

United States Mint
Citizens Coinage Advisory Committee
Meeting
Tuesday,
June 25, 2013

The Citizens Coinage Advisory Committee met in the 2nd Floor Conference Room A at the United States Mint, 801 9th Street N.W., Washington, D.C., at 9:30 a.m., Gary Marks, Chair pro tempore, presiding

CCAC Members Present:

Gary Marks, Chair pro tempore
Michael Bugeja
Erik Jansen
Michael Moran
Michael Olson
Donald Scarinci
Jeanne Stevens-Sollman
Thomas Uram
Heidi Wastweet

United States Mint Staff Present:

Steve Antonucci
Betty Birdsong
Don Everhart
Joe Menna
Bill Norton
Leslie Schwager
April Stafford
Greg Weinman

Also Present:

Lewis Johnson, Seminole Nation
Robert Mann, Executive Director for Heritage
Preservation, Ho-Chunk Nation

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Proceedings

(9:53 am)

Mr. Weinman: We can go on the record now. Just as a quick housekeeping measure, we have a situation that is not uncommon; it is just a technical glitch. At the moment there is technically no chair of the CCAC, although a nomination has been sent up in the proper course of the operating procedures. It has not been finalized. For all I know, it could be finalized during this meeting. But as a result, Gary's current term as Chairman has expired and reappointment has not yet been executed. Accordingly, I am going to yield to the senior member of the CCAC, who I believe has a motion. And that would be Donald Scarinci.

Member Scarinci: I would like to nominate Gary Marks to be chair of the meeting pro tem until the Secretary decides.

Member Stevens-Sollman: I'll second the motion.

Chair Marks: Okay, we have a motion on the table. It has been moved and seconded to have me act as the chairman pro tem for this meeting. Is there any discussion on that motion?

Well I will thank you for the motion and, as always, it is my pleasure to serve all of you and I just appreciate your confidence in me.

With that, all those in favor please say aye.

(Chorus of aye.)

Chair Marks: Opposed?

(No audible response.)

Chair Marks: Thank you very much.

Mr. Weinman: Now you can call the meeting to order.

Welcome and Call to Order

Chair Marks: With that, I guess I will -- the meeting is already in session but we will now go down to the first item on the agenda, which is discussion of the letter and minutes from the previous meetings. The letters from the April 19th meeting are in your packet. The minutes of April 19th have been distributed to you in revised form here at the table. I was contacted by Mr. Olson prior to this meeting, asking that some comments about Lou Hoover be added to the original minutes that were distributed in the packet. So I did undertake to make that a change to the minutes. It is all stuff that happened in the meeting anyway. So just a little more exhaustive coverage of the meeting through the minutes.

And then also, unfortunately, I just discovered last night there is an error in the minutes, even the ones that you were just handed. If you look at item two on the agenda -- or on the minutes for April 19th, it refers to March 11, 2012. That should read 2013. So when I take a motion to approve the minutes, we will need to do so as corrected.

And then also there are minutes from our telephonic meeting from May 30th. And I have no changes for those at this point in time. Are there any other comments or changes for the minutes?

Member Olson: Move to approve.

Member Moran: Second.

Chair Marks: Would that be on both sets?

Member Olson: Yes.

Chair Marks: Okay, so we have a motion to approve the amended minutes of April 19th and the minutes as presented for May 30th. All those in favor, please say aye.

(Chorus of aye.)

Chair Marks: Opposed?

(No audible response.)

Chair Marks: The motion carries. Thank you very much.

Review and Discuss Candidate Designs for the Code Talker Recognition Congressional Medal Program

That takes us down to the review and discussion of candidate designs for the Code Talker Recognition Congressional Gold Medal Program. April Stafford.

Ms. Stafford: Thank you, Mr. Chairman.

First I would like to introduce Betty Birdsong who has expertly managed this program through fruition and ask her to introduce our guests. We are very fortunate to have two tribes' representatives with us. So I will ask Betty to introduce them now.

Ms. Birdsong: Good morning, everyone. We have Mr. Robert Mann, who is here from Ho-Chunk Nation. And we also have Mr. Lewis Johnson, who is here from Seminole Nation.

Ms. Stafford: And when we get to discuss those designs, we will have our guests address the committee.

So we are going to be covering fort Peck Assiniboine and Sioux Tribes, Cherokee Nation, Ho Chunk Nation, Meskwaki Nation Sac and Fox, Oglala Sioux Tribe, Seminole Nation, and Yankton Sioux.

So for background on the program, it is Public Law 110-420 that authorizes the Secretary of the Treasury to strike congressional medals to recognize the dedication and valor of Native American Code Talkers to the United States Armed Services during both World Wars I and II.

Unique gold medals will be struck for each tribe that had a member who served as a code talker. Silver duplicate medals will be presented to the specific

code talkers themselves or their next of kin. And bronze medals will be struck and made available for sale to the public.

Background on the process. It was late January 2013 that we received from the Secretary of Defense an updated list of the Native American code talkers who served. The list was organized by tribal affiliation and the number of tribes has grown from 25 to 32.

The Department of Defense designated the U.S. Army Center of Military History as our liaison and the U.S. Army Center of Military History just recently completed their review of the seven candidate designs that we are going to be discussing. The designs themselves don't yet have these modifications incorporated but they are slight, and so we can discuss them as we review the designs. This also applies to coinability. We have comments from our experts and we can speak to them as we review the designs that they pertain to.

The design parameters for this program, the obverse designs represent, of course, the code talkers' dedication to military service, while the reverse designs feature iconic symbols or elements that are unique to that tribe. It can include, for example their tribal seal or selected elements from their seal.

For inscriptions, there are no required inscriptions but for design consistency, the obverse designs include the tribe's name, Code Talkers as an inscription, and, if desired, a language unique to the tribe. While the reverse inscriptions include World War I and/or II as applicable and Act of Congress 2008.

So if it is agreeable, we will start with Fort Peck Assiniboine and Sioux Tribes from Montana. First the obverse designs.

The obverse designs feature the elements of the infantry helmet and radio communications

equipment utilized by the Assiniboine Sioux code talkers in North Africa.

In design five, you will see the artist incorporated characters to symbolize the code signals. The designs are all inscribed with Fort Peck Assiniboine and Sioux Tribes and code talkers.

The first design incorporates a feather; the second a Plains Indian dance whip, which is given by the Assiniboine and Sioux Tribes to warriors who have gone on the path of war and returned. And the fourth includes an elder warrior.

The Fort Peck Assiniboine and Sioux tribes served in B Company, First Battalion, 163rd Infantry Regiment, 41st Infantry Division. So this is obverse one. This is the obverse that is preferred by the tribe and also by CFA. Obverse two, three, four, and five.

Shall I go on to the reverse?

Chair Marks: Yes, please.

Ms. Stafford: Okay, the reverse designs feature an outline of the Fort Peck Indian Reservation, which is a buffalo outlined by rivers and creeks, two eagle staffs, a Plains Indian dance whip, and the 41st Infantry Division patch.

Design one incorporates the Indian dance whip and designs one, three, and four incorporate the division patch, which the warm mothers and wives of B Company soldiers made, they made beaded versions of the patch and affixed it to the code talkers' uniforms upon their return. The designs are inscribed with World War II, Act of Congress 2008, and Company B 163rd Infantry Regiment.

These are reverse designs one, two, three, which is the tribe's preference, and four, which the CFA noted as their preference.

Mr. Chairman, would you like to stop for discussion

or shall I --

Chair Marks: No, April. Let's go ahead and go through the entire series. And then we, as a committee, will deal just once with everything.

Ms. Stafford: Okay. So we will move on to Cherokee Nation from Oklahoma. The obverse designs feature Cherokee Nation Code Talkers communicating on the field phone using binoculars and writing in their language. They are inscribed Cherokee Nation and Code Talkers in Cherokee syllabary and English.

So we have obverse designs one, two, three, four, and five. Here I will note that the tribe did not submit a preference but the CFA noted obverse five as theirs.

Going on to the reverse designs, they are variations of the Cherokee Nation seal. The seven-pointed star represents the traditional seven clans of Cherokee, which are the Bird, Wild Potato, Deer, Long-Hair, Blue, Paint, and Wolf Clans. The wreath of leaves and acorns represent the sacred fire of the Cherokee and they are inscribed with World War I, World War II, and Act of Congress 2008.

So we have reverse designs one, which is the CFA's preference, two, three, the tribe's preference, four, and five. And that sums up Cherokee Nation.

Moving on to Ho-Chunk Nation from Wisconsin. I would like to invite Mr. Robert Mann, who is Executive Director of Heritage Preservation to address the committee.

Mr. Mann?

Mr. Mann: Any particular place?

Ms. Stafford: Where you are comfortable.

Mr. Mann: Okay. I want to speak a little bit in my native tongue. (Speaks in Native American language.)

What I was saying was I greet each and every one of you and I am really glad to see each one of you today. That is just part of our greeting to be a little polite.

I want to talk about our history a little bit. The Ho-Chunk Nation is one of 11 tribes in the State of Wisconsin. We were formerly known as the Winnebago, which is documented through different code talkers at that time.

The Ho-Chunk Nation is celebrating its 50th anniversary of being a federally-recognized tribe. We just had our celebration last Saturday. In 1963, the U.S. government formally recognized our tribe. And we were, at that time, then known as the Wisconsin Winnebago Business Committee. That is what we became federally recognized. And then in 1993, we became -- we wrote a constitution and changed our name to what we call ourselves, which is Ho-Chunk. So we are now known as the Ho-Chunk nation since 1993.

I want to talk a little bit about our warriors, their accomplishments. It is quite an extensive history. Like I say, today is a very special day. I am honored and pleased to be here to speak on all these warriors. Most of them are deceased now and I am really honored to speak on their behalf.

In 1923, there was a gentleman by the name of Paul Radin and he grew up around the Ho-Chunk people. And he became to know our people very well and he wrote a book. And in his book he wrote, "The life of a warrior was the ideal toward which all men strove. It not only satisfied certain emotional needs but it was so inextricably interwoven with social standing in the community and with the prestige that the Winnebago or Ho-Chunk life is unthinkable without it." This is as true today as it was written then.

Warriors in our tribe earn certain rights, which make them invaluable within our society. It is customary among the Ho-Chunk people to give high honors to

their warriors. Each spring we celebrate our tribal warriors with a powwow over the Memorial Day weekend. Ho-Chunk that have gone into the spirit world are honored by raising their burial flags. Whether they died on the battlefield or peacetime, it doesn't make a difference. Their decision to enter into military to fight to defend our country is what they are recognized for. Oral tradition and documented sources show that the Ho-Chunk warriors have fought in more major wars and skirmishes since 1650.

Before the coming of the white man and during the American Colonial Period, intertribal warfare was common. During the American Revolution, the Ho-Chunk fought on the side of the British. With the opening of the Northwest Passage, westward encroachment began but the Ho-Chunk remained loyal to the British and fought with them during the War of 1812.

In 1830, the Indian Removal Act was passed. Even after the U.S. Government removed the Ho-Chunk and other tribes onto reservations and disrupted their traditional cultural practices, the Ho-Chunk people maintained most of their warrior traditions.

In spite of their removals, Ho-Chunk enlisted in the Civil War, joining regiments from Nebraska, Minnesota, as well as Wisconsin. And it is documented in stories in 1863, 12 young Ho-Chunks joined the Wisconsin Volunteers. They were told they were going to go fight in a great war. After a few weeks of training, they departed and arrived at the place they were going to fight. The fighting began. And after three days of heavy fighting, many men were killed or wounded. They thought this must be the war that they were asked to fight in.

Years later someone asked them where they fought. They replied it was a place they called Gettysburg.

The 20th Century brought with it two World Wars and numerous other international crises and

conflicts. Ho-Chunk warriors served proudly and sacrificed and gave their lives during World War I, World War II, Korea, Vietnam, Gulf War/ Desert Storm, Iraq, and Afghanistan.

In World War I in 1917, 26 Wisconsin Winnebago men volunteered at Mauston, Wisconsin. They were assigned to the 128th Infantry, Company D, the 32nd Red Arrow Division. Everybody is very familiar with the Red Arrow Division. It rose to fame by piercing like an arrow through the most well-fortified enemy fortifications called the Hindenburg Line. Its fall led to the ultimate victory in World War I, but this fame came at a high price.

During an intense battle on August 5, 1918, two Ho-Chunks gave their lives. It was Foster Decorah and his son, Robert Decorah. Foster was well beyond the age of enlisting. He was 40 years of age at the time when he enlisted and his sons were much younger, of course. And when he died, his son, Henry, was not more than 50 feet away from him and witnessed his father being killed. But this did not stop him, the son Henry. Henry could only forge ahead to ensure victory so that his father's supreme sacrifice would not be in vain.

Foster was buried at an American Military Cemetery, along with his son, Robert. His son Henry was wounded with mustard gas poisoning during this battle. When he returned home, he applied to the U.S. Army for military benefits and medical care but he was denied because he was an Indian and not a U.S. citizen, at the time.

The story that you heard is a fine example of display of honor, courage by a father and his sons protecting our country.

During World War II, there was a soldier by the name -- or I should say airman, by the name of Joshua Sanford. He was also a Ho-Chunk and he was the only Native American to fly as a pilot and a flight commander for the famous Flying Tigers.

As a member of the 75th Fighter Squadron of the 14th Air Force, Captain Sanford flew 102 missions. He had seven enemy kills and numerous hits. He was shot down 12 times. For his meritorious service, he received ten medals, which include two purple hearts.

Thirty years after the war ended, the Chinese government awarded all veterans of the Flying Tigers the China War Memorial Medal.

The full name of this medal is called "Medal in Commemoration of Victory in the Resistance against Aggression." It was established by the Republic of China in 1944. It was first issued in 1946. Both military and civilians could be given this award. The most well-known recipients is the veterans of the 14th Air Force Flying Tigers. It was presented on a special ceremony, August 2, 1975 in New Orleans, Louisiana. The medal was posthumously awarded to Captain Joshua Sanford. His death came at the early age of 43 on October 21, in 1962 as a result of his combat injuries. In his honor, his hometown of Hillsboro, Wisconsin, today the airport is named "The Captain Joshua Sanford Airport."

Moving on to our next conflict, which was Korea. A U.S. Army corporal named Mitchell Redcloud, Junior, was honored with the military's highest honor for his fearless and heroic deeds on November 5, 1950 in a battle near Chon Yon, Korea. According to the report of the incident, from his position on the point of a ridge immediately in front of the company command post, he was the first to detect approach of Chinese communist forces and gave the alarm as the enemy charged from a brush-covered area less than 100 feet from him. His accurate intense fire checked the assault and gained time for company to consolidate its defenses. With utter fearlessness, he maintained his firing position until severely wounded by enemy fire. Refusing assistance, he pulled himself to his feet, wrapped his arm around a tree and continued his deadly fire until he was fatally wounded. It has been told that eight bullets

had struck him before he finally fell. He was 26 years old.

It was for his heroic actions that he received the military's highest award. On April 4, 1951 at a ceremony at the Pentagon, Corporal Mitchell Redcloud, Junior was posthumously awarded the Congressional Medal of Honor. The Medal of Honor citation was presented to his mother, Nellie Winneshiek Redcloud, by General Omar Bradley who, at the time, was the Joint Chiefs of Staff. Redcloud's remains were returned from the U.N. cemetery in Korea. On March 25, 1955 with full military honors, and in accordance with the ancestral customs of the Ho-Chunk people, he was laid to rest there. A huge monument in the Decorah Cemetery at the Indian Mission near Black River Falls, Wisconsin, serves as his headstone.

