4 world to use the telescope because it is the most  
5 accurate and versatile large disc radio telescope in  
6 the world.

7           Weighing nearly 17 million pounds, the  
8 telescope features a 330-foot-diameter dish and stands  
9 485 feet tall, taller than the Statute of Liberty.  
10 Its dish is composed of thousands of self-actuating  
11 panels that correct gravitational deformations and  
12 allow the surface to remain perfectly smooth within  
13 260 microns of deviation or roughly the width of five  
14 human hairs.

15           The telescope helps scientists study  
16 the solar system, black holes, gravitational waves,  
17 and neutron stars. It is also a key instrument for  
18 Breakthrough Listen, a SETI, search for  
19 extraterrestrial intelligence, project that uses radio  
20 telescopes to search for signs of intelligence. While  
21 its primary purpose is radio astronomy research, the  
22 telescope is designed to enhance many types of

1 scientific pursuits.

2                   Its high sensitivity allows it to  
3 receive direct communications from small spacecraft  
4 exploring the solar system. Recently it monitored the  
5 direct signal from NASA's Mars Phoenix lander as it  
6 descended through the atmosphere and successfully  
7 landed on the Martian surface. The required  
8 inscriptions are "United States of America" and "West  
9 Virginia."

10                   On the phone with us today is Ms. Ennis  
11 B. Smith, deputy secretary and chief development  
12 officer with the West Virginia Department of Tourism,  
13 Ms. Jill Howard, director of brand and creative  
14 strategies at the West Virginia Department of Tourism,  
15 who's representing the governor's office. We also  
16 have with us Ms. Jill Malusky, senior public  
17 information officer and public information officer for  
18 the National Radio Astronomy Observatory, representing  
19 Green Bank Observatory.

20                   Okay. Moving into the designs. We  
21 have Design 01 displays the Green Bank Telescope,  
22 shielded from interference by its surrounding natural

1 landscape, pointed towards the heavens. To capture  
2 knowledge about the universe. Rhododendrons, the  
3 state flower of West Virginia, decorate the base of  
4 the telescope. The additional inscription is "Green  
5 Bank Telescope." This design is the preference of the  
6 governor's office and the observatory and is also the  
7 recommendation of the CFA.

8 Design 02 imagine -- imagines an  
9 observer looking up at the telescope from its base.  
10 Cosmic data flows into the telescope from the sky,  
11 symbolizing how the telescope receives information.  
12 Design 03 showcases how the Green Bank Telescope  
13 serves as a conduit between humanity and the universe.  
14 Cosmic dust surrounds and pours into the telescope,  
15 transmitting the mysteries of the universe to earth,  
16 inspiring us and expanding human knowledge.

17 Design 04 presents the Green Bank  
18 Telescope in its natural surroundings. Stars shine  
19 brightly in the sky, demonstrating that the radio  
20 telescope can operate during night and day. The  
21 telescope dominates the image highlighting its  
22 enormous size and scale. The additional inscription

1 is "Green Bank Telescope."

2 Design 05 features the Green Bank  
3 Telescope surrounded by points of a compass marked by  
4 stars, echoing early navigational tools and  
5 underscoring the Green Bank Telescope's use as a tool  
6 to explore the universe. Design 06 depicts the Green  
7 Bank Telescope with three stars, spotlighting its role  
8 in expanding our understanding of space. The  
9 additional inscription is "Robert C. Byrd Green Bank  
10 Telescope."

11 Design 07 renders the Green Bank  
12 telescope alone, emphasizing the complexity and  
13 magnitude of the largest steerable radio telescope in  
14 the world. The additional inscription is "Robert C.  
15 Byrd Green Bank Telescope." And Design 08 exhibits  
16 the Green Bank Telescope amid its natural landscape.  
17 The telescope intersects with a neutron star,  
18 conveying its scientific use in detecting and  
19 understanding the complexities of space.

20 And that concludes the portfolio.

21 DR. VAN ALFEN: All right. Thank you  
22 very much, Megan.

1                   And at this point I would just invite  
2                   our liaisons from West Virginia, Ms. Smith, Ms.  
3                   Howard, or Ms. Malusky if you would like to make any  
4                   comments at this time, please do.

5                   MS. SMITH: Hi. This is Ms. Smith.  
6                   Hopefully you can hear me all right. First of all,  
7                   just thank you so much for reviewing the portfolio and  
8                   for allowing us to comment. As we've indicated, our  
9                   strong preference would be WV-01 with that -- that  
10                  setting. We really love -- love that from the -- the  
11                  governor's office. That would be our strong  
12                  preference, and I'd invite Jill from Green Bank to  
13                  make any comments as well.

14                  MS. MALUSKY: Yes. This is Jill from  
15                  Green Bank. Thank you so much for sharing this  
16                  opportunity with us, and we concur. WV-01 is our  
17                  preference, and if you have the opportunity to visit  
18                  and see the telescope, this is a really not only  
19                  beautiful portrayal, but very accurate if you get a  
20                  chance to see our valley and its setting. And thanks  
21                  again.

22                  DR. VAN ALFEN: Ms. Howard, would you

1 like to make a comment as well?

2 MS. SMITH: I believe she had to leave  
3 the call unfortunately.

4 DR. VAN ALFEN: Okay. Thank you very  
5 much.

6 All right. Are there any technical or  
7 legal questions from the committee about this program  
8 or the candidate designs at this time?

9 Arthur Bernstein. I see your hand is  
10 raised.

11 MR. BERNSTEIN: This is Arthur  
12 Bernstein.

13 Megan, can you comment on the  
14 nomenclature? Some of the designs say, "Robert C.  
15 Byrd Green Bank Telescope." Some say, "Green Bank  
16 Telescope," and I think one has no -- no nomenclature.

17 MS. SULLIVAN: So in terms of required  
18 inscriptions, this -- there is no required  
19 inscription. The only required inscriptions are  
20 United States of America and West Virginia. But we  
21 did speak with both the state and the observatory, and  
22 they are comfortable with the telescope's name

1 appearing as Green Bank Telescope instead of Robert C.  
2 Byrd Green Bank Telescope. So either is acceptable.

3 DR. VAN ALFEN: Thank you.

4 MS. SULLIVAN: Yeah. It was just left  
5 up to the artist.

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

8 Oh, yeah. Sure. Donald Scarinci.

9 MR. SCARINCI: Yeah. I'm sorry. So  
10 Robert C. Byrd, right, was just, like, some politician  
11 that they named the telescope after; is that correct?  
12 Or did Robert C. Byrd have anything to do with the  
13 telescope? With the -- you know, with the device?

14 MR. MORAN: Good Lord, Donald. This is  
15 Mike Moran. Bob Byrd was in the Senate for umpty-ump  
16 years and was almost a folk figure in West Virginia.  
17 I'm sure he got the money set aside to pay for this.

18 MR. SCARINCI: Well, he wasn't a  
19 Democrat, was he? So he was just -- so he was just a  
20 politician that provided money for it. He wasn't,  
21 like, an inventor?

22 MR. MORAN: Oh, no. He's a good old

1 boy from West Virginia.

2 MR. SCARINCI: Okay. Thank you, Mike.

3 DR. VAN ALFEN: Would our liaisons like  
4 to comment on that as well?

5 MS. MALUSKY: This is Jill. I can  
6 comment. Yes, that interpretation is correct. He was  
7 a -- he is a well-known political figure in West  
8 Virginia's history. And if you visit the state, his  
9 name graces many things, from highways to bridges.  
10 And yes, he helped secure the funding for this  
11 telescope. He was not the inventor of this instrument  
12 or this science, just a big advocate in the state.

13 MS. SMITH: I concur.

14 DR. VAN ALFEN: All right. Thank you  
15 very much. Thank you very much. And sounds like it's  
16 time for a road trip.

17 Are there any other questions or  
18 considerations before we begin our comments? All  
19 right. Hearing none, let's begin with Chris  
20 Capozzola.

21 DR. CAPOZZOLA: All right. This is  
22 Chris Capozzola. I really appreciate the -- the

1 efforts of -- of the artists here to grapple with --  
2 you know, with something that -- that looks, you know,  
3 inherently technical and cutting edge, while at the  
4 same time conveying that it's in West Virginia; right?  
5 And reflects West Virginia.

6 I will say, just to be direct, I didn't  
7 love the portfolio. I -- I appreciate the effort and  
8 I can see and witness the effort that artists are  
9 making to -- to, kind of, capture and convey all that.  
10 So it's not a -- a critique of artistic merit. It's  
11 just sort of, like, one of those degree of difficulty  
12 questions that they were -- that they were faced with  
13 of how to really do that.

14 In -- in a perfect world, I -- I also  
15 love design 01 -- WV-01, because it does all those  
16 things. It says -- you know, we see this image. We  
17 see that -- that it's in a real place; right? We see  
18 it at work. We know that it's West Virginia.  
19 There's, sort of, many times West Virginia is  
20 signified there, both the mountains, the words, and  
21 the rhododendrons.

22 My only concern about design 01 is what

1 that looks like in someone's hand, in their pocket.  
2 And maybe the mint staff can address this later, but I  
3 -- if there's a -- if there's a slightly slimmed down  
4 version, a cleaner version of 01, I think we'll  
5 accomplish the goals that -- that the -- that this  
6 does -- this coin aims -- aims to do. So that's all I  
7 have to say. Thanks.

8 DR. VAN ALFEN: Thank you, Chris.

9 Donald Scarinci.

10 MR. SCARINCI: Yeah. I -- I happen to  
11 agree, you know, with Chris actually. The -- the --  
12 you know, the -- the coins in the series that are the  
13 coolest, you know, really do -- do somewhat of an  
14 abstraction to what they're representing and, you  
15 know, communicate that message. You know, 01 is okay.  
16 It's just a picture on a coin. That's all it is, you  
17 know.

18 I mean, it's not going to -- not going  
19 to knock anybody's socks off, you know. And  
20 unfortunately, you know, 02, while that might attempt  
21 to do something, I -- you know, it -- it doesn't work.  
22 I mean, I -- it's not -- you know, it doesn't -- it --

1 it just doesn't work. I mean, I don't like the stars  
2 in either 02, 04, 05, or 06, you know.

3 And -- and I -- I obviously -- you  
4 know, even though he is a Democrat, I don't see the  
5 reason to put his name -- Robert -- Robert Byrd's name  
6 on this particular -- you know, this particular  
7 innovation. So, you know, I -- I mean, for lack of --  
8 you know, for lack of an alternative in the portfolio,  
9 you know, I'm perfectly fine supporting, you know, the  
10 -- the governor's choice and the state's choice of 01.

11 DR. VAN ALFEN: Donald, thank you very  
12 much.

13 John Saunders.

14 MR. SAUNDERS: John Saunders here. I  
15 like design 01. I spend a lot of time in Lexington,  
16 Kentucky. This looks like Eastern Kentucky, which is  
17 the same sort of areas, a lot of West Virginia. It  
18 shows the beauty of the mountains. It shows -- it's  
19 God's country over there. It's just beautiful. So it  
20 -- it shows, you know, the beauty of West Virginia as,  
21 --as well as showing the telescope.

22 I agree with Don. Number 02 doesn't

1 work. I mean, I -- I first thought maybe it's a  
2 particle generator or maybe it's a -- a fireworks  
3 thing where it's got sparkler coming out the top of  
4 it. And number 03, I understand what they're trying  
5 to convey, but it looks like the things on fire to me.  
6 It's the smoke coming out of it.

7 So those two, I pretty much ixnayed.  
8 04 was my second choice, 'cause it shows a little bit  
9 of the West Virginia country and the telescope. But I  
10 don't think it does as good a job as 01. I thought  
11 05, 06, and 07 were all okay, but they -- they missed  
12 the -- the beauty of West Virginia there.

13 And 08, I -- I think it was explained  
14 to me by Megan, but I -- I can't conceive of anybody  
15 that gets the coin understanding what the thing is in  
16 front of the telescope. I mean, it looks like some  
17 sort of weird plant flower. So I, kind of, ixnayed  
18 that one. So I'm -- I'm voting for one with some  
19 points for the other ones I mentioned that I -- I  
20 thought were good. Thank you.

21 DR. VAN ALFEN: Thank you.

22 Arthur Bernstein.

1 MR. BERNSTEIN: I'll be brief and  
2 perhaps a little more positive. This is Arthur  
3 Bernstein. I -- I think design 01 is beautiful and  
4 fantastic. To me, it looks like a pen and ink  
5 drawing, and I strongly support it.

6 DR. VAN ALFEN: Kellen Hoard.

7 MR. HOARD: Thank you. The -- you  
8 know, I get -- I think the fundamental challenge with  
9 this design is context. The telescope is massive, and  
10 to me that's, you know, part of the wonder and  
11 innovation of it, that it's not just this random  
12 object, but that it's just like -- it's a huge thing  
13 that in the valley.

14 And I'm firmly of the belief that, you  
15 know, we have to be clear about that in the design.  
16 We can't disconnect it from its surroundings and its  
17 context. And to me, the one that does this best is --  
18 is number 01, which, you know, at the same time is  
19 beautiful and simple and beautiful in its simplicity.

20 The others just don't, you know, meet  
21 this test. And to me, this is, kind of, an easy  
22 choice. Then I also like -- as -- as I engage with

1 this design, you know, my eyes first shift from left  
2 to right. I see the contraption. I ask myself what  
3 in the world it is, and then my question is  
4 immediately answered, the Green Bay Telescope.

5 And then my next question is, where is  
6 it? And my eyes shift down, and then answer that  
7 question too. I just think -- I actually think it is  
8 a really on its own, you know, a design with a lot of  
9 merit, and I think it's going to translate just fine.  
10 So that's my choice. Thank you.

11 DR. VAN ALFEN: Thank you.

12 Annelisa.

13 MS. PURDIE: Thank you, Mr. Chairman,.  
14 This is Annelisa Purdie. I think that this is --  
15 portfolio is the one that I struggled with the most  
16 out of the ones we have here today, in large part  
17 because this is a very innovative structure. And with  
18 the conclusion of the Artemis II mission, "Moon joy"  
19 -- yay -- I'm hoping that more and more people will  
20 get interested in observatories and looking up.

21 But for conveying the overall message  
22 of this coin, I think that number 01 is one of the

1 most aesthetically pleasing designs that we've seen.  
2 I like the way that it's positioned in among the  
3 foothills and that this is by choice, that it's not  
4 just an aesthetic choice, but there's a reason for the  
5 telescope being in this particular environment. And I  
6 think that that comes across very well.

7 I do echo concerns about size in terms  
8 of detail because of the size of this coin, but I do  
9 think that the design overall, when looking closely at  
10 it, I don't have as many concerns as I do about some  
11 other designs in the portfolio. The others are  
12 technically sound, particularly in the design of the  
13 telescope overall.