The Vietnam conflict was very misunderstood and highly controversial. Despite this, many Ho-Chunk, including myself, went to serve their country in Vietnam. Ninety percent of the Ho-Chunks that went to Vietnam volunteered. This is one of the highest per capita of any ethnic group that went into Vietnam. Many of them served and were highly decorated for their courage and valor. However, we had one Ho-Chunk that gave the supreme sacrifice for his country and his people. On August 16, 1967, he was killed by Viet Cong forces.

For his service, his hometown of New Lisbon, Wisconsin, they have an island that they dedicated to him and there was another gentleman from that same town. His name is Dale Anderson. They were the only two from that town that were killed in Vietnam and they officially dedicated an island on July 4, 1970 by the then-called the Wisconsin Winnebago Tribe in the City of New Lisbon, Wisconsin.

Not only did Ho-Chunk men but we also had women in the military. And I do not want to not recognize them. We had two females in the military that

served in combat zones. During Operation Iraqi Freedom, a Ho-Chunk female named Staff Sergeant Jessika Malott Greendeer was awarded a Bronze Star in recognition for her work serving her country. Jessika was the first female Ho-Chunk to receive such a medal. She is the great granddaughter of Ho-Chunk Nation's most recognized warrior, Mitchell Redcloud, Junior.

A citation that accompanied the Bronze Star read: "For exceptional meritorious service in a combat zone with risk of hostile action during operation Iraqi Freedom. Her outstanding duty performance during combat operations in Iraq contributed to the overwhelming success of the command's mission. Her actions are in keeping with the finest traditions of the military service and reflect great credit upon her."

We had another female also serving in a combat zone. Her name was Senior Airman Jamie L. Schuler, who served in the United States Air Force. In 2010, Senior Airman Schuler returned to the State of Wisconsin from her five contingency deployments within Operation Iraqi Freedom and one deployment supporting Operation Enduring Freedom. She is the Ho-Chunk Nation's most highly-decorated female. She was an aerial gunner onboard an AC-130 gunship assigned to the 4th Special Operation Squadron.

During her combat tour, Senior Airman Schuler was involved with over 120 combat missions involving ground troops support, operations, military convoy escorts, urban combat operational air support. As a result, she received many medals for her. And one in particular she was credited with involved with capturing 36 high-valued terrorists.

The stories that I have told you about these different wars and conflicts about the Ho-Chunk warriors are people who are known for their patriotism, irregardless of the things that were not - - people don't like to talk about, for accomplishing

incredible feats of human perseverance. But unfortunately, it didn't end there.

After World War II, our World War I and World War II veterans returned home. They wanted to join the American Legion. Unfortunately, the American Legion did not allow Native Americans to join. But that did not stop our veterans. They formed our own group. They called it the Wisconsin Winnebago Veterans Association. It was the only Indian Veterans Organization in the United States at that time.

And they did something that was very noteworthy. After they became a formal group, they put in a request. They sent a letter to President Harry Truman, who was at the time -- they wanted to be in his Inaugural parade and my father was a part of that. And they did allow them to come here to Washington, D.C. to participate in that parade. It was the only Native American Veteran organization ever to do this at that time.

I apologize if I get a little emotional but when I talk about this, it reminds me of a lot of things. Like I say, these are just examples of some of our warrior traditions filled with feats of valor and courage.

But today is a time that we can recognize seven more of our warriors for their accomplishments and sacrifices they made during World War II as code talkers.

Little is written about the Winnebago, as they were known at the time, as being associated with the code talkers. When some of them returned from war, they told stories about being code talkers. Even my own father told me a story that when he was in the Army he said he was approached by an officer. This officer asked him if he was Indian and he replied that he was. The officer instructed my father to go with him. He didn't know where he was going. All he knew he was being treated very well and he liked the accommodations, so he didn't complain.

The next day, he was told to report to a certain location. When he got there he recognized that it was a communication center. He was instructed to go sit by a radio and put on a headset, so he did as he was told. A sergeant came by and asked him to translate what was being said. My father replied that he didn't know what they were saying. The Sergeant said I thought you said you were an Indian. My father said yes, I am. And he said how come you didn't understand what they were saying? And my father said well, I speak Winnebago. He said I don't understand that language they are speaking.

The sergeant left. And when he returned, he told my father to go back to the barracks and pack his bags; that he was sent to Burma but not as a code talker. As a foot soldier. That was the end of his career as a code talker. It lasted two days.

Even though my father didn't become a code talker, there were seven Ho-Chunk warriors that did become genuine code talkers. I am here today to speak on their behalf and request the committee here to recognize these warriors. Their names are Bill Whitebear, Howard Littlejohn, Bill Mike, Jesse Mike, Clifford Blackdeer, Emanuel Thundercloud, and Benjamin Winneshiek. All seven of these warriors are now deceased. As stated in the Code Talker Recognition Act, in the event of the death of a native American code talker who had not been awarded a silver duplicate medal, the Treasury Secretary may award a silver duplicate medal to the next of kin or other personal representative.

We gathered some of the next of kin together, asked them what design they would like to have on the medal. And there was no discussion. It was just unanimous on both choices on the obverse and reverse side.

On the obverse side, they selected number two, which is a soldier talking on a radio and writing at the same time. And also on there is the words

Woinuxaa Hitete, which translates in Ho-Chunk into English into talking secretly. That is what it means. Woinuxaa Hitete. That was just -- because in our way it shows that he is doing exactly what they were supposed to be doing at that time.

On the reverse side, again unanimous decision, number one was chosen with the Ho-Chunk Nation seal. The seal includes depictions of an eagle, bear, peace pipe, and war club. The animal depictions serve as representations of sky and earth clans. The tribe is divided into 12 clans, the Eagle, Pigeon, Thunder, Warrior, Bear, Buffalo, Deer, Elk, Fish, Snake, Water Spirit, and Wolf. The outline of the state of Wisconsin signifies the tribe's historical attachment to this territory.

I want thank you. I want to thank the committee here for giving me this opportunity to speak today on behalf of these seven warriors and to represent the Ho-Chunk Nation. I humbly ask each and every one of you that you consider honoring these warriors by awarding the next of kin with the medal that they have selected. Thank you very much for listening to me.

(Applause.)

Chair Marks: Thank you, Mr. Mann, for your wonderful presentation.

Ms. Stafford: Thank you so much. Well, I think that the challenges the Ho-Chunk faced in serving our country, as well as those that they faced upon their return really rightly serves as a reminder of why we are all here today. So again, I thank you, Mr. Mann, for coming and speaking on the tribe's behalf. I could not do a better job of describing the obverse or reverse inscriptions.

As Mr. Mann noted, under obverse -- I will go through them, though. Obverse one, two, as Mr. Mann noted that is the tribe's preference, three, four, five, six, and seven, which the CFA noted as their preference. And the reverse designs one,

again, the tribe's preference and the CFA concurred, two, and three.

So I will go on to the Meskwaki Nation and if the committee wishes to call Mr. Mann back up to comment or provide feedback as you are deliberating over the Ho-Chunk designs, we may.

The Meskwaki Nation is from Iowa. We have the obverse designs which features the Nation's code talkers. They are inscribed Meskwaki Nation Code Talkers and "we are the red earth people" in Meskwaki language. According to our liaison, the spelling is always lower case.

Here we have obverse designs one, two, which the CFA noted as their preference, three, and four, the tribe's preference.

For reverse designs, they depict the Meskwaki Nation tribal logo and they are inscribed Act of Congress 2008 and World War I and World War II. We have reverse designs one, two, which is the CFA's preference, and three, the tribe's preference.

Moving on to Oglala Sioux Tribe from South Dakota, the obverse designs represents Oglala Sioux Tribe Code Talkers and they are inscribed Oglala or Oglala Code Talkers and Lakota Indian Soldier Translator Man in Oglala language and English.

We have three designs. Design one, which is the tribe's preference, two, the CFA noting their preference with this one, and three.

For the reverse designs, they are based on the Oglala Sioux Tribe flag. The nine teepees represent the nine districts of Oglala, which are Porcupine, Wakpamni, Medicine Root, Pass Creek, Eagle Nest, White Clay, PR Village, with PR representing Pine Ridge, La Creek, and Wounded Knee. And they are inscribed along the border in designs three and four. Other inscriptions that are included are World War II, Act of Congress 2008, and Warriors Society in Oglala language.

So we have reverse design one, two, three, the tribe's preference as well as CFA's, four, five, and six.

Moving on to Seminole Nation from Oklahoma. We have a guest. Mr. Lewis Johnson, Records Manager of the Seminole Nation. I would like to invite you to address the committee.

Mr. Johnson: Thank you, April.

(Speaks in Native American language.)

Hello and how are you? I hope that you are doing well. I did have to hire an Indian guide to get me around Washington this morning.

(Laughter.)

Mr. Johnson: But it is a great honor for the Seminole Nation to be able to have a representation here at this committee. And we thank the U.S. Congress back in 2008 for passing the Act that would also put these medals in place. We want to say our gratitude in our heart is thankful to you today.

Now the Seminole Nation, as many of you that are historical buffs realize that the Seminoles are on the Mall here with the Marines and when it says that they participated in the Florida wars, that means that they participated with the Seminoles.

Now Seminoles, as we would say it, or Simano-li, the Seminole people actually is an amalgamated group of many tribal towns over the history of our people. We are from the Muscogee and Linguistic family, which ties in many of the major larger southeastern tribes such as the Choctaw, Chickasaw, Muscogee Creek, and the Seminole. These are from the same mother linguistic family, though the dialects within these languages are somewhat different. So that means a Mikasuki speaker would not necessarily understand a proper Muscogee speaker, though the language comes

from the same language family.

Now our original names of our people was not Seminole or Simano-li. That came over a period of time of history. Our original names you may be familiar with. Oconee, Ichiri, Miccosukee, we call it Tallahassee. You say Tallahassee. We say Tallahassee. That is my tribal town. That is our people. And that is who we go by today. The Seminole Nation of Oklahoma is the only tribe left in the 39 federally-recognized tribes of Oklahoma that still have a traditional form of government, which means we have representation from these distinctive origins of these tribal towns. We have miccos, which are what you would say in English equivalent to king or even say chief. So we say micco or micco apotka, which is twin chief. Those are the two leaders of our nation today, as far as the executive office is concerned.

We are made up of two council representatives on our governing body, which is the way that it was throughout our history. At one time we had three but we reduced it down to two because of budget cuts and they wanted to be paid, just like any government legislation group does.

So Seminole actually comes from a term and a lot of historical scholars get it wrong because transliteration of language is different, even for the scholar. They will take on different thoughts and they will have this idea or that idea of why it is. Cimarron or cimarron, which is the Spanish interpretive of wild, undomesticated, that type of terminology, is a lot of times how they say a term in our native language Seminole came about. But that really is not the way that it is. The Seminole is a Muscogee term (speaks in Native American language) Seminole, we are speaking of something that comes from the earth that is indigenous to that area. And when we say (speaks in Native American language) Seminole, that just means persimmon. That is what that is. And the Muscogee people, which are you, sometimes known as the Creeks,

they called us (speaks in Native American language) Seminole as a metaphoric-type connotation. Because what became Seminoles or known as Seminoles were all these distinctive tribal towns that I told you earlier about. And as they moved into Northern Florida, they were scattered abroad. And they weren't in the large townships like the Muscogee confederacy. They were in small groups and they were scattered as the persimmon grows. How many has ever gathered persimmons when you was younger? I did. And when you go to a persimmon grove, they are little straight trees and a little bit. You don't pick them all, though. You pick just enough and then you go another eighth of a mile, a quarter of a mile, pick from that grove, right, and you can get enough that way. That is how the Muscogee Creek saw our people at that time in our history. They was metaphorically saying you are like the persimmon groves. You are scattered abroad in small groups. But this small group, as you know you history, became a formidable foe for the United States during the Seminole and Florida wars in the history. Most of you will know that they were the longest American Indian wars in history and cost the U.S. government the most.

The first engagement of true guerrilla warfare was fought against the Seminoles. And our brothers and our brethren to this day, which were people of African descent that were not Seminole by blood or Indian by blood but they fought for the same freedoms and protection of livelihood. And we still have those people as members of our tribe today. A distinctive history. They called them Seminole Freedmen. Some people will use the terminology Black Seminole but we don't use that among our people. We just call them Seminole Freedmen because we believe that if your Seminole by blood, Indian by blood, then you are Seminole. The only distinctiveness you have to do. Black Seminole, that is not a terminology we use but scholars use that.

Now the Seminoles, there is two tribes, as you know, federally-recognized tribes. The Seminole Tribe of Florida and the Seminole Nation of Oklahoma. Throughout the course of our history as Seminoles were brought west after the Indian Removal Act there were a majority of Seminoles who were brought to the west, which is now the State of Oklahoma. A remnant of Seminoles that were left was under 300 and they are known as the Seminole Tribe of Florida today. We are from the same customs. We are from the same language families. We are from the same dances and stories. We are geographically different because of the locations where our people have been over the last -- over 150 years. But I just spent a whole week with the Florida Seminoles down in Florida and I think Washington, D.C. has them beat as far as the humidity is concerned.

(Laughter.)

Mr. Johnson: Because I took off walking thinking I was going to be here and it looked like I just got out of the shower by the time that I got here.

But I just wanted to share a little bit of that with you. You know some of you recall that the Seminoles would be the prisoners of war on the infamous Indian Removal policies of the 1830s. You heard the terminology phrase the Trail of Tears. Historically we don't relate to that particular movement of many tribes that went westward because ours lasted over 42 years of Indian wars. Was it our tears that shed? Most likely so. But our people that was sent west did not remove to the west voluntarily. They were shackled in chains for the men and taken over by water so that they could not get on land and fight. But the thing about it was is that the Seminole peoples adapted to the regions that they were taken to and they thrive to this day. And I am glad to know that and glad to know that I was born a Seminole Indian person with those linkages to our brethren in South Florida.

Now we are going to go to these designs and I am going to share a little bit about it. Do you have them on the -- okay, let's go to these designs.

This is the obverse number one. And this is the one that we have chosen as a tribe. And this says "acemeket hecetv heret os." That is actually a phrase that was used by one of our code talkers. It is said it is good to climb in sea. That is what that means if you translate it into English. And what you see here is, of course, code talkers transmitting the messages across. You also see a connection. You might say why did he tell us all that beforehand. Because, my friend, you are in this room with me. And if we all would tell the truth today, you will go back a generation or so or less, you probably spoke a different language, your people, even than what you speak today, English. When I speak with young people from all walks of life, regardless of who they may be, I say think of it. Many years ago, you didn't only speak English but your people spoke a distinctive language. They had their own dances to dance. They had their own songs to sing. They had their own stories to tell. And when I share that with young people, I say seek it out, even if it is only from a historical perspective, from a genealogy perspective because it will make you a complete person as you grow up to your adulthood. I believe that. I truly believe that.