14 But in terms of sparking a general idea  
15 about what this is supposed to convey about West  
16 Virginia and innovation, I didn't see that too much in  
17 these. So I want to commend the artists for the  
18 details of the telescope. These are very technically  
19 sound and well done.

20 But overall, I think number one is the  
21 one that hits the mark. While I wish this were of a  
22 medal size, because on a medal that would look

1 absolutely gorgeous, but I think that this hits the  
2 mark well and represents West Virginia well too.  
3 Thank you.

4 DR. VAN ALFEN: Thank you very much.

5 Mike Moran, if you would, please.

6 MR. MORAN: For the record, this is  
7 Mike Moran. I worked in Huntington, West Virginia for  
8 way too long in the coal field. So I -- I know what's  
9 going on here, and there's nothing prettier than  
10 driving the West Virginia turnpike when the  
11 rhododendrons are out.

12 I do like 01, but as I -- I looked at  
13 it, I was really -- I struggled with the fact that  
14 there was a lot of detail in there. The rhododendrons  
15 are -- are nice, and I don't want to get rid of them.  
16 But that -- it caused me to look further. I went  
17 down, and number 04, I think, at least gives you some  
18 idea of the perspective of size that you don't  
19 necessarily get in number 01.

20 Number 06 is clean, but it's also  
21 antiseptic. So I -- I came back to number 01, and  
22 it's not necessarily out of default. But I really

1 think -- and I hate to design by committee. I think  
2 you've gone one ridge line too many here, and if you  
3 knock that last ridge line out of there, you'll have  
4 the beam over the -- the telescope in profile against  
5 an empty field.

6 And it will give you a -- a better  
7 sense of the size of it without messing with the  
8 perspective of the valley and the rhododendrons. I  
9 think, to me, that's the one thing that corrects this  
10 that we're all stumbling with. But I'm going to give  
11 my votes to number 01.

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

14 Jeanne Stevens-Sollman, if you would,  
15 please.

16 MS. STEVENS-SOLLMAN: Thank you, Mr.  
17 Chairman. This is Jeanne Stevens-Sollman. I have to  
18 agree with Mike with this being -- the telescope being  
19 in the landscape. However, he wants to take the  
20 mountain out. I would just like to make the telescope  
21 a bit bigger. I think we need to have more -- more of  
22 the telescope and less of the environment.

1                   And that is one reason why I like  
2 WV-04, because the telescope is large. However, in my  
3 printout, the disc is flat, and so it looks more like  
4 a -- a table rather than a -- a telescope. So I'm a  
5 little hesitant to throw all of my points to 04, and I  
6 probably will support 01. Thank you.

7                   DR. VAN ALFEN: All right. Jeanne,  
8 thank you very much.

9                   For my comments, I am also attracted to  
10 number 01. I do like the juxtaposition of this  
11 massive wondrous device in the middle of this natural  
12 landscape, but I do have a lot of concerns about how  
13 this natural landscape would be represented on the  
14 coin.

15                   And this is a question that I would  
16 like to pose to chief engraver Joe Menna, how that  
17 telescope would not be lost essentially in front of  
18 that -- that ridge behind it and how that the -- the  
19 modeling on that ridge could be done in a way that the  
20 -- the telescope itself could pop a little bit more.  
21 So I -- I will just pose that question to our chief  
22 engraver.

1 MR. MENNA: Mr. Chairman, now?

2 DR. VAN ALFEN: Yep.

3 MR. MENNA: Okay. This is Joseph  
4 Menna. You know, on all traditional coins, it's  
5 typically three levels of relief. I look at relief  
6 like stage -- like stages of stage design, you know,  
7 the different levels that you see on -- in a  
8 performance in the theater.

9 So the flowers in the front are the  
10 first level of relief. The -- the telescope is in the  
11 middle, and the mountains are in the back. The -- the  
12 mountains will be arced like a niche and very low  
13 relief. Telescope will pop out -- pop out. Remember  
14 also, this is a numismatic product.

15 So that means Mike -- Mike and his --  
16 Mike -- Matt Hill, Mike, and the team in charge of  
17 doing the laser -- the laser finishes will be able to  
18 distinguish the telescope in the background. It'll  
19 read very nicely, and the valley isn't -- the  
20 telescope doesn't work without the valley. So I mean,  
21 physically it doesn't work. It -- it should be --  
22 it'll agree.

1 DR. VAN ALFEN: All right. Thanks very  
2 much, Joe.

3 And at this point I would again invite  
4 our liaisons, Ms. Smith or Ms. Malusky, if you have  
5 any additional comments at this time.

6 MS. SMITH: This is Ms. Smith. I would  
7 just add that we had the same concerns about the level  
8 of detail with 01 and, you know, in talking with --  
9 with staff and the team, sort of, reassured us that --  
10 that it could be translated. But -- but we had those  
11 same concerns and ultimately felt like 01 was the best  
12 option.

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

15 Are there any other questions or  
16 comments from the committee at this time? Okay. If  
17 there is no further discussion, then the committee  
18 will now score the 2027 American Innovation \$1 Coin  
19 for West Virginia. We all should have our score  
20 sheets, and those of us attending virtually, please do  
21 email them to James Kennedy. And we will take a five  
22 minute break for scoring.

1 MS. WARREN: We're in recess for five  
2 minutes.

3 (Off the record.)

4 DR. VAN ALFEN: All right. And we are  
5 back, and I recognize James Kennedy to present the  
6 results from the scoring sheets.

7 MR. KENNEDY: Thank you. This is James  
8 Kennedy. So the reverses for the West Virginia  
9 Innovation Coin are as follows. Reverse 01 -- again,  
10 out of a total of 27 points. Reverse 01 is 25 points,  
11 by far the top point getter. Reverse 02, zero points.  
12 Reverse 03, zero points. Reverse 04, eight points.  
13 Reverses 05, 06, and 07, one point. And then Reverse  
14 08, zero points.

15 DR. VAN ALFEN: All right. Thank you  
16 very much. It looks like we have a clear high vote  
17 getter. Are there any motions at this time?

18 Kellen Hoard.

19 MR. HOARD: First of all, I would say I  
20 think it's the -- probably the largest point  
21 differential I've ever seen on a portfolio in terms of  
22 --

1 DR. VAN ALFEN: I agree.

2 MR. HOARD: -- with the rest of the  
3 design, but I'll make a motion that we recommend 01.

4 DR. VAN ALFEN: All right.

5 MR. BERNSTEIN: Arthur Bernstein  
6 seconds.

7 DR. VAN ALFEN: Thank you very much.

8 The motion on the table is to recommend  
9 WV-01 as the reverse. Are -- is there any -- are  
10 there any comments or discussion on this motion? All  
11 right.

12 MS. STEVENS-SOLLMAN: Yes.

13 DR. VAN ALFEN: Hearing none -- oh,  
14 yes.

15 MS. STEVENS-SOLLMAN: Oh, wait, wait.

16 DR. VAN ALFEN: Go ahead, Jeannie.

17 MS. STEVENS-SOLLMAN: I -- I would like  
18 to propose possibility of enlarging that section of  
19 the telescope. If the telescope were a little larger,  
20 maybe some of the rhododendrons could be taken away.  
21 I'm not saying hugely large, but larger -- larger than  
22 it is, so that we have a sense of the immensity of the

1 telescope. I love this design very much. I just wish  
2 it were bigger. That's all. Thank you.

3 DR. VAN ALFEN: Okay. What -- what I  
4 would suggest, why don't we take a vote on this motion  
5 to recommend that design, and then we can have  
6 discussion or another motion to make modifications to  
7 it.