And that is why language, our linguistic relations, it is very important to tie from our earlier periods of our history to the present. This man is called Holata Micco. Holata Micco was what most people would know in Seminole history as Billy Bowlegs. Billy Bowlegs was the last Seminole chief to leave Florida and come to the Indian Territory. Sometimes people will relate to him as the leader during the Third Seminole War. There was a First Seminole War, Second Seminole War, and Third Seminole War. And Billy Bowlegs would not come to the Indian Territory. He refused to come until Seminoles could secure land of their own in the west. They didn't want to be under the Muscogee

Nation. You see policy, when you are linguistically related, they want to put you with whoever you are linguistically related to. Seminoles didn't want that. Men like Coacoochee decided to leave the Indian Territory and even go to Old Mexico and they were hired on by the Mexican government to protect the borders of Old Mexico during that time. And there was actually a Congressional Medal of Honor from the black affiliations they call the -- they were called like the scouts for the buffalo soldiers. Some of them were black folks that went into Mexico with Coacoochee.

Now Billy Bowlegs was closely to Mikonopi who was the head chief of the Seminoles. He was the chief of a certain tribal town. We call that tribal town in Oklahoma today Pilaklakaha. That means newcomer.

Now, how does that come about? Because they came about 25 years later, after the first group of Seminoles were moved to the west, they came about 25 years later, 1857 and 1858. You see in 1856, the United States government placed land that was called the Seminole land in the west. And when they did that, Bowlegs said, yes, I come west and he came west. So we are tying that together with the language that was spoken during World War II, the "acemeket hecetv heret os," which is one of the codes, as I said earlier, that was actually mentioned. So that is what that obverse side shows there.

Now originally -- you want to show those others? Because I know you have a preference. Now that was kind of really, you know we give these elements. You understand the process, right? We are exchanging elements over the phone and through emails and so on. And at one time we had an element that a lot of times you see Indian artists, you know they will sometimes split Indian warrior and maybe a soldier of the military on the other side. That kind of imagery is empowering and sometimes very inspirational when you see that.

Go back to that first one. And I know I am not going to spend too much more time on this second one. Yes, this one here -- the second one. I'm sorry. So they put a helmet on it and they put plumes in part of the turban wrap on that and of course I hope that ain't your preference. Because although the artist's interpretation, I know they were trying to get it there. We do appreciate the efforts. Go to the next one.

The same here, they just added, I think, something else on the back side of that. The rifle, I believe, came up on that. Go to the next one.

This one, although he has a turban and they tried to put what we call our Seminole patchwork in the background. Now this came a little later in our history. We really don't prefer that one because that really is not historically correct.

I worked for the Seminole Nation Museum for over 20 years and I am the tribal liaison for history. That is why I am here speaking with you today. Go to the next one.

Neither is this one. They just changed the face.

This one here definitely has the soldiers ready to transmit a message, as you can see. It still has our language here and, of course, Seminole code talkers. Now most of you all will recognize this young warrior. We call him in Oklahoma Asi-yahola. Asi-yahola, the Black Drink Hollerer. We say (sound of Native American hollering). That is what we say or (sound of Native American hollering). Like that. A lot of people don't know that with southeastern Indians. That is what we do when we were in war or when we are at ceremonial dancing. (Sound of Native American hollering.) That is how we do. And my friend, if you heard that back during those days, say your prayers.

(Laughter.)

Mr. Johnson: But anyway, in Florida they call him

Osceola or Osceola, two different ways of pronunciation. Osceola or Osceola, that is the English derivative of Osceola. Well Osceola, though we have direct relations and kindred to him, he never did come west. Holata Micco did. Billy Bowlegs.

Billy Bowlegs also fought in the Civil War and actually helped aid the United States Union in taking back the Indian Territory for the United States during the Civil War. Billy Bowlegs did.

So that ties are closely there and not only in customs and traditions but in the language. And that is why we use Billy Bowlegs.

So although we revere Osceola in his leadership, we would not prefer that, although it is a nice looking design.

Next one. So those are all those. Well, what is your preference, ma'am?

Ms. Stafford: If you would like to continue for the reverses.

Mr. Johnson: Oh, okay. Yes, we will go to the reverse then.

Well we was talking over the phone. What we call Pegnegewen Nishnabe. That is that ball play, that game that is played amongst southeastern tribes, all the tribes I have mentioned of the southeastern peoples play this game. There is a social game. There is also a field game east and west. Sometimes we call it that East and West game. The field runs east and west of course. And it was a game that was sometimes used to settle disputes against tribal bands back in the earlier days of our history. And sometimes it was called Little Brother of War. And it was a preparation for the young warriors in as far as their physicality and getting their emotion and mentality ready for actual possible battle. But it was a game that was played.

So those kind of thoughts were thought on the reverse side originally. And I believe that is probably why they had this one here. They have got the two wolves down here. There is a story in our history about wolves. It is the brother of war to the Seminole people. It was said back there in the time in our history that there was a contingent of warriors and they were en route to meet up with another group of warriors. And as they were going toward that area that rendezvous where they was going to meet together, it is said that there came a wolf and it appeared before them. It was a big one. And it just stood very still right there in front of those warriors but only just for a brief moment. And then it went back into the woods. The warriors continued on their journey. And as they were going on this journey, it is said that the same wolf appeared but this time it had two or three others with it. And it stayed there a little longer and then it went on.

Well, they continued on and soon that wolf appeared and there was a whole pack that was with that wolf. And this time they would not leave. They only stayed there. And then many of the warriors said grandfather is trying to tell us something. And they said what we call (speaks in Native American language), which is the runner or messenger ahead. And what they found out that there was an ambush ahead. So the wolf became known as the brother of war to the Seminole because of that. And that is a story that is sometimes passed down to us about that time.

Although our people when the design came out, they kind of -- well, I am just going to tell you. They just kind of laughed like that a little bit.

(Laughter.)

Mr. Johnson: We are thirsty. We used to tell about chickens. Did anyone ever have chickens before? They used to always tell us, and I am not being derogatory at all. I am just telling you how we are

told is sometimes wolfs in the earlier days would come around, even in Oklahoma before they became pretty much extinguished them. When they would come they would talk in Indian and say hey, grandfather, I only got a little bit of chickens now. Don't take mine. Go down the road where that white man lives. He has whole lots of them.

(Laughter.)

Mr. Johnson: But you have got to understand Indian humor, right?

(Laughter.)

Mr. Johnson: Because sometimes we talk that way, don't we Robert? We talk that way. We don't mean offense to anybody. Not at all. It is just our own little humor that we have amongst ourselves.

This one here is, of course, we looked at and you will know that there was a tribal resolution. I don't think this one is the exact one here. This is that first one. We thought it was just a little -- it needed a little bit different presentation on it. But our tribal seal Seminole Nation, Oklahoma, is actually a seal that represents our people when we bartered and we traded at the factories. Have you ever heard of the factories in early history?

Among Seminoles, we have a common last name among some of our people, Factor. They call it, I know, many factors. One of the band chiefs for our largest band Tusekia Harjo, which is the band where their chief is from, at this particular time our principle chief, his name is Rodney Factor. But that name comes from way back. Well, you ever got in debt? We all have. Sometimes they liked to get the Indian in debt, even back in that time, these factories. And then you trade them pelts to relieve that debt. And the factor was sort of like they called like middlemen. That is what they used to tell us. He was like the middleman. But it became a last name among some Seminoles.

But there is a lot of names that are our last names. You probably heard of like McKinley, McKay, McGirt, McIvory, all those names. Those was from those periods, too, when Scotts tradesmen would sometimes want to trade with southeastern Indian people. And if they found out if they could marry an Indian woman, it is sort of like up here on Royston's Hill, you know, they could get the inside trade, you know? Get on the inside business. They would have the gravy going a long time in it.

Well they figured that out because matrilineal, whatever your momma is, that is where you stand in your tribal town affiliation and that is where you stand within your clan affiliation. Okay? So although they had a Scottish father, because their momma was Seminole or Muscogee, then those people held those claims. And there was chiefs that their daddies were Scottish but their momma was Indian and they were actually still respected chiefs because of the clan affiliation and tribal town.

Okay, go to that one we looked at. This is it. The only change here is a little bit on the accenting of this area. They would go and they would trade things like herbs that was allowed to be traded in that time with these people. Of course pelts, and they would give bear grease, and wax, beeswax, and such as that. They would trade it for those people. They would use it for their medicinal purposes, too, and treatments. And this just shows like a Seminole man that is going across to do that trade.

And that was our preference. This is supported by a tribal resolution from the Seminole Nation's General Counsel, this particular one. Okay?

All right, to the next one. Well that's that. And this one here we had an employee gathering the other day, you know about two months ago. And I just hit 50 years old myself. And I was out there with all those young ones. I thought I was still young, Robert. I thought I was young out there. We was

playing volleyball and all kinds of different activities. People were getting hurt. Of course, I thought I was 18-years-old, still. So I was rolling around and getting up and really trying to play. They said you think you are a teenager, don't you? I said in my mind I don't think any different but my body is telling me different, that I am not that young.

And I was teasing Assistant Chief. I said they must have snapped a picture of me when I was kayaking down the river there.

(Laughter.)

Mr. Johnson: Actually, that is a very good artist's interpretation of a Seminole warrior. But our tribal seal is what it is. You know, our tribal seal is what it is.

I wish that was around when we was doing tribal seals years ago. So there is our actual tribal seal. And you will see that reverse side that we had a resolution supported by our counsel supports that.

I want to close with this. I was sharing with you all I was at the National Indian Health Board Summit. And I know this sequestration is affecting many, many people, perhaps even you in this room. But it is also affecting Indian country and we had very serious talks down there. Discretionary funds is used to weigh whether our healthcare is managed in Indian country.

If I become before you again, in two weeks we have an election. I am the tribal liaison to this committee and to the code talkers medal. But if things go like is projected, they may not. I may come to you as apotka, which is the twin chief of our tribe because I am running for the assistant chief, as it is said in our tribe. So maybe I will come as an official of the executive office next time.

But what I want to share with you, though, is something I got into speaking about with some of the veterans of the Seminole Tribe of Florida. One

of the questions about our tribal seal putting the Seminole Nation of Oklahoma on there, we wanted that because the United States government recognizes us as two different federally-recognized tribes, right? They do. The Seminole Tribe of Florida did not have any code talkers. And I know for marketing purposes of the bronze it might work better if we just had Seminoles on it, I realize that.

But it was the Seminole Nation of Oklahoma. Someone asked the question, they lived all in Oklahoma? Well, we kind of laughed at that when I got that email. They all live in Oklahoma? Does all Americans live in Washington, D.C.? No, you are from distinctive communities. Your hometowns are from distinctive areas but you are still citizen of the United States, right? Well these are still members. Wherever they may live, they are members of the Seminole Nation of Oklahoma.

Well the Seminole Tribe of Florida is sponsoring the American Indian Veterans Memorial Initiative. Has any of you all heard that? It is the Vietnam War Memorial, right? Where the three men are represented. Well we say (speaks in Native American language) and then the Hispanic is represented there. And you know as well as I do sometimes they would put American Indians down as white in certain applications for certain states in certain areas.

The Seminole Tribe of Florida had asked me to mention it to you guys and you ladies here today to think about that. That initiative is to put a representative of the American Indian people there also. And I would hope that with your constituency and the people that you have favor with, that perhaps you will bring this up.

Look on that website aivmi.org for more information. There is council resolutions from just about every nation who is participating in this and we hope that it can be where the war memorials are for this very reason. That is where it belongs. They

want us to put it in front of the National Museum of the American Indian. That is generous and we don't take that lightly but we want it there. We all served together. We buried my dad only a few years ago. And I am telling you, he was in the 45th Infantry Division in Korea, the Thunderbirds. And when they heard that my dad had passed away, we got a picture of him like this. He was a boxer. And it is in our museum back home. And there was supposed to be an exhibition fight. It was Ezzard Charles back in that time. And a Marine was supposed to fight Ezzard Charles. And if he really got sick or had a virus or just if Ezzard Charles could punch hard. Anyway, he didn't show up. And they said we need someone for exhibition fight, they said, with Ezzard Charles. And someone said we got an Indian boy. He'll get in that ring with him. And sure enough, my dad fought Ezzard Charles. And my dad used to tell me that story and here I am a little boy. Ezzard Charles didn't mean that much to me. I don't know Ezzard Charles. I'm Cassius Clay, Mohammad Ali, George Foreman and all those I am familiar with. Ezzard Charles, I am not. I was kind of looking through the Guinness Book of World Records and guess what? There he was, Ezzard Charles, world champion. And we got a picture of my dad, 45th division.

But you know, wherever our people served, that is where that memorial needs to be. Right in that location. That's all we are asking as Indian Nations. You know, I know we got our museum there they want to put there. But anyway, you got favor with some folks? Drop a line to them. It would be greatly appreciated from the Indian nations of this country.

So thank you very much and I will take any comments. Or I guess I am going to learn which one is you all's choice.

Ms. Stafford: Thank you.

(Applause.)

Chair Marks: Thank you sir, for that wonderful presentation.

Ms. Stafford: Thank you very much. I can take that for you. Again, thank you so much for being here. We really appreciate that background. It is very helpful.

Just for the record, I would note that we moved through each of the designs, all of the designs in the obverse category as well as the reverses. And I would note that in the obverse designs, CFA preferred obverse three, while the tribe again preferred one. And for the reverses, CFA preferred one, while the tribe, as Mr. Johnson noted, preferred four.

So moving on to our last tribe, the Yankton Sioux from South Dakota.

The obverse designs feature the Yankton Sioux Tribe code talkers delivering messages in various ways. Design three includes a stylized trench in the background and they are all inscribed with Yankton Sioux Code Talkers, Yankton Sioux Tribe, and another inscription that is the way that the Yankton Sioux Tribe refers to its tribe.

So we have obverse one, two, which is the CFA's preference, three, four, the tribe's preference, five, and six.

For reverse designs, there are variations of a drawing of a Buffalo skull with tribal colors. This drawing was submitted by the Yankton Sioux Tribe and it was painted in honor of tribe veterans. Design two also includes the Yankton Sioux logo, which was also included in the buffalo skull drawing. The Yankton Sioux Tribe considers the buffalo part of their culture. It provides them with shelter, food, weapons, toys, and it connects to their spirituality similar to the eagle.

The designs are inscribed World War I and Act of Congress 2008. And for reverse, we have reverse

one, which the CFA noted as their preference, and two, the tribe's preference.

Mr. Chairman, that concludes the notes.

Chair Marks: Thanks, April. Am I on? Are you guys hearing me? Hello? I have a dead mike. Would somebody give me a mike? It says it is on but it is showing an empty battery. So I am assuming that it is spent. Testing. I'm sorry for that delay.

Thank you, April. Am I correct? It seems to me that didn't we see the Yankton Sioux medals before? We saw the design before?

Mr. Everhart: You saw the obverse one before.

Chair Marks: Okay, that must be my confusion. Okay, are there other technical questions from the committee for any of the tribes or nations that we have seen today?

Member Jansen: Two questions or comments for the committee. Make a note on your voting sheets on the Seminole Nation, please. On the obverse, we show obverse one through six. I think they are actually one through five, with a 2 and a 2B, so we don't get a confusion. So it would be obverse one, obverse two, obverse 2B, obverse three, four, and five.

So just again, on the Seminole Nation on the obverses, just make sure you strike obverse six and add an obverse 2B, somehow make that clear.

And second of all, I think on the Ho-Chunk Nation, and April check me on this, please. Betty, check me on this. I think the letter from the tribe says they have a dual preference on the obverse for number two and number seven.

Ms. Birdsong: Yes, that is correct.

Member Jansen: So I want to make sure that the committee knows that the tribe had two preferences

of equal weighting on that one.

Ms. Birdsong: Not equal weighting. Their first preference is two and their second preference is seven.

Member Jansen: Okay. So first and second choice. And the CFA chose seven, correct?

Okay, where there any other kind of minor tweaks on these things, April?

Ms. Stafford: For Ho-Chunk or across all of them?

Member Jansen: Across all of them. I just wanted to make sure we are all kind of clear because the committee is sensitive to the tribal preference.

Ms. Stafford: Sure. No, I believe that is it.

Member Jansen: Okay, thank you.

Chair Marks: Okay, I have another question on the Ho-Chunk's preference on the obverse. The gentleman shown is not wearing a combat helmet. Is that an accurate depiction of someone acting as a code talker that you would not have your helmet on? And why was it rendered that way?

Ms. Birdsong: In this instance, the artist assumed that his helmet was laid somewhere, not actually in the design and that he would have stopped to use the radio. DoD was okay with this portrayal.

Chair Marks: Okay.

Ms. Stafford: And just to note, we have no comments from DoD that that is an issue.

Chair Marks: Oh, so Department of Defense reviewed all of these?

Ms. Stafford: Yes. Yes, and we just only recently received their feedback. And so there are slight modifications, as I indicated earlier about specifics about the way a chin strap might lay or a particular

element of a uniform. Slight modifications, nothing substantial should change the compositions.

Chair Marks: All right.

Ms. Stafford: But no comments about obverse two not having a helmet at all from DoD.

Chair Marks: Okay.

Member Moran: It could be he is in a rear area, where if there is no immediate need, you may not wear your helmet.

Chair Marks: Okay. All right. Not being a military person, I needed to ask the question. I wasn't sure if that was an appropriate rendering or not. So thank you.

Are there other members of the committee that might have questions more of a technical nature? That is not commenting on your preferences but trying to clarify issues before we move on. Heidi?

Member Wastweet: I'd like to ask the representative on the Seminole Nation reverse. The tribe preference was for number four. And I wanted you to clarify a little bit what the difference was between three and four and what made four your preference. Is it because it says "of Oklahoma" or was it the design itself?

Ms. Stafford: Mr. Johnson. Just so the recorder can hear you.

Mr. Johnson: The design did fluctuate just a little bit as far as the accent highlights within the imagery.

But on the resolution that was presented by the tribal council, our official seal of Seminole Nation of Oklahoma. And I guess that was probably when I took it to the Executive Office when I received that other back sample of it that was a question that was brought up.

So I talked to the principle chief and also the assistant chief at the time and they asked if we could add that. And, of course, they did. And that was the Seminole Nation of Oklahoma.

Member Wastweet: As far as the image --

Mr. Johnson: Could you bring it up on the screen, please?

Member Wastweet: As far as the image itself, number three is rendered a little more in a three dimensional manner, whereas, number four is two dimensional manner. Did you have any objections to the way number three was rendered?

Mr. Johnson: I don't have any objections if it is more befitting for the medal but only of the lettering to keep Seminole Nation of Oklahoma in there. We understand the process that you must look at aesthetically and realistically.

I think we are getting close there. We were towards the end there. This is what you are speaking of, instead of -- this is more that could be placed on the medal.

Member Wastweet: Correct.

Mr. Johnson: It is still the same imagery. So yes, if that works better, just continue to have the "of Oklahoma" in there. Because that was -- if that is possible, we would appreciate that.

Member Wastweet: Okay, I wanted to clarify that that was what it was that you liked about four.

Mr. Johnson: Well you know to the eye, as far as the piece, if you was looking at it like as a graphic look, it looks better that way, does it not? But on the medal it will look better the other way, is what you are saying.

Member Wastweet: Yes, I am coming at this from a sculptor point of view.

Mr. Johnson: I understand.

Member Wastweet: If I were the one sculpting this and I were looking at the two, I would have a difficult time sticking strictly to design number four, as a sculpture; whereas, design number three is rendered in a way that would be much more conducive to a sculpture and show it better on the medal as a medal, versus number four which makes it more patch-looking.

Mr. Johnson: We conclude, too, the experts of this panel for that, just the lettering.

Member Wastweet: Thank you. Okay, thank you for clarifying.

Mr. Johnson: Thank you.

Chair Marks: Are there others who would like to comment with questions?

Member Jansen: April, what was the CFA's preference on the Oglala Sioux obverse and reverse?

Ms. Stafford: Just one second. the Oglala Sioux preference from CFA on the obverse was two --

Member Jansen: Thank you.

Ms. Stafford: -- and on the reverse, three.

Member Jansen: Thank you.

Ms. Stafford: Did you need me to reiterate the tribe's preferences for the obverse and reverse?

Member Jansen: No, I have got those. Thank you.

Chair Marks: Okay, others before we move on to our evaluation? Yes, Michael.

Member Bugeja: You know, this is directed to Betty. We had seen so many wonderful designs and have heard so many from so many tribes. Does the U.S. Mint ever put out an illustrated book with all

these histories? Because the research and the stories that go with it -- I know these are medals and not coins. But it would inform all the high schools that come to the Mint. It could be used at Iowa State, for instance, Senator Larson, who teaches our Native American Studies would be able to use that.

The reason why I say this is that when we have had guests come here and detail their histories as we have heard today, there is a subtext to it. And the subtext is, this is not known. And indeed today I found out things that I never knew and that I am going to take back to my ethics class because I want to see if the journalists at the time recorded this but did not report it. Because if they didn't report it, then that is an ethical issue in journalism.

But it would seem to me a small glossy book of the finalists, even would be a tremendous educational U.S. Mint product that would be used every day. Some of the designs as well with the stories.

I wonder, does the U.S. Mint ever produce like little plates or posters that can be bought when schools come through? Because it would also inform.

I just put that out there because I would hate to see like Mr. Mann's wonderful eloquent history just evaporate. Do they ever do that, put out little booklets?

Ms. Birdsong: To my knowledge, the only thing that we have done is lesson plans.

Member Bugeja: I know that. I know that program.

Ms. Birdsong: With the ultra-high relief we did put out a booklet. I don't know if this is something we can do but we can definitely explore options.

Member Bugeja: It is a subtext that this history isn't known. I agree it is not known. I learned things today that I never -- I was looking at April's

reaction to some of the -- we were both having the same reaction.

I lived in Oklahoma and covered the tribes in Oklahoma. I lived in South Dakota. I have covered Pine Ridge. And I didn't know any of this. So that is why I'm saying, this would be a wonderful thing to have as an educational product from the U.S. Mint.

Ms. Birdsong: I agree. I have learned so much by working with all the liaisons. There is an abundance of information. And in some cases, I thought I knew, but I did not know the complete --

Member Bugeja: I did not know about the veterans associations, and things like that. It just shocked me.

Ms. Birdsong: Yes, so this would be something wonderful but we are happy to discuss it internally and see if we can actually bring it to fruition.

Ms. Stafford: Yes, absolutely. I think your comments will be very helpful. We can share this transcript with some of our counterparts who work with the outreach, educational outreach, as well as the products and see what they can do with the idea. So thank you.

Member Bugeja: The market for it would be tremendous, educationally. Thank you. Sorry to take your time but you have everything -- I am author. You have everything. You have got the illustrations. You have got the history. You have got the narratives. You have got the testimony. It is all public record. So if you don't do it, I will.

(Laughter.)

Ms. Stafford: Is there a motion?

Chair Marks: I think there was a motion.

Go ahead.

Mr. Johnson: I guess I just took it for granted that there would be additional things about these particular medals. Because like you said, with all that said and goes into them can't be explained just by the site of them. And even if it is just a small area given to each individual from the bronze collection.

And someone said well you were going to sing. I left that off. And I didn't do it on purpose. I just left it out.

Very important and maybe for the transcript you can take this. It was said back in World War II that there was Edmund Harjo, who was one of the code talkers for the Seminoles. He was going along and he began to hear something in the distance. And what he heard was (sings in Native American language).

And in our language they are saying that when we leave this world, we are going to be with the creator and our relations. And it was often told on oral histories that men would sing that song before that they would go into battle because they didn't know if they were going to leave this walks of life or not. And that is usually --

We was talking about three weeks ago and there was a lady about probably 65-years-old. And she said when I was a little girl my grandpa used to tell me that same thing and used to tell me about the Seminoles had people that were kind of like what you said code talkers. And I said yes, that is true. As a matter of fact, I will be going to a meeting in Washington to speak to the committee.

So there is your song. Some of you said you were going to sing.

Member Bugeja: Thank you.

Chair Marks: Thank you very much.

Member Bugeja: Don't forget my alma maters are

Oklahoma State and South Dakota State. And they all have large Native American centers, even in Germany. They would actually be wonderful distributors of any book. And I could help arrange that, if you decide to go to print with it.

Chair Marks: Thank you all. Any other comments, quickly?

Okay, now it is part of our process when we are dealing with so many designs that often we will go through and we will call out those designs that none of the committee members seemed to have interest in. Is that something that we are interested in doing today or is it --

Ms. Stafford: I don't think it is necessary.

Member Bugeja: Yes, I think that we could just -- I think we had a good education from the tribes. I worry about picking designs that have symbols and icons that we might not know about. Except for a few items, I am supporting of the tribes.

Chair Marks: Okay, well that was my thought, too, Michael. Thank you for expressing it.

My only concern is that if we get into our individual comments and we begin to address every design, we have already -- we are already significantly over time on our schedule.

So with that understanding, we will go forward with our review. You were provided -- each member was provided a copy or copies of the scoring sheets. So as we go through this next exercise, please fill those out and when we are done, I will ask you to pass those to Eric and he will do the tabulation for us.

So is there anyone here who wants to go first? Okay, Michael.

Member Bugeja: I'll go first because I would like to set some standards to this.

The one that I -- on these designs, some of them

have things that I actually looked for. And that is, orientation. Where is the figure looking? Is he looking straight on or is there some action going on?

The second thing is the sensory data. How much in the five senses, and the sixth sense is movement, is incorporated into that design?

And the third thing is moving -- as a teacher I say this -- we are moving from a literary culture into a visual culture, where sometimes the visual symbols will not make sense to the younger folks. So that is what I just wanted to put out there.

I support all of the tribes' preferences. I do want to call out just a few designs that I thought were worthy of looking at.

If you could go to the Ho-Chunk Nation obverse number one, the reason why I wanted to point to this one is that it is a unique design that shows that sixth sense of motion. And with the code talkers, we have had the sense of hearing and the sense of seeing. But movement in a coin is so exciting. And the movement here really is new. I know this is a medal but if this were a coin, numismatists and hobbyists would love this for the movement.

I just wanted to make that -- I still support the multitasking. The tribe picked multitasking. And if anybody can visualize, there is multitasking going on there and it will appeal to many younger people. So I really enjoyed that.

But that is a design that I hope doesn't go away and maybe that Don Everhart can talk about the movement and the eagle flying. You remember when we talk about coins, flying eagles have always been some of the most beautiful coins, beginning with Gold Rush.

I also wanted to mention that on the Seminole Nation, obverse number one is an actually stunning design. I am just -- this has so many things going

for it in terms of artistic -- when we get to it I will speak a little bit further. You have history. You have time. You have a sense of movement.

Ms. Stafford: I'm sorry, sir. Which number?

Member Bugeja: Yes, this one here.

Ms. Stafford: One, thank you.

Member Bugeja: Just absolutely stunning. Now this wouldn't work on a small planchette but on a medal. It does work on a medal.

But you have got history. You have got movement. You have got orientation. You have got a well-balanced. You need a medal planchette for this. It wouldn't work on a quarter. But I just wanted to say that that particular design inspired me to make the comments to Betty that I did. So there is something about that that I am not really understanding that is speaking to me just visually. It is just gorgeous.

I don't have anything else to say.

Chair Marks: Thank you. Jeanne?

Member Stevens-Sollman: I really want to thank Betty for -- I will try and speak loud. If I speak loud, can you hear me? Can you hear me? Is it -- oh. Okay.

I will have to multitask here. Okay, thank you. It is working. Thank you very much. I'm sorry. Again, I appreciate the information that we received this time. It just gets better. So thank you.

And I also want just to thank Mr. Johnson and Mr. Mann for their presentation. It was truly moving.

I really want to speak about the last medal that Michael mentioned, which was the Seminole Nation. I was very moved by that. I was very excited about the presentation of the new -- I feel like we have new Code Talker Medals this time. This is terribly,

terribly exciting for us -- or for me, anyway. It was very refreshing. And to see the group of Seminole medals as a whole was great. I do prefer number one. I think it is more cohesive. I appreciated Mr. Johnson's explanation about all of this, especially of the costuming. I think we don't have enough tribal input when we are making a decision. We often just look visually. And to have a better feeling historically, it was very, very helpful. So I absolutely have to go for this.

And again, I support most of the tribal preferences. I am very happy to know on the reverse of the Seminole medal that of Oklahoma was the objection from the tribe. I felt that number three was stronger. So if we can look at this medal, I think we have texture in the medal. We have a bigger image of the seal. And if we can just insert of Oklahoma there, this definitely would be my choice.

When we get to the Oglala Sioux, yes, this is the one preference I sort of have to disagree with. I think I go with number two because I think it is a little more interesting. And I hope that that is -- he seems so determined. And I was not convinced that number one was a good design for this purpose.

Also, on the reverse -- okay, I would go directly to number three, which is the CFA's choice and also the tribe's choice. But I think it is redundant to have World War II in the center and World War II again at the bottom. So if we could erase that World War II in the center, I think we would have a very positive and wonderful medal.

I think those are probably my only comments that are different from the tribal preferences, Gary.

Chair Marks: Mike?

Member Olson: Okay. First, I would specifically like to thank very much the two tribal representatives for coming. It is really great and I was talking to both of you before the meeting and telling you about past experiences we had and I always look

forward to these. And I wish all of the tribes could have been here today to hear from all of them, too. And specifically, to Mr. Mann, he and I were talking before the presentation and he did mention his service in Vietnam. What he didn't tell the group that he and I shared was Mr. Mann was a dork on a helicopter. And I think probably everybody has seen at least a movie or two of what that entails. And sir, thank you very much for your service.

I am going to agree with a lot of what has already been said. And this does look like a fresh batch of material, rather than recycled designs. I see a couple remnants in here. But in all, a very, very good body of work and a lot of good choices to choose from. For the most part, there is really no objections on my part of what the tribes' preferences are but I am just going to run down through a couple of these.

I do want to make special note that the Meskwaki Tribe is from Iowa, as is stated here. Mr. Bugeja and myself are both from Iowa. I have had the pleasure of serving with some members of that tribe in the Iowa National Guard a very, very good group of folks. so it is nice to see them being recognized for their efforts here.

Quickly to the Seminoles, I feel it is very important and I certainly understand the comment and the real preference to having "of Oklahoma" on there. That makes all kinds of sense and I would support a motion to add that if reverse number three is the one that is selected, rather than the tribal preference of number four.

Other than that, Jeanne, good catch on the Oglala, that one. I totally missed that. But again, if that is the one that the committee selects, we should look at a motion to eliminate the World War II in the center.

That's it. Good work on the designers with this whole group.

Chair Marks: Thank you, Michael. Heidi are you ready?