8 So the motion on the table at the  
9 moment is to recommend WV-01. If there's any further  
10 discussion or comments, then let us vote. All those  
11 in favor please signify by saying, "Aye."

12 MULTIPLE SPEAKERS: Aye.

13 DR. VAN ALFEN: Any opposed? Any  
14 abstains? The motion carries.

15 All right. Jeanne, would you like to  
16 make a further motion then to make modifications?

17 MS. STEVENS-SOLLMAN: Yes. Thank you.  
18 I -- I would like to move to just enlarge it --

19 DR. VAN ALFEN: We're -- we're having  
20 trouble hearing you. I -- I think if you --

21 MS. STEVENS-SOLLMAN: Oh, no.

22 DR. VAN ALFEN: Yeah. There you go.

1 MS. STEVENS-SOLLMAN: Okay. Is that  
2 better? Okay.

3 DR. VAN ALFEN: Yeah.

4 MS. STEVENS-SOLLMAN: I think if we  
5 could enlarge the image -- that lower left hand image,  
6 if we could just enlarge that, bring it forward, which  
7 would mean cutting off a little bit of the  
8 rhododendrons, but, you know, enhancing the telescope.  
9 I don't believe it would interfere with the -- the  
10 Green Bank Telescope text. That's --

11 DR. VAN ALFEN: Okay. So --

12 MS. STEVENS-SOLLMAN: That's my motion.  
13 That's what I'm -- that's what I'm moving, just  
14 enlarge the telescope and take away some of the  
15 mountain laurel.

16 DR. VAN ALFEN: All right. So, say,  
17 enlarging it by 10, 15 percent roughly?

18 MS. STEVENS-SOLLMAN: Yes. Roughly,  
19 yeah.

20 DR. VAN ALFEN: Okay. Is there a  
21 second to this motion?

22 MR. SCARINCI: I'll second the motion.

1 DR. VAN ALFEN: All right. Donald  
2 Scarinci seconds the motion. Is there any discussion  
3 on this motion?

4 Donald.

5 MR. SCARINCI: So -- Donald Scarinci.  
6 You -- you know, this is, kind of, like the flower was  
7 in the -- in the previous portfolio or two portfolios  
8 ago. You know, the rhododendrons are beautiful, and  
9 they're nice. But the coin is about the telescope.  
10 The -- the problem is, you know -- so I -- I, kind of  
11 -- I see what Jeanne sees.

12 And -- you know, and -- and I wish we  
13 had a design that really got rid of the rhododendrons  
14 -- you know, the rhododendrons completely, 'cause it's  
15 irrelevant, and -- and instead, you know, created the  
16 emphasis on the -- on the telescope as the -- as the  
17 focal point of -- of the coin, you know, by making it  
18 larger. The problem is, I can't -- I -- I mean,  
19 Jeanne could see it, 'cause she's an artist.

20 I cannot see it. In my -- in -- in my  
21 -- in my mind, I -- I can't see it. So I'm reluctant  
22 to -- 'cause what we would then be doing is volleying

1 this, kind of, back to -- to Joe and saying, "Joe, can  
2 you make this work?" So I think -- I think I -- you  
3 know, I think before we vote on this, I think we  
4 should hear from Joe about, like, can this be done?

5 You know, does it make sense? I mean,  
6 'cause we're -- I hate to redesign coins by committee.  
7 Yeah, I hate to do that. And -- and I -- and, you  
8 know, but it's not presented to us with a large  
9 telescope, and I don't know what it would look like  
10 with a large telescope.

11 MS. STEVENS-SOLLMAN: Yeah. Yes. Joe  
12 --

13 MR. MENNA: You want me to say  
14 something?

15 DR. VAN ALFEN: Yeah. Go ahead, Joe.

16 MR. MENNA: I mean, the -- the  
17 telescope -- like, the engineering of the telescope  
18 depends on the valley. The valley's part of the --  
19 that's the reason the telescope's in the valley.  
20 Making the telescope bigger by what the committee  
21 recommends, with all due respect, 5 percent, 10  
22 percent, 15 percent, that really is so nebulous.

1                   And then that puts the onus on Megan, I  
2 mean, or whoever's -- to work with the artist to come  
3 up with, like, are we making it big enough, or are we  
4 making it too big? Like, I think aesthetically it's  
5 fine where -- where it is. It's the arc of the  
6 flowers and the telescope together make a nice  
7 silhouette with the valley behind it.

8                   I'm not trying to be a committee  
9 member, but this could become very circular in terms  
10 of how big. Then is it -- then -- then does it become  
11 too big in this -- in relationship to the scale of the  
12 mountains? Just like the figure with the little kid  
13 next to the books was too small, like an elf on the  
14 shelf.

15                   You know, it's -- it depends on -- I  
16 mean, I -- my aesthetic, but I think it's golden where  
17 it is. I think when you have the different finishes  
18 -- it's a numismatic product. The telescope will have  
19 a different finish. It'll be absolutely the center of  
20 attention for the coin. And that's what I think, if  
21 you're asking my perspective.

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

1 Joe.

2 Any other further comments?

3 Jeanne, did you want to make another  
4 comment? I think you were trying to say something  
5 earlier.

6 MS. STEVENS-SOLLMAN: No. I -- I was  
7 just trying to help Donald see it, you know, as a -- a  
8 larger piece on the -- less rhododendrons, bigger  
9 telescope. And I agree with Joe that it does beg to  
10 trying to decide which is bigger or which is best.  
11 But I -- I think as I see it, I would like to see it  
12 bigger. That's all.

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

14 Any further comments? All right. Then  
15 let us vote on this motion. The motion is to enlarge  
16 telescope by roughly 10 to 15 percent. All those in  
17 favor, please signify by saying, "Aye."

18 MS. STEVENS-SOLLMAN: Aye.

19 DR. VAN ALFEN: All those opposed?

20 MULTIPLE SPEAKERS: Nay.

21 DR. VAN ALFEN: All right. The motion  
22 does not carry. Are there any further motions?

1                   Okay. Well, if all discussion has  
2 concluded, then again I would like to thank Ms. Smith  
3 and Ms. Malusky for joining us today. And I very much  
4 look forward to visiting West Virginia and seeing this  
5 in person myself someday. It really looks  
6 spectacular, and I'm very much looking forward to  
7 that. I do hope that when this coin is produced, you  
8 enjoy it very much.

9                   MR. SCARINCI: And, Michael, I will  
10 read up on -- on Mr. Byrd.

11                  DR. VAN ALFEN: Yes, he will.

12                  MR. MORAN: Byrd.

13                  MR. SCARINCI: Robert C. Byrd.

14                  DR. VAN ALFEN: Byrd.

15                  MS. SMITH: Thank you all so much, and  
16 you're -- you're welcome in West Virginia anytime.

17                  DR. VAN ALFEN: All right. Well, enjoy  
18 your day.

19                  MS. MALUSKY: Yes. Thank you.

20                  DR. VAN ALFEN: All right. Now moving  
21 on to our final portfolio to be reviewed today, which  
22 is the reverse candidate designs for the 2027 American

1 Innovation \$1 Coin for Nevada. Megan Sullivan, acting  
2 chief design management, will present the portfolio.

3 Megan.

4 MS. SULLIVAN: Thank you very much.

5 The innovation for Nevada is copper-riveted clothing.  
6 The invention of copper -- copper-riveted clothing in  
7 the 19th century changed workwear and laid the  
8 foundation for modern blue jeans. In the 1870s,  
9 Nevada's economy was primarily driven by gold and  
10 silver mining, along with the timber and railroad  
11 industries that supported them.