Member Wastweet: Yes. Well I'm with the rest of the committee. We try, when we can to go along with the tribe preferences whenever possible. So most of these I am going to do likewise. I want to call out a few points. On Fort Peck Assiniboine and Sioux Tribes, the tribe preference is for design number one. I don't have any big objections to this. I think the helmet could have been a little smaller but that is just a minor point. I am not going to belabor that. But I would like to call out design number four obverse. I'm sorry, I am just going on the order that I have on my paper.

I think this is a very interesting idea to have this shallow image behind the stronger image. And I would just like to send a message back to the artist that I really appreciate this creativity and this effort. And I would like to see some more iterations of this kind of thing in the future.

On the Cherokee Nation obverse, the tribal preference is for number three. Here, I appreciate the creativity that the soldier is drawing in the lettering but I do object to this drawing. I think the anatomy of this figure is --

Ms. Stafford: I'm sorry. May I interrupt? You are speaking of obverse three, correct?

Member Wastweet: Yes.

Ms. Stafford: There was actually no preference submitted on the obverses from the tribe.

Member Wastweet: Oh, okay.

Ms. Stafford: That was reverse three was their preference.

Member Wastweet: Oh, sorry. Okay, my mistake.

Member Jansen: Hang on a second here. You are saying they had no preference?

Ms. Stafford: The Cherokee Nation submitted not preference for obverse designs but for the reverse design, they preferred three.

Member Jansen: Thank you.

Ms. Stafford: Oh, I apologize. Are you sure about that?

Ms. Birdsong: I can give you what happened was --

Member Jansen: Restate that. What is correct there?

Ms. Birdsong: Reverse three.

Member Jansen: Reverse three?

Ms. Birdsong: Yes, we are waiting for their updated letter but reverse three was their preference and no preference for the obverse.

Ms. Stafford: Apologies. We should have stated that it differed from the letter but we are sure about that.

Ms. Stafford: So that may require a little additional conversation among us, than since there is no stated preference.

So on that note, I would like to then talk about design number two. I think this is a strong design. And design number five, I like both of these designs. This one, I think, offers a very interesting point of view looking down on the soldier. So that makes it unique. And I think I am going to sway my vote in that direction because I like the uniqueness of the angle, although I like design number two as well.

As I started to say earlier, I don't like number three. I think it is -- three and four, I would not like to see either one of those.

Moving forward to Ho-Chunk Nation. We can look at the tribe preference, design number two. I just

want to make an artist's comment here that the soldier's left hand needs a little work when it gets to the sculpting phase. And I have full faith in our artists to tackle with without any alterations to the artwork but just to make note that that left hand needs some work. It is very feminine and awkward looking.

We can look at the tribe's second preference, number four, which is the CFA's first preference.

Ms. Stafford: We have the CFA's preference as obverse seven.

Member Wastweet: Seven. Excuse me, seven.

Ms. Stafford: Would you like me to go to seven?

Member Wastweet: Yes, please.

I do prefer this one a little over the tribe's preference but I not enough to vote against the tribe preference.

Ms. Stafford: Mr. Mann would like to contribute here. Sorry.

Member Wastweet: Great, thank you.

Mr. Mann: We kind of, when we discussed it with the next of kin, it was a coin toss here. And this was the other one here. Either/or, whichever --

Member Wastweet: You would be fine with either?

Mr. Mann: -- the committee would select. But either one would be okay with us.

Member Wastweet: Thank you for weighing in on that.

Mr. Mann: Yes, it was a tough decision but either one.

Member Wastweet: I think as a coin, looking at this as a coin, not just a drawing, I would prefer design number seven, along with the CFA. And with the

tribe's blessing of going either way, I will sway toward number seven.

Ms. Stafford: And if I could just add, we do have a couple of modifications from DoD. So I would like to note those.

The helmet they note as being too deep. And the uniform coat collar should be a standing collar, not a stand-and-fall collar. And the gas mask area would need to be adjusted so that the flap would be against the chest. And the cartridge belt would need to be adjusted to be more in-scale of what is appropriate. So just for the record.

Member Wastweet: Thank you.

Then again on Ho-Chunk Nation on their preference reverse, number one. Just as an artist note, I would like to see the bear rendered a little more realistically as in the other two designs. So it is staying within the format of the tribe's choice but just giving a little added realism to the bear.

I understand that this is probably taken directly from their patch but as a person coming with fresh eyes to the coin, they are not going to understand it. They are just going to not understand why the bear doesn't look real. So I would like to throw that in there.

And Meskwaki, the CFA prefers design number two over the tribe preference of number four. Again, I think I am going to sway toward the CFA. I will wait to hear the rest of the committee but that is where I am standing right now.

While design has a lot of action to it and it looks like a nice drawing, I think that it poses some sculpting problems and might not look as well as a sculpture and I would like Don to weigh in on that.

You think that would be all right? Okay.

(Off the record comments.)

Member Jansen: Is that our option or actually is that DoD?

Ms. Birdsong: It is actually DoD. It was one of the comments that they actually --

Member Jansen: I see.

Member Wastweet: Okay, so that definitely makes a difference. If they had technical difficulty, then I am definitely going to support the tribe's preference, considering Don's opinion that that will sculpt out just fine. Okay.

(Off the record comments.)

Member Wastweet: On Seminole Nation, observe one. I am going to support the tribe's preference of number one but I wanted to point out two small areas. On the collar of the standing warrior, if you compare it to design number two, there are some differences at the jaw line on our right-hand side. And I prefer the jaw line the way it is drawn in number two. I think that is going to sculpt up better.

And design number one and I am not sure if there was intent to that drawing difference but I would just like to make an artist's point that I would recommend following the jaw line of design number two.

Ms. Stafford: Did you want Don to comment?

Member Wastweet: Yes.

(Off the record comments.)

Member Wastweet: If we can flip over to design number two to see the difference there. Do you find that this is incorrect, as far as a likeness of him?

(Off the record comments.)

Member Wastweet: I agree, yes. If we could just

have a little more definition on the jaw, like drawing number two. I think that would improve the overall look of the sculpture. Do you see what I am talking about Don? Okay.

The second thing I want to note about this is the way it is drawn, the tones are equally strong in all of the characters but I would like to see variation in the depth, so that there is a little more softness to the distant characters.

Some of the past coins that we have seen, if everything is of equal depth and emphasis, then it gets a little busy. And since there is a lot going on here, I would encourage the artist who ends up sculpting this to give a variation in depth to these characteristics, instead of following just the tonal values of this drawing. It is a very minor point.

On the Seminole reverse, we have already talked about design number three versus design number four, with the addition of the word "of", I am in favor of that.

On the Oglala Sioux Tribe obverse --

Ms. Stafford: I'm sorry. Are we going to Oglala or Yankton Sioux?

Member Wastweet: Oglala.

Ms. Stafford: Okay.

Member Wastweet: Obverse one, the tribe preference. I have no objections to this design. I think I will go along with the tribe preference but I wanted to make a note on design number two. I think this is also a very nice design and perhaps we could recycle this for one of the other tribes in the future, rather than letting that slip by because I think it is a really nice design. Design number one is not something I would want to discard because it is the tribe preference. I would just like to suggest that.

And that's it. That concludes my comments.

Chair Marks: Thank you, Heidi. Erik -- or do you need to go?

Member Scarinci: I can be fast.

Chair Marks: Okay, Donald. Go Donald.

Member Scarinci: Betty, were you the interface with the tribes?

Ms. Birdsong: I'm sorry.

Member Scarinci: Were you the interface with the tribes?

Ms. Birdsong: Yes.

Member Scarinci: I have to tell you, you did an amazing job with this.

Ms. Birdsong: Thank you.

Member Scarinci: I mean this is a difficult thing to do. And going back and forth with committees and passionate people and then interfacing with the artists and then going back and explaining is just, I think you did an amazing job. And I think the artists really got it. And we have dealt with -- I remember back the first time we dealt with these medals and it was a tooth-puller. I mean, talk about coming a long way. We have come a long way.

And honestly, I think, I actually like some of the designs here. And these are difficult medals. These are symbolic. So they are not like -- it is not something you will find necessarily in a Chelsea art gallery but they are moving. They are well done. You have accomplished what you needed to accomplish with the tribes. I think the tribes are going to be happy and I think America is going to be happy with the medals.

And I guess the only -- I guess I kind of was

breathing a sigh when I heard that we are okay -- on Ho-Chunk we are okay with number seven on an obverse because I kind of was thinking that, too. And I wasn't going to go with it because I wanted to defer to the tribe that if the tribe is okay with it, I would go with that.

Where there is no preference in the Cherokee Nation, I kind of like the last obverse because of the way the artists handled this circle thing. I kind of think it makes a nice frame for it and it makes a nice piece.

And then my only other deviation from what the tribes are looking for would be in the Yankton Sioux. I kind of agree with the Commission on Fine Arts on this one. And I hate to not do the tribe's preference. And it could be that I don't want to do the Tribe's preference because we have seen that kind of an obverse on all these. And this depiction of motion and speed. I could see why the CFA was drawn to it. Was there a passion here with the -- was the tribe preference a passionate preference? Like if they don't get it are they going to be unhappy?

Ms. Birdsong: I can go back and give them all the feedback but they were a little passionate about they defined that they want it. But I can go back and give them a feedback.

Member Scarinci: About four? They were passionate about four.

Ms. Birdsong: Yes.

Member Scarinci: Okay, that is actually -- I mean, I am done. Thank you. Good job.

Member Jansen: All right, Gary had to step out for a minute so he asked me to come on next while he is dealing with a logistical problem.

Member Wastweet: Can I intersect with a question --

Member Jansen: You bet.

Member Wastweet: -- about that last comment? Am I understanding correct that the CFA preference was number two, right?

Member Scarinci: On the Yankton Sioux?

Member Wastweet: Yes.

Member Scarinci: Yes, the CFA preference was number two.

Member Wastweet: And the tribe preference was four.

Member Scarinci: And the tribe preference was number four.

Member Wastweet: And you are in agreement with?

Member Scarinci: The CFA is right.

Member Wastweet: You like the CFA choice.

Member Scarinci: You know, artistically I think the CFA is right. I think this is a really cool design. I think -- I love the way it depicts motion. And I think the tribe, in the end, might very well be happier with this but I know what went into it and I know we have done this now for a while and kind of know what is going on on the other side. So I am torn. I am probably going to -- I don't know. I will probably go with two.

Member Stevens-Sollman: Can we go back to number four?

Member Scarinci: Yes.

Member Stevens-Sollman: I think what is very beautiful about this particular piece and I did not address it when I had my chance but I love this piece because it is in the circle but out of the circle. It is very simple. It is complex but simple.

So although number two is very exciting, and I have to agree, I think this one is quite beautifully done. And I am going to put my vote with this because the circle drops off. It doesn't go all the way around. It is a little unusual.

So I think the artist really kind of tried very hard to make the imagery integrate into the second circle.

Member Jansen: Did you feel the same way, Heidi, about four?

Member Wastweet: I do like the design of four. It is not extraordinarily different but it is subtly nice.

I think maybe the reason that the tribe went in that direction is design number one doesn't really represent code talker. It is the soldier running from bullets. I am attracted to the pattern that is formed by the bullets zinging by. I am attracted to the action. I think it is drawn in a stylized interesting way but it doesn't really say code talker. So that kind of loses a point.

Member Scarinci: Yes, that's true. That is a good point.

Then I am going to go with the tribe preference as well on this. I think I am reacting. And I was concerned when I was looking at this that I am reacting to -- I mean, whatever artist did this, did number two, is really good. And so I am reacting to I like number two and we haven't seen this on one of these medals but I see what you are saying about number four.

Member Wastweet: It's a shame.

Member Scarinci: And since the tribe likes it, likes four, I am inclined to go with the tribe on these medals.

Thank you.

Member Jansen: All right, Gary had to step out. So he asked me to step in here next and then I will go

to Michael Moran next.

First of all, I want to say thanks to April and Betty and all you guys. We are in a whole different class of strength of the art, of numbers of selection. You guys clearly put reasserted energies into getting these in and it shows. I mean it is night and day. Thank you.

Second of all, I want to say thanks to Mr. Johnson and Mr. Mann for being here. Mr. Johnson, do all of your tribal members sing as well as you do?

Mr. Johnson: Probably better.

(Laughter.)

Member Jansen: I would find that necessarily impossible.

Mr. Johnson: Well, we usually sing altogether, instead of solo.

Member Jansen: Well I would just say if it is genetic, God blessed you and if it is not, God bless you.

So thank you very much for being here, guys. Your words just, I mean they strengthen not only my appreciation for your legacies but in many ways those that I lack. So, thank you.

I am going to actual designs. I want to echo some comments that a prior member made on the use of symbols. I think, Donald, you mentioned that. And on the use of relief and the subtlety in the backdrop, and I think Heidi mentioned that.

I do like design number four here, although not so strong that I will go against the tribal preference of number one on the obverse for the Fort Peck. But this shadowed image in the background above the helmet on number four, and I am going to call out another design similarly to it, I commend the artist. Please show up again and show up often and challenge our sculpting decisions to make designs

with the subtlety in the field matter.

And to that point, I will also challenge the sculpting team on all of these designs with the size of our pallet here. I continue to want to challenge the quest for dye life with the need for artistic expression. On low-volume products like this, I think it is less of a technical versus artistic challenge. On high-volume circulation coinage is where the rubber really meets the road on my comments. But I would assure you that coinage every day that is seen by people every day has an incremental positive or negative feeling on the quality of this country's circulating coinage.

Let me say that differently. Relief and quality matters, even when we are making five billion copies of Lincoln's shoulder on a penny. Relief does matter. And I appreciate you want to make dye life but our job here on the Citizens Coinage Advisory Committee is to stick to what matters. And I think quality and relief does matter in the sculpting and in the production. So I will get off my soapbox.

Reverse four, the Fort Peck, I am going to yield to the tribal preference here on this, just for the pure sake of going with three instead of four. I love the way the rivers are drawn out on that and I hope that when we sculpt that, that that contrast comes out and doesn't disappear into a couple thousand's tradeoff.

Let's see here. I want to move down to Ho-Chunk. I am going to skip over the Cherokee Nation. I am fine with the preferences there and what has been said.

On Ho-Chunk number one, again, we have got this eagle in the backdrop, which I am going to vote for number two, out of respect for the tribal preference. But I really love the artistic endeavor here to put that eagle there and come back, whoever the artist is on this one, come back early and often with more ideas like that and let's raise the bar on the sculpting challenge.

I am going to skip through several of the rest. I will go to the Seminole Nation on the obverse. My opinion on this was going to be different than it turns out to be. I am going to go with the tribal preference on number one. And the simple reason is I now understand the character being characterized. I love the sheer artistic value in the portrait on number four. I just thought that was a powerful side portrait but it is not the right portrait for this coin. So thank you to the tribe for sending representation to help me understand that.

Finally, I am going to go to the Yankton Sioux Tribe on the obverse here. A couple of comments. I have always liked design number one, with the two soldiers speaking to each other. I just think that is a striking piece of art on a large pallet like this. I mean that is an "oh my goodness" kind of use of a large pallet. But I only say that because I like the art. I would like to see it brought back again, if we have the need for such a thing.

Number two, the CFA's choice with action and all. Boy, the physiology here just doesn't work for me, guys. I look at that picture and I just kind of am not happy with the artwork. So, if that is the committee's choice, I am going to invite the committee to address that in some kind of a recommendation or a modification to the sculpting charge. I am going to vote for number four, myself.