12 Both workers and corporations sought  
13 stronger quality work pants that could withstand the  
14 rigors of demanding labor. Jacob W. Davis, a Latvian  
15 immigrant who settled in Reno in 1868, worked as a  
16 tailor. Davis made tents, horse blankets, and outdoor  
17 supplies for laborers and tradesmen who worked in the  
18 mines and railroads. He purchased fabric, including  
19 sturdy denim and duck cloth, from San Francisco  
20 merchant Levi Strauss.

21 In 1871, Davis was asked by a woman to  
22 create durable work pants for her husband.

1 Remembering how he used rivets to reinforce horse  
2 blankets, Davis supplied the same method to trousers,  
3 fastening the fabric at stress points such as pocket  
4 corners and seams. The result was a much stronger  
5 pair of pants that quickly gained popularity among  
6 miners, tradesmen, and laborers.

7           Davis wrote to Levi Strauss & Co. in  
8 1872, sharing his invention and inviting Strauss to  
9 join him in obtaining a patent. In 1873, U.S. Patent  
10 139,121 was granted to Jacob Davis and Levi Strauss &  
11 Co. for an "Improvement in Fastening Pocket-Openings,"  
12 the modern blue jean. What began as rugged clothing  
13 for miners and railroad -- railroad workers soon  
14 evolved into an enduring symbol of American style.

15           Required inscriptions are "United  
16 States of America" and "Nevada." The additional  
17 inscriptions are "Copper Riveted Clothing" and "1873."  
18 And on the phone with us today, we have Mr. Daniel  
19 Thielen, administrator of the -- the Nevada Division  
20 of Museums and History, representing the governor's  
21 office. Moving to the designs.

22           Design number 01 features a man

1 hammering a copper rivet, resting on an anvil,  
2 capturing Jacob Davis's innovative response to  
3 workers' need for sturdier clothing. The anvil, mine  
4 workers, and the Carson City Mint together represent  
5 the booming industrial landscape of 1870s Nevada that  
6 fostered this innovation -- invention.

7 The additional inscription is  
8 "Strengthening The Fabric That Built America." And  
9 this is the primary preference of the governor's  
10 office, and it is also the recommendation of the CFA.  
11 Design 02A showcases an up-close view of a copper  
12 rivet on a pair of work pants, highlighting this  
13 simple but revolutionary innovation that transformed  
14 fashion.

15 Design 03A depicts a hand tailoring a  
16 pocket with copper rivets. The pocket features an  
17 illustration of Nevada's rugged landscape, symbolizing  
18 how the state's natural resources fueled its  
19 industries and fostered this invention.

20 Design 04 shows a miner leaning on a  
21 pickax -- pickax handle beside a pair of 19th century  
22 denim pants. Set against the Nevadan landscape, this

1 design underscores the origin of copper-riveted  
2 clothing. An enlarged copper rivet at the top of the  
3 design showcases this innovation. The additional  
4 inscription is "Patented."

5 Design 05 displays a blue jean pocket  
6 with copper rivets, a now ubiquitous element of  
7 American style. Additional rivets and stitching  
8 encircle the design. Design 06 renders a piece of  
9 denim cloth with a copper rivet, which transformed the  
10 durability of the material design.

11 07 captures an early work pant with a  
12 riveted pocket, spotlighting -- spotlighting Jacob  
13 Davis's innovation of reinforcing stress points to  
14 make more durable clothing. This design replaces the  
15 inscription "Copper Riveted Clothing" with "Copper  
16 Riveting."

17 And Design 08 featured a -- features a  
18 pair -- a crumpled pair of pants, a visual that  
19 resonates with blue jean wearers worldwide. The  
20 copper rivet above illustrates how deeply intertwined  
21 this innovation is with contemporary life and fashion.

22 And that concludes the portfolio.

1 DR. VAN ALFEN: Megan, thank you very  
2 much.

3 Mr. Thielen, welcome. Thank you for  
4 joining us today, and if you would like to make any  
5 comments at this time, please do.

6 MS. WARREN: Sir, you're muted.

7 MR. THIELEN: Of course I'm muted. Dan  
8 Thielen for the record from Lethbridge, Ontario,  
9 Nevada. Anyway, it's Carson City. We're delighted to  
10 have been part of this -- this taking a -- a complex  
11 thought and idea and -- and put it into a visual in  
12 such a small area on the coin.

13 And the -- the team that came up with  
14 ways to describe this, it was -- it was just so much  
15 fun to be part of this. We in -- involved the head  
16 and the historians at the Nevada Historical Society,  
17 the State Museum, which is housed in the Carson City  
18 Mint, and the State Museum in Las Vegas.

19 And -- and we worked together as a  
20 committee to formulate the one idea that really  
21 resonated. When we settled on copper-riveted jeans,  
22 had no idea how we would portray it. As -- as an

1 educator, I -- you know, we're probably the last  
2 generation of kids that ever went through school and  
3 actually worked with rivets. And so we're getting  
4 farther and farther away from the technology.

5 And so it was a difficult -- it was a  
6 difficult challenge, I feel, for the -- the design  
7 team to come up with a -- a instantly recognizable way  
8 to -- to describe this. When we started to rally  
9 around Nevada 01, the -- the design, we -- we kept  
10 going back to that, but we stole elements from -- from  
11 some of the other designs. Somebody on your team came  
12 up with "Strengthening The Fabric That Built America."

13 And on our crew, we just felt that  
14 resonated so much. In particular, you know, the --  
15 America is going through America 250, and there's a  
16 lot of folks that have a lot of -- you know, when we  
17 asked people to consider what America means to them  
18 today, there -- there's, you know, not the -- the flag  
19 wave and hoorah that -- that you -- you would expect  
20 around an event like this.

21 There's a lot of circumspect views on  
22 it. Nevada was born in the Civil War and joined the

1 nation in 1864 and -- and always has taken that  
2 subject and that timing as -- as a real -- as a real  
3 touch point for Nevadan citizen -- Nevada citizens.  
4 And from the battle born state, we feel like we're  
5 there in the Civil War.

6 And it, kind of, resonates, that  
7 strengthening the fabric of the nation. That was such  
8 a cool, cool statement. Whoever came up with that on  
9 your team, we -- we laud them. We're delighted with  
10 how it turned out. We're happy to be part of it, and  
11 pending any other questions, that -- that's my  
12 presentation.

13 DR. VAN ALFEN: All right. Mr.  
14 Thielen, thank you very much. And I have to say I did  
15 learn a lot in this portfolio, because I'd always  
16 wondered what those rivets on my jeans were about.  
17 And now I finally know.

18 Are there any other technical or legal  
19 questions from the committee at this time?

20 MR. SCARINCI: Did -- did I miss  
21 whether the -- the liaison had a --

22 DR. VAN ALFEN: Sorry, sorry.

1 MR. SCARINCI: I'm sorry. Donald  
2 Scarinci. Did -- did I miss whether there was a  
3 preference? Oh, the preference is number 01. Oh, I  
4 thought that was the CFA's. Oh, both? Got it.

5 DR. VAN ALFEN: All right. Thank you  
6 very much.

7 Any other questions or comments on this  
8 before we begin our consideration? All right.  
9 Hearing none, let's start with Mike Moran.

10 All right. Jeanne Stevens-Sollman, if  
11 you would start us off, please.

12 MS. STEVENS-SOLLMAN: All right. Thank  
13 you. This is Jeanne Stevens-Sollman. I -- I have to  
14 say I had a lot of fun looking at this portfolio. It  
15 was very imaginative and, I believe, very difficult to  
16 try and portray the rivet, so that people would  
17 understand what it was. And I, as an artist, go down  
18 to 08 -- Nevada 08, because it just says rivet,  
19 dungarees, this is it. Very simple.

20 However, I understand why the  
21 preference is 01. It tells more of the story, but it  
22 almost, for me, on this size coin, it says too much.

1 There's too much. And I'm sure Joe Menna is going to  
2 say, "We can do it anyway," but I -- I would like to  
3 have seen something more simple or -- or on a larger  
4 -- a larger planchet.

5 And I don't think there's anything we  
6 can do about -- about this. Number 01 says -- says it  
7 all, and all the other designs don't say enough. 03A  
8 is very clever. I love the fact that the needle in  
9 this thread are stitching through the Nevada map, but  
10 I -- I -- that is not going to receive all my votes.  
11 So thank you.

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

14 I believe Mike is not here at the  
15 moment, so let's go on here in person.

16 Chris Capozzola, if you would please.

17 DR. CAPOZZOLA: Oh, boy. All right.

18 This is Chris Capozzola. I just wanted to preface my  
19 comments with one thing, to remind the committee and  
20 others that the innovation that is being marked here  
21 is the innovation of copper-riveted clothing. It --  
22 we are not designing a coin about blue jeans, which

1 are a wonderful American innovation and fully merit  
2 their own -- sort of, their own depiction on coins.

3 But the history of jean -- of blue  
4 jeans does not necessarily emerge from Nevada,  
5 includes, very importantly, the innovation of denim,  
6 also known in the antebellum south as Negro cloth.  
7 And that has a very different, kind of, a history.  
8 And there's a risk that if we design a -- a coin here  
9 that is -- that people understand to be a coin about  
10 blue jeans, we will have erased out some very  
11 important parts of -- of American history; right?

12 So that's just a preface statement. I  
13 think I'm with -- with Jeanne on this. I think Nevada  
14 01 is simply doing too much. It -- it's -- it's  
15 confusing. It's too telegraphic. It's -- it's way  
16 too busy, and it doesn't really, sort of -- doesn't  
17 center the -- the technology as much as, kind of, try  
18 to tell the entire history of -- of Nevada mining in  
19 -- in one and a half inches or less.

20 I don't -- so, for me, that brings me  
21 back to trying to find some sort of, you know, thing  
22 that centers the technology and -- and has a, kind of,

1 historic element. I am drawn to Nevada 06 and Nevada  
2 07. I think that -- that they do that. They  
3 obviously -- you know, people will know that these are  
4 blue jeans; right?

5 But it really, sort of, has the focus  
6 very much on -- on the rivet, particularly in 06. And  
7 I think that that accomplishes more of -- of what we  
8 are trying to do. Nevada 05 might do that, but I  
9 really worry that on a coin, Nevada 05, the pocket  
10 that we see here would look merely like a -- a shield;  
11 right?

12 Almost like the reverse of the penny  
13 that would -- you know, that we've -- that we've seen  
14 recently. And I -- I think it would just confuse  
15 people I think a little too much. So those are my  
16 comments. Thank you.

17 DR. VAN ALFEN: Donald Scarinci.

18 MR. SCARINCI: So number 01 looks like  
19 a cereal box. I mean, I think it's -- I think it's  
20 absurd; right? You know, number -- number 04 looks  
21 like something on American pickers, you know, the --  
22 in somebody's garage; right? A piece of Americana

1 that you'd find. 03A is just laughable. You know, I  
2 don't even know what it means to have a scissor  
3 cutting part of the -- the state of Nevada.

4 I mean, it's just -- just don't get it.  
5 So I discount all those. I think it's really between  
6 -- for me it's between 06, 07, and 08. And I could  
7 see -- I could see where Jeanne's coming from as to  
8 08, because it does depict, you know, the actual --  
9 the actual rivet, which is the subject of the -- of --  
10 of the -- of the coin.

11 I could certainly see that, and I could  
12 certainly see those people who might say that 06 and  
13 07 focuses on the -- a little bit more on the blue  
14 jeans as opposed to the actual rivet, except that it  
15 does make it clear in the -- in the words, you know,  
16 we're talking about copper -- you know, copper-riveted  
17 clothing. And that's the -- that is the innovation.

18 So, you know, and I -- and I think you  
19 could -- you know, I -- and I think if we were  
20 colorizing these, which we don't do in this series,  
21 this could be really -- number 07 in particular could  
22 be very interesting. And I think Joe can make it very

1 interesting by giving -- by giving the blue jeans a  
2 texture, you know.

3 But the question is, we're really  
4 talking about copper riveting. We're not talking  
5 about the blue jeans. So, you know, as much as I'm  
6 not a big fan of number 08 either, because number 08  
7 almost looks too contrived, too, like, instructional  
8 almost, it does communicate what we're -- what we're,  
9 you know -- what we're -- what the innovation is in --  
10 in a very clear --

11 Probably of the entire portfolio,  
12 number 08 is the most clear depiction of what the  
13 innovation is. So I'm really anxious to hear what my  
14 colleagues have to say about this portfolio, and I  
15 promise I will not laugh if you like number 01 and  
16 number 04.

17 DR. VAN ALFEN: Thank you, Donald.

18 Arthur Bernstein.

19 MR. BERNSTEIN: This is Arthur  
20 Bernstein. I would -- I liked design 01 because it  
21 included the Carson City Mint, but I concur with all  
22 the other speakers that the design is just too busy.

1 Several speakers have talked about wanting to  
2 emphasize the innovation itself, which is the rivet.

3 And for me, that is accomplished with  
4 design 02A. There's the rivet smack dab in the  
5 center. I note in the program notes a reference to  
6 the rivet being a simple but revolutionary innovation.  
7 And I think this is a simple but revolutionary design,  
8 and I support design 02A.

9 DR. VAN ALFEN: Thanks.

10 Kellen Hoard.

11 MR. HOARD: Thank you. This is Kellen  
12 Hoard. You know, I think a clothing rivet is another  
13 hard thing to depict. We have to stay away from too  
14 much descriptive text and designs which aren't  
15 visually indicative on a small coin of what the viewer  
16 is actually looking at, which -- sorry -- disqualifies  
17 02 for me, Art.

18 But honestly, none of these designs  
19 captured me. Most of the time, I'm just not clear  
20 what I'm looking at. The closest is maybe 07, but I  
21 think the -- the balance is off there. You know,  
22 maybe if you remove the date. It also -- you know,

1 it's not copper riveting we're talking about. It's  
2 copper-riveted clothing in particular. So that one  
3 didn't, I mean, super overwhelm me.

4 05 is, you know, different and -- and  
5 somewhat interesting, but, you know, a little visually  
6 overwhelming and unclear. So to me, I think there's a  
7 number of different dynamic ways we could be showing  
8 this innovation. And I -- I want to give some kudos  
9 to design 01, because I think it's way too busy, but  
10 it's something we haven't seen before at least. It's  
11 an interesting approach to the assignment.

12 But to me, because I'm not enthused  
13 about any of them, I would -- anything -- I haven't  
14 heard much enthusiasm about any of them, I'd be in  
15 favor, if it's feasible, to ask the mint to come back  
16 with additional options and -- and -- for us to  
17 consider. And that's it for me.