And finally, I am going to go to the reverse on the Yankton, which is a singular or rather just two choices. I can see why the CFA went with number one. That is a beautiful design in my book. We have got the triangular skull with the texturing calling out, the four quadrants in the backdrop, feathers coming down. That is a beautiful design. Having said that, I am going to vote for the second one. And I am going to vote for less than what I think is the best artistic rendering because I think this has cultural value and I want to respect the tribe's preference.

With that, I will only go for a technical comment on the Oglala Sioux. On the reverse, I think it was called out that there is a recommendation to look at the reverse number three. I will let the image selector catch up with me. There we go.

Okay, on reverse number three, the comment was to edit out the World War II -- there we go -- incuse. And I think if you do that -- I said World War II incuse, didn't I? If you do that, I think this becomes design number four, does it not?

So rather than -- let's keep our job simple here. If you want to vote for three with the incuse removed, just vote for four. Am I correct? Okay, good.

Those are my comments. Once again, thank you for the symbols. Thank you for shepherding the artists towards symbols. Night and day.

Mr. Everhart: I'd like to hear something from Betty -- the one that has World War II in it. The tribe actually requested that that be put in the middle. And for some reason, I don't know where along the lines, but the World War II was on the arc and not in the middle. So that was actually their request was to put World War II in the middle, where it is.

Member Jansen: And strike it from the arc?

Mr. Everhart: Yes, and strike the arc.

Member Jansen: Okay, so am I off base here, based on the commentary earlier, was to strike it in the arc?

Mr. Everhart: Yes.

Member Jansen: Okay, excuse me then. So never mind.

Michael Moran.

Ms. Stafford: Mr. Moran, are you going to begin at the beginning? Should I go ahead and start? Your comments, should I go back to the very beginning

with Fort Peck and Assiniboine?

Member Moran: No.

Ms. Stafford: Okay.

Member Moran: I'm going to be very simple and quick, April.

Ms. Stafford: I will follow you. Go ahead, then. Thank you.

Member Moran: There is some beauty in these coming last or near last. You don't have to repeat everybody's comments.

First of all, an observation. I began to wonder as we went through this program how many different ways we could do code talkers. And I saw, as I opened up these, that there are a lot of other different ways. The level of creativity is there.

I think there is one key thing that I noticed out of these. We have got a sense of motion incorporated in these in one way or another, in one design element or another that really sets these apart from the others. And I don't know what happened, whether somebody got infused with more drive to get this done, but I am all for it. You can get numb with guys with old fashioned telephones in their hand, drawing after drawing, rendering after rendering. These don't do that. And I am really pleased and happy for the tribes who got this.

I have one caution for the designers. And again, April, I am glad you are running this by the DoD. We need to get our weaponry right, whether it is a Springfield bolt-action or an M1 or an M14. An M14 should not be here.

Also, our theater of operation needs to be right. There are a couple of these that weren't chosen that were wrong, as well as the right headgear for the right war.

Now then, again, I am going to abide by the spirit of

the tribal choices with one exception. That one is the Meskwaki obverse number four. I can't get there, guys. I just can't.

I know Don said that will coin up. It is story board to me. It is well-sketched. I just can't get there. Enough being said. That is my opinion.

I also want to thank Heidi for the little touches that she always has in terms of improving these designs, even though they might be a tribal choice. There are other little things there that need to be done to just make these pop out really well. Her comment about changing the relief on the three figures, thank you.

Chair Marks: Thomas?

Member Uram: First of all, Betty and April, thanks. Great work on all the research and everything on really, all the coordination and so forth.

And Mr. Mann and Mr. Johnson, I really learned a lot this morning. Also, I think this is more beneficial to us than we realize as far as the history and so forth.

I am not going to reiterate any of the -- I agree with most of my colleagues' comments in regards to some of the designs and changes. And I am very much in favor of what the tribe has decided upon, based on their recommendations. The only thing that I would have said was that I kind of like the wolves, except maybe the way they are depicted. But it could have been nicely incorporated because they did represent safety to the tribe. But that would have been the only comment that I have. And once again, a job well done. And thanks for being here.

Chair Marks: Thank you, Tom.

I am the last one to go. And I want to thank the committee for a thorough review. There is not much that I have to add to the discussion, as many of the comments I would make have already been

made.

Pretty much, with maybe an exception or two, I will be supporting the tribal preferences. So with that, I am going to ask the committee members to complete their scoring sheets. And if you would pass those into Erik.

We were scheduled to look at the America the Beautiful Quarter Program at 11:15 and have a lunch break at 12:15. So in light of the fact that it is nearly 12:15, what I am going to ask is that we pick up the America the Beautiful Program immediately after lunch. And if time does not allow, then we are going to move the Fiscal Year Annual Report to the next meeting. So we will just see how that works out.

So at this point, I believe once we have the scoring in for the Code Talker Medals, that there may well be additional motions to address some technical issues that have been identified through our discussion. So we won't know that information as far as which ones we are recommending, until after lunch.

So first thing after lunch is we will finish up on the code talkers as far as any motions that may need to be made on specific obverse and reverse designs. And then we will move into the America the Beautiful Program.

We are scheduled to be back here at 1:30 and I will ask everyone to try to be timely with that. As soon as I have a quorum in the room, I will start the meeting, if it is after 1:30.

So with that, we are in recess for lunch. Thank you.

(Whereupon, at 12:12 p.m., a lunch recess was taken.)

Afternoon Session

(1:33 p.m.)

Chair Marks: I'm calling the meeting back to order.

We have results from our code talker evaluation and

I am going to go through those now. The first one is the Fort Peck and Sioux Tribes obverse. I should add that with nine members voting and three possible points per member, the highest possible point total is 27. So that will give you a frame of reference when I read off these scores, compared to 27.

On the obverse for Fort Peck, number one received 25. And I believe that was the preference of the tribe, obverse one. Obverse two received one vote, obverse three received three, obverse four received nine, and five received zero.

On the reverse, the tribe preference was design number three and it received 26. So very strong, 26 of 27. Reverse one received zero; reverse two, one; reverse four received three. So our recommendation will be reverse three.

Going to the Cherokee Nation, tribal preference was for number three -- no. There was no preference. This one has no preference. I stand corrected.

So on obverse one there was zero; two received nine votes; three received three; four received five; and five, obverse five received 18 points and by that indication, it would be our recommendation.

Reverse number one, again this is for the Cherokee Nation. Reverse one received three. Reverse two received five. Reverse three received 24 and is our recommendation. And I think I am correct that that was the tribal preference. Reverse four received zero. Reverse five received zero.

Moving on to the Ho-Chunk Nation. The preference was number two. And starting with obverse number one, it received eight points; reverse number two received 14; reverse three received one; four received one; five zero; six zero; and reverse seven received 21, which would be this committee's recommendation. And I do believe we have received word from the representative from the nation that seven was also one that was

considered in their calculations.

The reverse for Ho-Chunk, the tribe preference -- I'm sorry reverse. Hold on a minute. The reverse was number one. The committee voted 26 points for number one. Reverse two received zero and three received two. So reverse one would be our recommendation.

Going on to the Meskwaki Nation. The tribal preference was number four. So starting with obverse number one, they received two points. Obverse two received six; obverse three, zero; obverse four received 20, which would be our recommendation and coincides with the tribal selection.

Going to the reverse, the tribal preference was number three. Starting with reverse one, it received one point; reverse two received six; reverse three received 24 and is our committee's recommendation.

Going to the Seminole Nation, the Nation's preference was obverse number one. The committee --

Ms. Stafford: I'm sorry. Could I just ask you mean Seminole or Oglala?

Member Jansen: They are out of sequence.

Ms. Stafford: Okay, apologies.

Chair Marks: Yes, sorry about that.

Anyway, obverse one was the Nation's preference and the committee provided it a perfect score of 27. Obverse number two received zero; 2B received zero; three received three; obverse four received three; obverse five, zero.

Moving on to the reverse. The Nation's preference there was four. Reverse four, am I correct on that?

Ms. Stafford: Yes.

Chair Marks: Before I read off these scores, there was discussion that if "of Oklahoma" was added to number three, that that was something that the nation could support. So, beginning with reverse number one, it received four points; reverse two received zero; reverse three received 23 and would be our recommendation. I am assuming that we will make a motion subsequent to this to add "of" to the inscription. Reverse four receive eight; reverse five, zero; and reverse six, zero.

Going to the Yankton Sioux, the tribe preference was obverse four. Beginning with obverse one, it received three; two received four; obverse three received two; obverse four received 24 and will be the committee's recommendation. And reverses five and six both received zero.

On the reverse for Yankton, the tribal preference was for two, reverse two. The committee assigned 14 points to reverse one and 20 votes to reverse two. So the recommendation would coincide with the tribe's pick.

That takes us to Oglala. The tribe preference was obverse one. The committee assigned 23 points to obverse one. Obverse two received 14 and obverse three received one.

On the reverse, the tribe preferred number three, beginning with reverse number one and two, both received zero. Reverse three received 24 and will be the CCAC's recommendation. Reverse four received four; reverse five received two points; and reverse six received zero.

So, that was the totality of the scoring. Are there any questions on any of that?

Member Stevens-Sollman: Yes, just on the last Oglala reverse. We would like to recommend that World War II be struck on the arc.

Member Olson: So three got the most votes for that one? Because four would have been --

Chair Marks: You were talking about the reverse?

Member Olson: Yes.

Chair Marks: That was number three that received 24 points.

Member Stevens-Sollman: But that was the tribe's choice?

Chair Marks: That was the tribe's choice, yes.

Member Stevens-Sollman: And what we wanted to do is instead of taking World War II out of the center, was take World War II out of the bottom circle there.

Chair Marks: Right.

Member Stevens-Sollman: So do we have recommend that or are they going to do that already?

Chair Marks: It is the same net affect, however we approached it, as far as removing one of the World War --

Member Stevens-Sollman: Right, we have to remove one. So I move that we accept obverse three but we move World War II from the lower part of the --

Member Olson: Second.

Member Moran: Okay, it has been moved and seconded to remove World War II from the perimeter of reverse design number three. Is there any discussion on the motion?

Hearing none, all those in favor please indicate by saying aye.

(Chorus of aye.)

Chair Marks: Opposed?

(No audible response.)

Chair Marks: The motion carries. Any other comments or motions?

Member Moran: Do you want a motion on the reverse of the Seminole?

Chair Marks: Yes, I believe that is actually needed.

Member Moran: Consider the motion made to add the word "of".

Chair Marks: I am going to pause just a moment to let our motion taker get this recorded.

Okay, so the motion is to include the word "of" before the word Oklahoma.

Member Jansen: So this is to modify design number three --

Chair Marks: Reverse three. Modify reverse three to add the word "of" just before the word Oklahoma.

Member Moran: So as to be as four, right?

Chair Marks: Yes. So it has been moved and seconded. Thank you. And so it would then read in its totality around that ring, "Seminole Nation of Oklahoma."

Is there any discussion on that motion?

(No audible response.)

Chair Marks: All those in favor, please indicate by saying aye.

(Chorus of aye.)

Chair Marks: Opposed?

(No audible response.)

Chair Marks: Motion carries. Thank you.

Member Jansen: Excuse me, who was the second

on that?

Member Olson: I was.

Chair Marks: It was Mr. Olson.

Member Jansen: Were you the second on the other one as well?

Member Olson: Yes, I keep coming in second. Someday, I will be first.

Member Jansen: There is a name for guys like you.

Chair Marks: Yes, it's called coming in second.

Okay, so are there other comments or motions? Did you have something?

Member Scarinci: No, no, no. I just said I won't say what that means.

(Laughter.)

Chair Marks: Any other discussion on the Code Talker Medals?

(No audible response.)

Chair Marks: Okay, I want to thank our guests of today and the wonderful messages they brought us. They were inspiring and very helpful to our deliberations. And I know that I will take a lot of that with me. And I mean this seriously, I leave as a bit of a changed person because of the input you gave me today. So thank you very much.

Mr. Johnson: May I make a comment?

Chair Marks: Yes, sir.

Mr. Johnson: This may not be the place to do it but this gentleman told me to.

(Laughter.)

Mr. Johnson: Just on obverse side one. Where his

hair is, can the artist kind of make it a little more balanced on the one side? Because it appears to me that the artist may have taken a photograph image and reversed it and that makes his hair on the right side look a lot different.

Chair Marks: Is it possible to get that on the screen?

Member Jansen: Could you start over again, Mr. Johnson and speak into a microphone?

Mr. Johnson: I don't know if this is the right place to say this but this gentleman told me to. No, just kidding. You said to start over.

(Laughter.)

Mr. Johnson: I am just talking about this point right here and from the sculptor's point of view, if they could just balance it out a little bit so it doesn't look so butch cut there.

Member Wastweet: Should the short side be longer or the long side be shorter, or both?

Mr. Johnson: This should be a little longer.

Member Wastweet: Longer, okay.

Yes, I think that that going on the record is enough to make that happen.

Mr. Johnson: Yes, it would look more balanced that way.

Member Wastweet: Yes, thank you.

Mr. Johnson: I do appreciate your consideration. Thanks.

Chair Marks: Okay. And we will just consider that part of the record and I see Don Everhart was shaking his head, so we are in good hands there.

Okay, are there any other comments or even motions on the Code Talker Medals?

Ms. Stafford: I just wanted to note, I believe a committee member requested or wanted to know if it was possible for us to have a photographer take pictures with our guests. Is that correct, Betty?

Ms. Birdsong: Heidi, if you wanted to take a photograph and we can email it to you. James is here. Anyone else?

Chair Marks: We are talking about a group photo? Is that --

Ms. Birdsong: A group would be good or anyone individual.

Chair Marks: Okay, would we recess the meeting? A five-minute recess.

Okay, we are really pressed for time, folks. So it needs to be a five-minute recess. Okay, we are recessed.

(Whereupon, the foregoing meeting went off the record at 1:47 p.m. and went back on the record at 1:53 p.m.)

Review and Discuss Design Direction for the 2015 America the Beautiful Quarters Program

Chair Marks: Okay, we are back in order. The next item on our agenda is the review and discussion for design direction for the 2015 America The Beautiful Quarters Program. April Stafford is going to give us a report. April.

Ms. Stafford: Yes, and as I mentioned earlier, Leslie Schwager is the program manager and Don Everhart also met with the parks and formally made conference calls. So if there is anything that they have to add or if there is any questions, they can also provide input.

So we will start with Homestead National Monument of America in Beatrice, Nebraska. Homestead National Monument of America was created in 1936 to commemorate the people whose lives were

forever altered by the Homestead Act and the settlement of the west.

The Homestead Act of 1862 has been cited as one of the three most powerful pieces of legislation ever created in the United States of America.

The passage of the Homestead Act resulted in the United States government giving a total of more than 270 million acres of land to those who would settle in one of America's 30 homesteading states. This Act had an impact on millions of lives. Those who accepted the challenge had to live on the land and farm it for at least five years. This contributed to the agricultural and industrial revolution. New transportation, communication, and educational opportunities developed from the passage of the legislation.

The Homestead Act enabled former slaves to own property and it created women landowners before women had the right to vote. It was a law that encouraged immigration to take place in the United States.

Blake Bell, historian at the Homestead National Monument of America, calls the Homestead Act an accommodating immigration law because the law required the land to be farmed for five years, which is the same amount of time for an immigrant to become a citizen.