18 DR. VAN ALFEN: Thank you.

19 Annelisa Purdie, if you would, please.

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

21 Chairman. This is Annelisa Purdie. Okay. So a rivet  
22 by itself is not glamorous, but that's okay. One of

1 the things that I liked about this portfolio,  
2 particularly in relation to copper-riveted clothing,  
3 is that it allows the viewer to focus on something  
4 that's very ordinary and that a lot of people take for  
5 granted, but whose beauty and purpose is and what it  
6 can do, like a zipper or a washer.

7 It's plain, and that's okay. That's  
8 what it's supposed to do, and that function is what  
9 we're celebrating here. For number 03A, the mountains  
10 in this design are vaguely reminiscent of the WPA  
11 posters of the late 30s and 40s. And I like it for  
12 that purpose, but I'm not sure how it fits in with the  
13 overall theme of copper-riveted clothing.

14 I think that the seaming is done very  
15 well, and the rivets are very visible with the hand  
16 coming out of nowhere, the details. But in terms of  
17 the clothing itself and how the rivets relate to  
18 making this innovation possible, I'm not sure where it  
19 fits. But this is going to get some merit points for  
20 me just for creativity alone and the, probably  
21 unintentional, but WPA reference.

22 For Design 04 as well as Design 01, my

1 main issue with these is that they focus on abstract  
2 versus the copper-riveted clothing itself. Again, I  
3 understand the message that they're trying to portray  
4 in how this was revolutionized in Nevada and the  
5 relationship that it had to those working in Nevada.  
6 But there's a lot of stuff going on.

7 For number 04 as well, it seems as if  
8 the rivet and the sun are in competition with each  
9 other in terms of their placement. And it's just a  
10 little strange juxtaposition with those two as well as  
11 with the miner's head. Overall, I'm going to be  
12 giving most of my points to number 05. It's very  
13 simple, but the stitching works.

14 Again, the focus is on the rivet and  
15 its relationship to clothing. This pocket could be  
16 blue jeans; it could be burlap. They could be any  
17 sort of fabric. I don't think it's specified here  
18 with the shading, but also from the perspective of the  
19 dollar coin, when looking at this, one can see that it  
20 is the pocket.

21 It focuses on Nevada as the state where  
22 this comes from, and the rivets are prominent without

1 being overpowering. And I am going to give some merit  
2 points to number 08. One thing I noted is that the  
3 rivet and its connector do seem to be floating in the  
4 air somewhere. So it would have been interesting to  
5 see it resting on the clothing itself in order to make  
6 the connection.

7 But I think it does show the  
8 relationship between the rivet, the clothing that it  
9 supports overall, and it's a very strong design. But  
10 I do think that the indication of what it is, the  
11 copper-riveted clothing, is a little hard to see with  
12 the shading of the clothing themselves. And that's it  
13 for me. Thank you.

14 DR. VAN ALFEN: Thank you very much,  
15 Annelisa.

16 Mike Moran, if you would, please.

17 MR. MORAN: Thank you, Peter. This is  
18 Mike Moran. I really dislike number 01 and number 04.  
19 There's no sense in driving it into the ground. But I  
20 agree with Annelisa on number 05. I think it is  
21 really the -- I like the -- the way the inscriptions  
22 have been handled and broken up with the riveting and

1 the stitching.

2 To me, I don't have any problem  
3 distinguishing this as a pocket with the two rivets.  
4 I'm not shocked with this portfolio at all. But to  
5 me, this is the best of what I would consider just  
6 average drawings. And I think this is where I -- I'll  
7 put my points. Thank you.

8 DR. VAN ALFEN: All right. Mike, thank  
9 you very much.

10 For my own comments, I -- I did  
11 struggle a bit with this portfolio, I have to say. I  
12 -- like most of my colleagues, I have issues with  
13 number 01. I do think it's a little busy as well, but  
14 I also worry that the whole notion of copper-riveted  
15 clothing isn't particularly well conveyed by this. I  
16 mean, this -- this could just as well be a blacksmith  
17 of some sort hammering out a -- a horseshoe or  
18 something.

19 I mean, it's -- it's unclear what the  
20 relationship, I think, to most viewers would be  
21 between, you know, a man with an anvil and a hammer  
22 and the -- the copper rivets. And throughout the

1 portfolio though, I -- I kept coming back to 02A. I  
2 -- like Art Bernstein, I really found that this focus  
3 on the rivet itself conveyed what this was about.

4 And I also found this the most visually  
5 appealing of all of the design candidates in this  
6 portfolio, simply because it is a comparatively simple  
7 design. It is very immediately eye catching, and I  
8 think it also conveys the immediacy of what the copper  
9 rivet and the clothing is about.

10 And I think that with some texturing on  
11 the cloth behind the rivet there, this would actually  
12 be a really interesting design and something, again,  
13 that I -- I think could work very well. So those are  
14 my comments.

15 And I would just once again like to ask  
16 Mr. Thielen if at this point, if you have any  
17 additional comments.

18 MR. THIELEN: Dan Thielen for the  
19 record. No. Thank you. This has been eye-opening.  
20 And again, to not do artwork by committee, it is a  
21 challenge. It was a -- it's a -- it's a tough -- it's  
22 a tough subject to -- to convey in a simple viewing.

1 But I guess the final -- our -- the governor, his pick  
2 is number 01, but there's no accounting for taste  
3 amongst us. So I -- I think that's -- that's it.

4 DR. VAN ALFEN: All right. Thank you  
5 very much.

6 Joe Menna, do you have -- yes, you do.  
7 Please go ahead.

8 MR. MENNA: Thank you, Mr. Chairman.  
9 This is Joseph Menna. Remember, for years the  
10 committee was asking for stuff that was out of the  
11 box, and we had this fantastic call for artists some  
12 years ago. And we had a lot of really out of the box  
13 artwork.

14 But, I mean, like -- what I'm reminded  
15 of that today, and that when -- when certain  
16 hyperbolic or pejorative -- unintentionally,  
17 well-meaning, but pejorative comments are made  
18 regarding different artists' visions, while the  
19 committee may not respect these artists' visions or  
20 respond to them, these artists have feelings.

21 And what it does is it -- it's -- I'm  
22 being -- I'm -- and this is from inventorying my

1 fellow artists. I'm getting this kind of feedback.  
2 They feel disincentivized to do -- do out of the box  
3 work, and instead it homogenizes their output to the  
4 point that they're trying to design what they think  
5 the committee wants. That is what is actively  
6 happening.

7 So if you see over the past couple  
8 years how our designs have gravitated very much  
9 towards a -- a, kind of -- there -- there's -- the  
10 variety, I would say, is less striking than when we  
11 first had this call for artists finalized. It's just  
12 artists are listening.

13 Even if you don't like their designs,  
14 they have feelings. I'm not trying to be all touchy  
15 feely myself, but I thought it might be worth -- worth  
16 bringing up for the committee's consideration. But  
17 I'm not trying to indict the committee or -- or single  
18 anyone out. Thank you.

19 DR. VAN ALFEN: Yeah. Thank you very  
20 much for those comments, Joe, and I'm sure we will all  
21 take those to heart.

22 Are there any other comments at -- at

1 this time?

2 Yeah. Donald Scarinci.

3 MR. SCARINCI: So listen. Let me --  
4 let me just say this is a very difficult subject to  
5 depict artistically; right? So the portfolio, you  
6 know, the -- the -- you know, what's being -- what's  
7 being, you know, commemorated here is -- is very  
8 difficult to depict on -- on a -- on a coin or medal.

9 So, you know, that being said, and I --  
10 you know, and I wouldn't want to -- you know, I don't  
11 -- I don't ever want to design by committee, you know,  
12 but, you know, I think 02A was very -- you know, it's  
13 -- it's an interesting design. And maybe -- maybe if  
14 it went to the edge, you know, and then -- and didn't  
15 have a circle within a circle.

16 'Cause it doesn't warrant the circle  
17 within a circle within a circle, and, you know, it  
18 just doesn't warrant that. But if the textured design  
19 -- the -- the textured clothing design went to the  
20 edge, you know -- you know, it might have been a more  
21 interesting -- it been a more interesting design.

22 And -- you know, and, Joe, you know, I

1 don't want to hurt anybody's feelings obviously, but,  
2 you know, 01 and -- 01 and 04 are just not, you know,  
3 something that, you know, we -- anybody's ever heard  
4 this committee think is good. So I think we do need  
5 to communicate to the artists that, you know, thank  
6 you, but, you know, 01 and -- 01 and 04, you know,  
7 really don't do the trick, especially for this series;  
8 right?

9 'Cause all coins are -- are -- all  
10 coins when collected and displayed are collected and  
11 displayed as a series; right? And in this particular  
12 American Innovation Series, you know, it has some of  
13 our most innovative designs in -- in the series as a  
14 whole. It's a very cool series; right?

15 And -- you know, and -- and if you  
16 can't, you know, look at the design and say, "This is  
17 cool," right, then, you know, maybe it doesn't belong  
18 in this series. So no offense intended -- intended  
19 obviously to any artist; right? We respect everyone's  
20 artistic vision. It's just not in keeping, I think,  
21 especially with this particular series.

22 DR. VAN ALFEN: Thank you, Donald.

1 Any other questions or comments about  
2 the portfolio? All right. Well, if there is no  
3 further discussion, then the committee will now score  
4 the 2027 American Innovation \$1 Coin for Nevada. We  
5 all, of course, should have our score sheets. Those  
6 of you attending virtually, please email them to James  
7 Kennedy, and we will take a five minute break and be  
8 back with the scores.

9 (Off the record.)

10 DR. VAN ALFEN: All right. We are  
11 back, and I recognize James Kennedy to present results  
12 from the scoring sheets.

13 James.

14 MR. KENNEDY: Thank you. So in the  
15 Nevada American Innovation reverses, this will now be  
16 out of a total of 24 points, with member Saunders  
17 having departed. The scores are as follows. Reverse  
18 01, one point. Reverse 02A, eight points, and that is  
19 the second highest vote getter. Reverse 03A, four  
20 points. Reverse 04, zero. Reverse 05, 12 points,  
21 which is the top point getter. Reverse 06, one point.  
22 Reverse 07, five points, and Reverse 08, six points.

1 DR. VAN ALFEN: All right. Thank you  
2 very much, James.

3 Are there any motions from the  
4 committee at this point?

5 MR. BERNSTEIN: This is Arthur  
6 Bernstein. I move that we recommend Design 12.

7 DR. VAN ALFEN: All right. Is there a  
8 second to that motion?

9 MS. STEVENS-SOLLMAN: Jeanne  
10 Stevens-Sollman, I second.

11 DR. VAN ALFEN: No. I believe --

12 MR. SCARINCI: 05 it should be.

13 DR. VAN ALFEN: Right. Yes.

14 MR. SCARINCI: -- which got 12 votes.  
15 Design 05, which got 12 votes.

16 DR. VAN ALFEN: Okay. So the motion is  
17 to recommend Reverse 05.

18 And, Jeanne, you are seconding that  
19 motion; is that correct?

20 MS. STEVENS-SOLLMAN: Yes, I am. Thank  
21 you.

22 DR. VAN ALFEN: Okay. Is there any

1 discussion on the motion to recommend Reverse 05?

2 Okay. Kellen.

3 MR. HOARD: Yeah. Thank you. I think  
4 this is the best of the designs, but it got half the  
5 possible total points. And so, to me, that, kind of,  
6 hits at what I was saying earlier is that I just don't  
7 feel like there's much enthusiasm for this, sort of  
8 the other -- other designs. And so I -- is it  
9 feasible, possible, or inadvisable to ask the mint to  
10 come with alternatives next time?

11 MS. SULLIVAN: This is for 2027, so  
12 that's pretty tight. I'd have to check with our  
13 manufacturing team on the scheduling. But it is for  
14 2027, so that's pretty tight.

15 MR. HOARD: That was my question.

16 DR. VAN ALFEN: Any other comments?

17 MR. SCARINCI: Yeah. And I --

18 DR. VAN ALFEN: Donald Scarinci.

19 MR. SCARINCI: I was thinking -- you  
20 know, I was thinking -- I'm sorry. Donald Scarinci.  
21 I was thinking the same thing as you, Kellen, except  
22 that, you know, it's such a -- you know, I don't know

1 that we're going to get much -- much else here,  
2 because the topic is so difficult to depict. And, you  
3 know, I -- I just -- you know, this is -- this -- 05  
4 is just boring as hell; right? I mean, it's boring.  
5 But it might be the best -- it might be the best we  
6 can do. I mean -- anyway, I -- that's it.

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

8 Any other comments from the committee  
9 at this time? All right. Well, hearing none then,  
10 let us vote on the motion to recommend Reverse 05.  
11 All those in favor please signify by saying, "Aye."

12 MULTIPLE SPEAKERS: Aye.

13 DR. VAN ALFEN: Any opposed? Any  
14 abstain?

15 MR. SCARINCI: I'm going to abstain  
16 just be -- just because.

17 DR. VAN ALFEN: All right. Let me see.  
18 So we have one, two, three -- six, seven, eight. All  
19 right. The motion carries. Six in favor, two  
20 abstained. We will recommend then Reverse 05.

21 And at this point, I would like to  
22 thank you, Mr. Thielen, for joining us today. I hope

1 that this has been a useful discussion for you, and I  
2 do hope that whichever reverse is -- that appears on  
3 this coin that you'll enjoy it and do wish you a  
4 enjoyable rest of your afternoon.

5 And if all other discussion has  
6 concluded, I would like to thank our liaisons, again  
7 Mr. Thielen and those previously with us, for joining  
8 us today.

9 And since this was the last item on our  
10 agenda, I would like to thank CCAC members, the  
11 public, and of course the mint staff for attending  
12 today's meeting. And as always, upcoming public  
13 meetings will be announced in the federal register.

14 And now I will entertain a motion to  
15 adjourn.

16 MR. BERNSTEIN: Arthur Bernstein so  
17 moves.

18 DR. VAN ALFEN: There you go.  
19 Second?

20 MR. HOARD: Kellen Hoard will second.

21 DR. VAN ALFEN: Okay. Art and Kellen.  
22 All those in favor say, "Aye."

1                   MULTIPLE SPEAKERS:   Aye.

2                   DR. VAN ALFEN:   Any opposed?   All

3   right.   This meeting stands adjourned at 3:31.   Thank  
4   you.

5                   (Whereupon, at 3:31 p.m., the  
6                   proceeding was concluded.)

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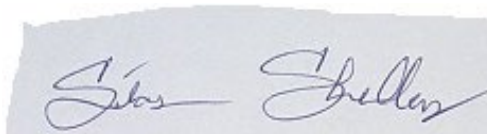
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## CERTIFICATE

I, SILAS SHELLEY, 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.



SILAS SHELLEY

Notary Public in and for the  
State of New York

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## CERTIFICATE OF TRANSCRIBER

I, J. RACHEL ROBERTS, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings 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.



J. RACHEL ROBERTS

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