Homestead National Monument of America represents many of the building blocks of our country. It is the site of the first homestead in the United States, granted to Mr. Daniel Freeman. On January 1, 1863 at midnight, Mr. Freeman filed an official claim for the land under the Homestead Act. The law endured for 123 years, with the peak homesteading years coinciding with peak immigration years in the 1910s.

Through informal discussions with representatives from the Homestead National Monument, we have identified the following monument features as

possible devices for the 2015 ATB Homestead National Park Quarter:

A plow moving through wheat fields.

The Heritage Center at Homestead National Monument. This building was designed to represent the Homestead Act. The roof was designed to resemble sod being pushed upward by the blade of a plow. The roof point is aimed directly west, to symbolize America's westward expansion.

Influence of the Homestead Act on industrialization and agriculture, and representation of, or symbology associated with the Homestead Act.

The Homestead Act viewed from an aerial perspective. Homestead land creates the illusion of patchwork quilts from the sky. These are the plots which were granted homestead status.

And that is it for Homestead National Monument. Did you want to discuss that?

Chair Marks: No, let's do all five and then we will circle back and have an all-inclusive discussion.

Ms. Stafford: Okay. The next is Kisatchie National Forest, Alexandria, Louisiana. Kisatchie National Forest contains 604,000 acres of land spread across seven parishes in Louisiana. The National Forest is home to bayous, bald cypress groves, old grown pine, endangered and threatened species, and 400 miles of trails. It also contains a nationally-designated wild and scenic river, the Saline Bayou and the Kisatchie Bayou.

The forest is known for its long-leaf pine trees and is the only federally-designated forest in the State of Louisiana.

Kisatchie Forest is known for its multiple uses. Visitors can engage in many types of activities, such as mountain biking, canoeing, wildlife viewing, hunting, fishing, hiking and swimming.

In January 2012, Alexandria, Louisiana was selected by National Geographic as one of the best adventure towns in the United States. This selection was based on all of the adventures which can be experienced on the 604,000 acres of Kisatchie National Forest. According to National Geographic, one of these adventures includes either backpacking or mountain biking of the 31 wild azalea trail to see Kisatchie's trademark bogs, dogwoods, and azaleas.

Through informal discussions with representatives of the Kisatchie National Forest, we have identified the following forest features as possible devices for the Kisatchie National Forest Quarter:

The boardwalk through the woods.

The Longleaf Vista recreation area. Here, visitors can enjoy picnicking under larger pines, taking in the breathtaking panoramic views of the Kisatchie hills wilderness area from a stone gazebo.

The endangered red cockaded woodpecker. According to the National Forest Service, this is a small bird and it is very special to the Kisatchie Forest.

In addition, the Kisatchie Forest Service representatives noted a management focus on endangered species, the threatened Louisiana pine snake.

The Saline Bayou, a federally-designated wild and scenic river. One can kayak or canoe on this river, depending on the water level. The river banks are lined with cypress and hardwood trees.

The Kisatchie Bayou. Six miles of sandstone outcropping can be found along this river. This river is enjoyed by those who want to go tubing or swimming.

And a wild turkey or turkeys. The Forest contains a healthy population of wild turkeys.

Next is Blue Ridge Parkway, North Carolina. Work on the Blue Ridge Parkway began in the 1930s. It extends 469 miles along the crests of the Southern Appalachians and was created as a link between Shenandoah National Park and Great Smoky Mountains National Park. According to the National Park Service, the Blue Ridge Parkway is the most visited national park service area.

The Parkway, appearing long and narrow on a map, is a configuration of exceptional views and vistas meandering down the Blue Ridge and other Appalachian Mountain chains between Shenandoah National Park and Great Smoky Mountains National Park.

The Parkway weaves through 29 counties located in Virginia and North Carolina, protecting valuable plant and animal species and serving as an economic boost for regional tourism. Much of the designed landscape and scenic views were the work of the Cornell University-trained landscape architects who also designed the Westchester Parkway in New York State.

As the Great Depression hit America and work on the Westchester Parkway came to an end, these architects lost their jobs. In search of work, they headed to the Blue Ridge Parkway, a public project of Roosevelt's New Deal. These architects helped to create a planned landscape, down to the smallest detail. The landscape architects, engineers, and private contractors worked hand in hand to create the rhythm of the road that makes the parkway so special for all that enjoy it today. The National Park Service refers to the Blue Ridge Parkway landscape architecture as a painting on the landscape.

According to the National Park Service, keeping magnificent views to the horizon as they were intended in the early days is a challenge that will continue for years to come.

Through informal discussions with representatives from the Blue Ridge Parkway, we have identified the

following Parkway features as possible devices:

The Parkway's distinctive stonework, including the stone arch bridges and tunnel portals. The stonework is found throughout the national site and is iconic to the Blue Ridge Parkway design. The stonework was built by Italian and Spanish immigrant stone masons. Some of the stonework can be seen at the tunnel portals and/or bridges that cross the Parkway which were built around the 1930s and 1940s. The detail in the stonework is integral to the picturesque design of the Parkway and adds to its beauty.

And the Linn Cove Viaduct. The Linn Cove Viaduct is recognized nationally and internationally as an engineering marvel. It has won numerous design awards. It is one of the most popular spots along the Blue Ridge Parkway.

A museum for the bridge is located at the south end of the viaduct, where the public can explore the building of the bridge. The construction was commissioned to protect the fragile environment of Grandfather Mountain, an international biosphere preserve. It is often referred to as the most complicated bridge ever built, as it was the first bridge to be constructed from the top down to protect the environment.

Next is Bombay Hook National Wildlife Refuge from Smyrna, Delaware. Bombay Hook National Wildlife Refuge stretches eight miles along the Delaware Bay. It covers 16,251 acres, which include tidal salt marshes, meadows, mud flats, tidal pools, rivers, creeks, and tidal streams. Visitors to the refuge can drive a 12-mile round trip auto tour and/or walk along five different walking trails. The refuge offers opportunities for wildlife observation and photography, hunting and environmental education and interpretation programs.

The refuge boardwalk trail offers visitors an opportunity to view the tidal salt marshes that cover 80 percent of the refuge. According to the Fish and

Wildlife Service, the tidal salt marshes are among the refuge's most important assets. It is important to note that the refuge is managed for migratory birds. The key migratory species include Canada and snow geese, black duck, and the Great Blue Heron. Whether driving or walking through the refuge, a visitor can expect to see tidal creeks that meander through the marsh.

There are three observation tours that offer visitors an elevated view of the refuge landscape. Most of the refuge visitors come for the birding opportunities.

Through informal discussions with representatives from Bombay Hook, we have identified the following Refuge features as possible devices:

View of the tidal salt marshes from an observation tour or the boardwalk. Tidal salt marshes cover 80 percent of the refuge. These salt marshes are emblematic of the refuge.

The tidal salt marshes, possibly with the winding creek in the background.

One of the three key migratory bird species found on the refuge. Again, snow geese, the black duck, and the Great Blue Heron.

And representation of birding or bird watching. The refuge is recognized as an important birding area by the American Bird Conservancy.

And lastly, we have Saratoga National Historical Park in Saratoga, New York. Saratoga National Historical Park was designated a national site in 1938. It commemorates the beginning of the end of the Revolutionary War, which led to eventual formation of the United States. Battles of Saratoga have often been referred to as the most important battle of the last 1,000 years and one of the 15 most decisive battles in world history.

General background information from the National

Park Service is as follows. The turning point of the Revolutionary War happened in the small upstate New York village called Saratoga. British plans to conquer their rebelling American subjects were reversed there in the fall of 1777, as two pitched battles, the Battles of Saratoga, resulted in a staggering defeat of the King's troops.

The ruined British Army, led by General John Burgoyne, retreated eight miles north of Saratoga, present day Schuylerville, where they were pursued and besieged by an ever-growing American Army commanded by General Horatio Gates. Running out of food, morale, and hope, the British sued for peace and agreed to terms of surrender.

Over 6,000 defeated men, women, and children trudged into captivity on the 17th of October, 1777, while the enemy Commanders Gates and Burgoyne met and dined in comfort. In an act illustrative of both victory and defeat, Burgoyne tended his sword to Gates, who afterward returned it in humble gratitude.

With news of the Saratoga victory, France allied itself with the United States. The Spain later joined the war against England, as did the Netherlands. Battles raged on land and sea, as these European powers and their allies fought for the domination of Newfoundland, Florida, the Mississippi Valley, the Bahamas, Nicaragua, English Channel, Gibraltar, Majorca, Senegal, The Gambia, India, and Sri Lanka. It was from this World War that the United States was formed.

Britain could no longer afford to focus its might on the revolution taking place in America and Franco-American alliance aid in the form of money, war material, and military support, led to the final victory at Yorktown, Virginia.

According to the National Park Service, the visual manifestation of this unprecedented and monumental surrender at Saratoga is John Trumbell's 1821 masterpiece painting surrender of

General Burgoyne, which hangs in the United States Capitol Rotunda in Washington, D.C. This iconic image has been used in postage stamps throughout Africa and three times in the United States. It remains as one of few military events to be previously depicted on United States currency in 1875 and its release on the reverse of the America the Beautiful Quarter marks an unprecedented second appearance.

Through informal discussions with representatives from the Saratoga National Historical Park, we have identified the following Parkway features as possible devices:

The sword surrender site. Saratoga recently added the sword surrender site to the National Historical Park. A bronze casting of John Trumbell's painting of General Burgoyne's surrender to General Gates will be permanently displayed at the site.

The 22-acres site includes the famous grassy hill where the surrender took place. At the top of the hill, the National Park Service has planted a marker to commemorate the surrender, nearly 236 years ago.

The 1775 Neilson House served as an American Major General Benedict Arnold's headquarters.

Battle reenactments at the park. Reenactments are held twice each fall on the anniversary of the two battles.

The Philip Schuyler House. The restored county house of American General Philip Schuyler is one of the several sites which makes up Saratoga National Historical Park. The Schuyler House was the residence of General Philip Schuyler, Major General in the Revolutionary War. The late Georgian early federal style house was the center of his vast timber and agricultural estate.

The Saratoga Monument. This monument commemorates the American victory in the Battle of

Saratoga. Stone and sediment materials were used to create a 150-foot obelisk structure.

Mr. Chairman, that concludes the notes. Let's turn it over for discussion.

Chair Marks: Thank you, April. I think I am just going to jump in here and each member who wants to contribute to this discussion will. We will just take you as you are prepared to speak.

I am going to go ahead and kind of lead off this discussion. At previous meetings, it has been agreed that this America the Beautiful Program is a difficult one to create in that when we think about national parks and sites and historical monuments and the sort, those are things that give themselves to grand photographs or paintings on a large scale. And to take some of those images and try to put them onto a quarter dollar coin can be very difficult because it is such a small pallet from where we are working from.

So and we have also said this before, that when we are talking about small coins, oftentimes, the best images are those that are emblematic or symbolic or iconic.

And so as I did some research for these five sites prior to the meeting, there were some things that struck me that I wanted to contribute to the discussion.

First, I wanted to comment on the materials that were provided to us here and just read into the record. Starting with the Homestead National Monument, when we look at the suggested features for possible devices on the quarter, the one that jumps out to me as a real possibility is a plow moving through wheat field. And that is an image, I think, that we could probably pull off very successfully with some good detail, as long as it wasn't too small. The plow is actually very large in the design.

The others, and we start getting into monuments and viewscapes and all of that, I just have trouble with that. I don't think that putting -- I mean someone has said it before. It is like putting a postcard on a coin and a postcard is much larger. Even the comment in the report here suggesting that because something has been on a postage stamp, is that appropriate for a coin? Well a postage stamp has color and oftentimes is larger in some ways to what we are talking about here on a quarter.

So, I would urge us, as much as possible to stay away from depictions of scenery and even buildings and monuments. I would like to look for those smaller objects that when you put them on a coin and you create a clean image that doesn't have a lot of clutter in it, then you get something, I think, that can be very successful, like the plow.

The last item there, the symbology associated with the Homestead Act, I would be interested to know what that symbology is. Maybe there is something very creative that could be done with that.

Then the other image that came to mind -- and tried hard to remember this. But some years ago I was watching a movie and in the movie, in the context of the movie, the Homestead Act came into play into the storyline. And it showed a bunch of folks lining up like on a start line and they were going to -- yes, the land office was putting on the competition and everyone came out to a certain location at a certain time. They were on horseback, they were on wagon, and they were on foot. And these people all lined up like it was a big race. And there was a gun that was shot off and people just shot off trying to be the first one to get to the prime parcels of property.

Now, if that is historically accurate, I think a wonderful image would be a wagon with horse-drawn wagon in motion, in fast motion, as if running a race to get to a parcel that was created by the

Homestead Act. Maybe someone on horseback or someone running. I don't know. But a smaller image than looking at a building.

I had a thought that I then purged from thinking. And that was to show one of the grass sod cabins. But I don't want to go there because that would look too much like Lincoln's cabin. And I think that for the brief exposure that some of these images have when an American receives a quarter in change and they see a building there, I am not sure that is really going to convey a unique message.

Member Stevens-Sollman: But it is a sod house.

Chair Marks: A sod house.

Member Stevens-Sollman: It is very different. It has got grass on top.

Chair Marks: Well but what I am saying, Jeanne, is on a small quarter when you see a square building with a roof on it, I'm not sure how much different that looks from a log cabin to a sod house. I don't know. But personally, I would like to stay away from that.

So we then move on to the Kisatchie National Forest.

Ms. Stafford: Mr. Chairman, sorry to interrupt. I just wanted to throw in there because when we met with the parks, I actually asked that very question from the movie. My recollection --

Chair Marks: You saw it, too?

Ms. Stafford: Yes, sir, I did. And I asked that very question and I was thinking what dynamic elements there might be. And Leslie, correct me if I am wrong, but they seem to just very subtly bristle at the idea that that is not really how it happened. People came into the office, created an application and it was processed very matter-of-factly.

But to your point, they did react very favorable to

the idea of some kind of symbology associated with the Homestead Act, specifically the aerial view, looking down almost as a patchwork quilt. They did react favorably to that.

Chair Marks: Okay. And I guess I would really encourage that some images be brought to us of this plow moving through the wheat field. I really hope that we can see at a design of that.

Okay, if we go on to the Kisatchie National Forest, some of the items there that caught my attention in the report is the endangered red cockade. Is that how I say it?

Ms. Stafford: Cockaded.

Chair Marks: The cockaded woodpecker, the Louisiana pine snake, a wild turkey. I think all of those would make great images on a small coin.

However, I don't think that a view of a recreation area, a vista, they call it a vista recreation area. I'm not sure -- I am sure. That is not going to convey well on the small coin.

Or how do you portray a bayou? A bayou, I mean it says it is six miles of sandstone outcropping. Unless someone can get really creative with that and bring it in tight and not clutter it up, I'm not sure how we get that kind of scenery successfully onto a coin where it conveys a story.

I did note that there is fishing and hunting in the forest. So I'm thinking that there might be opportunities for fish. Was this the one that had the trout in it?

Anyway, bird watching, any of those sorts of things, birds I think would be wonderful images.

So then if we go to the Blue Ridge Parkway, there are some suggestions in the report about the Parkway's distinctive stonework, stone arch bridge, tunnel portholes. Maybe it is worth a try to show

some of those.

But also, doing the work, going to the Blue Ridge website, it talks about the fact that there are -- there is all sorts of wildlife involved along the Blue Ridge Parkway. It says there are 74 different mammals, more than 50 salamanders, 35 reptiles can be found on Parkway lands. So just some food for thought there.

Also, on the website I came across an image, it is a really small image, but it shows a car in an interesting angle coming up the roadway with a guardrail on the side there. Unfortunately, it is a very modern car. It looks like a Prius, perhaps, and I am assuming that this is an image motoring along the Parkway. But it struck me that if you could capture this image cropped up and I don't know if we would get into any kind of copyright problems or image problems but if you had a vintage car from the first time that the Parkway was driveable, a vintage car on a small section of the road almost driving kind of angularly at you, that might be an interesting image that would convey something about a Parkway. So just an idea there.

In going on to the Bombay Hook National Wildlife Refuge, I found it very interesting that on the refuge's title page, is a Great Blue Heron. I had to print this out in black and white but this is a wonderful color picture on their website. I think this would be a wonderful image for Bombay Hook.

Also, I was intrigued, when I really dug into the website and discovered here they have a monthly schedule of things wildlife that occur at the refuge. I was interested to read about bald eagles nesting, laying their eggs, and all that. And that reminded me of the very first meeting I was a member of the CCAC. We met in Philadelphia. We were considering the 2008 Bald Eagle Program. Some of you will remember it on the half-dollar. It has these two little eagle chicks with an egg and a nest. A wonderful success, in my view, for that coin.

I seem to remember I thought there were some other images of a similar kind. I don't know if these images could be brought forward again in this context but bald eagle chicks in a nest for Bombay Hook sounds like a winner to me, at least something that I would like to be able to get a look at.

Also, in the staff report on Bombay Hook, I am really drawn to the idea of the snow geese, the black duck and, of course, I have already addressed the Great Blue Heron. Some representation of bird watching. I don't know if you show somebody with binoculars in some interesting pose. Perhaps, as long as we can avoid the two-headed coin dilemma.

Then going on to Saratoga National Historical Park, I tell you what jumped out at me on the front page of their website, there is this little banner photo and it is really hard to see here but the object that caught my attention was the cannon. I think the cannon is an iconic image to battles of this time period. I would love to see a cannon, a simple cannon as a representation of the battle.

As I look at the suggestions here, I can't get warm and fuzzy with any of them. Once again, we are showing buildings and a battle reenactment. I just don't know how you do that. That reminds me of the Delaware -- was it the Delaware or the New Jersey -- the New Jersey state quarter where we have Washington crossing the Delaware. And the people in the boat are so very small, you really can't tell what is going on. It is too much image for too small of a space.

And that is what I fear with some of the suggestions here or even the Saratoga Monument being an obelisk of a sort reminds me of Perry's Victory quarter, which we have done that. That image is out there already. It might look like we are doing the same thing again. So I have my doubts about showing that kind of a monument again.

So, those are my comments.

Member Bugeja: I would like to follow up on that.

Chair Marks: Go ahead, Michael.

Member Bugeja: Okay. First of all, I thought it would be useful to give you a report from middle America. I am going to give you a report from middle America. Our coin shops are like barber shops of the south. You go in there, you see your friends, and you smile. And Iowa is in the middle of the country. Ames, Iowa is in the middle of the state. Main Street is in the middle of Ames. And Chester's Coins and Gifts is in the middle of Main Street.

So I walk in there to see my friend, Scott Nichol. And you can all use this because it is factual. And he and his son rush up to me with the current mint set. And they point to the Mount Rushmore Quarter and they say what the heck happened here? Why are ants on the face of Mount Rushmore?

So I thought about this for a long time and I thought well what is the medium of a state park? The medium of a state park is the National Geographic picture. The medium of a state park is the post card. But a quarter is a very small planchette. So then I went back to take a look how some of our best engravers and sculptors of the past had done this. And there are two coins that -- can I have that red book, Gary?

Chair Marks: Absolutely.

Member Bugeja: The one I want to point to you is Stone Mountain, the Stone Mountain commemorative, which continues to be one of the most popular of -- I think that is a 1926 --

Chair Marks: Twenty-five.

Member Bugeja: -- 1925. This is on a half dollar planchette but it is, essentially a state park picture. They have the two generals, Stonewall Jackson and Robert E. Lee mounted on a horse and there are

generous fields.

Now on the back, they have a perched eagle and an inscription which is very good. But one of the most telling of the older designs is the only commemorative dollar that we have and that is the Lafayette dollar. Can you find that for me? Because I can describe it.

We have Lafayette and Washington jugate right, looking to the right, a double portrait. And on the back, we have the new monument, the Lafayette monument facing left.

So what we actually have is the story of symbols and how obverse relates to reverse and how you have a choice with coins. So we have a jugate left and then facing the right. And that tells a story. And this, the three-sided, it doesn't have edge lettering, but the three-sided canvas of a coin needs to be a minimalist drawing, particularly on a quarter, which leads me to the final artistic comment that I want to make and then I will pass it along.

When you are looking at Saratoga and a national park is dedicated because of a battle, you are telling a story. That is a narrative. Narratives tend to clutter up a small planchette. So if you are looking at a sword, a sword surrender or the symbolism of the sword surrender, that is a lyric moment. That is not a moment in time. It is something that happened at that moment when the sword was given back to the defeated person. A lyric moment works on coins. They work on coins. Narratives tend not to work on coins.

And I am saying this in an artistic way. I have a background in art as well but the important thing is we can't be doing postcards on quarter planchettes. That's it.

Chair Marks: Thank you, Michael. Someone else? Michael Olson?

Member Olson: Yes, I've been to that coin shop that Michael refers to. It is quite a place. A lot of good discussion happens in there.

The first thing I would say is you need to send the artist out to these places. You are doing a quarter on Nebraska. Nebraska happens to border Iowa so I have been through there a couple of times. It is a lot different scenery than most folks out here on the east coast are used to looking at. You can see the horizon in every direction.

So if you want to get the feeling, and that is what artists do, is they assimilate the feeling and they resubmit it out on their canvas. They need to go to these places and pick up the feeling of the location.

I really like Gary's idea, which was given to us here about the plow. When I was read in this before the meeting, I envisioned a plow coming at you. You see nothing but the blade of the plow coming directly towards you with the earth thrusting out to the side. That shows action. It shows movement and it really captures what we are trying to say here.

On the Kisatchie, Louisiana, there is a lot of items in the write-up here that talk about activities, mountain biking, canoeing, wildlife viewing, hunting, fishing, hiking, and swimming. A lot of things there that aren't necessarily a picture of what the place looks like. So I would encourage you to take a look at putting some action in there, some activity.

On the Blue Ridge Parkway, I have got a lot of friends that own Corvettes and Harleys. A lot of them have been there with their cars and motorcycles to drive that. I have never had the privilege. I would like to do that someday. But they all come back telling me what a beautiful place that is and what a great road it is to drive.

And when you are talking about a parkway, you are literally talking about the road and what you can

see from the road. So I agree with Gary that some depiction of a vehicle. It doesn't matter really which era, old/new. Just something there showing the road being enjoyed by the tourist is something that I think would work well. Not necessarily a picture of what the tourist sees when they stop their car and they are looking at something.

Bombay Hook, again, I have never been to this one either but from the write-up and from what Gary has stated, it is all about the birds. So let's see some birds. And there are several good choices to see here, to take a look at. Maybe a bird that is not posing for the picture, a bird that is surprised by the cameraman or maybe is not paying attention to the cameraman. I know we have seen depictions of animals on some of these where it looks like they are being told to say cheese. And that is not really what I don't think works well.

Finally on the Saratoga, I agree with Michael. We don't need a picture of what it looks like. We need symbols of what it looks like. We need to capture the feeling.

And I think the sword is all about what happened there, the battle. And I think different themes based on what happened with the battle would work well, especially the sword.

Member Scarinci: Can I just jump in just to say one quick thing about Saratoga? It is the only one I want to comment on.

Just be aware in the narrative there were two of the first 12 medals of the Continental Congress issued involving Saratoga. One was for William Washington and one was for Gates. And they have and those things were brought to Paris by Ben Franklin and ultimately minted in the Paris mint a long time later.

But the scenes depicted may have vignettes that you can -- may have little pieces of it that you could take out. I think we are all saying the same thing.

You know, keep it simple. Keep it symbolic. No broad sweeping landscapes and scenes with a lot of people who end up, as we used to say, affectionately, they look like bugs at the end of the day or specs on a quarter.

So just be aware in the narrative for Saratoga, there are those two medals that exist and are very important medals. And the aftermarket on those and the collectability on those is significant.

The second thing I wanted to say, in terms of the methodology of surrender, and I wish our historian were here, but that was the custom. So there is nothing particularly special about here is you sword, keep your sword. That was just the gentlemanly thing to do and that existed through the Civil War, actually. So there is nothing like dramatic about that moment, in particular. I mean, well it was dramatic. What was important about that was the victory.

I have nothing else to say about anything else.

Chair Marks: Okay. Donald, were you done?

Member Stevens-Sollman: I just have to agree with what everyone else is saying is to keep it simple.

I was intrigued with the Kisatchie bugs and dogwoods and azaleas. And I'm not sure if a snake is going to be very favorably accepted to most folks. But flowers might be kind of fun. And also I thought that the longleaf pine could be a terribly beautiful emblem on a coin. Just those great long needles, to keep it simple.

And I think I am a little bit -- I think I would like to see an historic building or arches or something on some of these pieces. I don't think we should neglect the buildings altogether. I think they are very collectable and very beautiful when they are done. So I would encourage those kinds of devices but also singularly simple, not postcards.

Chair Marks: Heidi?

Member Wastweet: I have said this before but I want to say it again. We are talking about coin design. So let's keep in mind the word design.

Like we have said before, we don't want to see postcard images. Likewise, although we do favor the flora and fauna, we don't want flora and fauna in a postcard way. We don't want to copy what a nature photographer might do. Let's take that flora and fauna and arrange it into a design.

And on the specifically Bombay Hook National Wildlife Refuge, please don't waste the artist's time doing anything other than wildlife.

There was mention of the aerial view of the patchwork farmsteads and fields. That may look great in a photograph, you couldn't even pull that off in a drawing. On a small pallet of a coin, I'm having a really hard time picturing how that is going to work. I don't think that is going to work.

I do like the idea of the stone arches, winding roads, as long as it is not trying to capture too much of a vista. And when it comes to flora and fauna, the more specific we can get to a park, the better. Like Kisatchie talks about the endangered red --

Chair Marks: Cockaded.

Member Wastweet: -- cockaded -- thank you -- being very specific to that park. So that would be, I think, a very good choice.

Saratoga, I think, is going to be very challenging. So I just want to wish the artists good luck with that one. It is going to be very challenging.

Chair Marks: Anyone else? Go ahead, Erik.

Member Jansen: I don't know what the final work product of this is. I would hope it would be a document that goes to the artist to attract them to

stepping up, if they are in the AIP to an opportunity.

I am not going to nitpick these. I think it is fantastic we are doing these. And I think it is wonderful and appreciated that we are doing these at this point with this committee. I think it gives us an ability to have context when we pick artwork to understand that we are not picking the quality of the art. We are picking the quality of the design. And it helps us to understand the context of the design.

So headed in the work product direction, I would think that maybe the most powerful contribution we could make here today is not prescribe the images we are looking for but rather to inspire them and not to define what we will accept or won't but to direct people toward symbolic imagery and not photographic imagery.

And to that end, I would argue it might of highest value in each one of these work products here, I see five here and there will five more the next year. And theoretically, similar documents for commemorative and other irregular programs, that there is merely a preamble or a postscript, whatever you like to call it, that says the committee is really looking for symbology, not photographs. The committee is looking for iconic but not photographically iconic. I think the most powerful contribution is just a reminder and a direction as opposed to a prescription. These are wonderful ideas floating around and I had a number of them myself. But I think we destroy the artistic value if we give them too much handicapping and they start gaming the system instead of giving us their heart.

So that would be my contribution here.

The second point is totally off-target but I think on the mark, and that would be let me inspire you to look at a product that we sell today as the Mint, which is the collection of the five ATB quarters, the P and D. The S is a specialty product. But we sell them out there and they are really high quality

striking and they are beautiful. How wonderful would that be in an educating environment if it came with a little brochure which had a page, or a front and a back or, a photograph and then some text on what we went through to understand the context of the product? It might actually give someone who brought that product for their child an ability to say well here is what the plow is. Here is why it meant that. Here is what it did to America and here is what homesteading was like and this is what it did to America. And it might really drive home the original mission, I think of the ATB series, which is to gather and distribute appreciation for what belongs to all of us in this country. So that is yet another product, another job for the Mint to consider and take on. But I think one that is squarely in the mission of the program, even though it might not be in the dye and the planchette itself. Thank you.

Chair Marks: Thank you, Erik. Anyone else?

Okay, great. I think then everyone has commented who wants to. So staff, did you have anything else to contribute to that discussion? Any questions or feedback?

Ms. Stafford: No. Thank you.

Chair Marks: Okay, thank you. We look forward to seeing what will come our way in actual designs.

Again, on behalf of the committee, I want to thank the staff for providing this opportunity to comment at the front end. It is very much appreciated.

Okay, the next item is our discussion on the annual report. The hour is getting late and so what I want to suggest here folks is that rather than get into a detailed discussion now, that you would allow me to come back to you with a draft of the Fiscal '13 Annual Report. And in that draft I will bring any and all suggestions that are funneled my way in the way of commemorative programs and such. And I will line them up in this draft report in such a way

that as a committee when we meet next we can very quickly look at groupings of ideas in any given year and we can make any decisions that need to be made as far as which one or two we want to actually recommend. And I will use the fiscal '12 as a template. So most of what you see in fiscal '12 you would see in this draft that I would bring back to you. It wouldn't limit the committee in any way to any of the stuff that is in that report but would provide us a starting point from which to put together our next annual report.

Does that sound like a workable approach?

Member Stevens-Sollman: Yes, I think that works.

Gray, listening to you propose for next time, are we looking at like an all day, a day and a half? Just so that we know how to do our travel for the 22nd of July.

Chair Marks: Well I believe that additional work is needed to put this agenda together and schedule. And until we do that, which will probably be in very short order, we are not going to know if this is a full day or a day and a half meeting.

Member Stevens-Sollman: Okay.

Ms. Stafford: I think what we discussed in the admin meeting was that I would provide to Bill an outline of the agenda with proposed times. And then we would send to the chairman and then there could be internal discussion amongst committee members about whether they prefer to try to do it in a day or if they really do believe it is a day and a half or what have you. And then we can do that within a matter of days, so we can know about your travel plans.

Member Stevens-Sollman: I guess what I am concerned about because of where I am at, a day's work is not so bad. But for me to finish like at 4:00 or 4:30, I can't get home until the next morning. So that is what I need to know. If we are going to

go until 5:00, that's good but I just have to know that.

Mr. Weinman: Well I think this is something, because we are so close to the July meeting, I think we will probably make decisions on this within the next week.

Member Stevens-Sollman: Okay.

Mr. Weinman: Maybe even by the end of this week.

Member Stevens-Sollman: Okay, thank you. Thank you very much.

Adjourn

Chair Marks: Okay, well we have reached the end of our agenda. And I want to thank everyone for all of you great contributions and the staff's contributions to the meeting. I think that we can call this one a big win and I appreciate everybody being here.

So we are now adjourned. Thank you.

(Whereupon, at 2:42 p.m., the foregoing meeting was adjourned.)