

United States Mint  
Citizens Coinage Advisory Committee  
Meeting

Friday,  
September 21, 2012

The Citizens Coinage Advisory Committee met on the Second Floor at 801 9th Street, N.W., Washington, D.C., at 10:00 a.m., Gary Marks, Chair, presiding.

CCAC Members Present:

Gary Marks, Chair  
Robert Hoge  
Erik Jansen  
Michael A. Ross  
Donald Scarinci  
Jeanne Stevens-Sollman  
Thomas Uram  
Heidi Wastweet

United States Mint Staff Present:

Don Everhart, Sculptor-Engraver\*  
Ron Harrigal, Acting Chief Engraver  
Greg Weinman  
\*Participating via teleconference

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## Proceedings

(10:02 a.m.)

## Welcome and Call to Order by Gary Marks

Chair Marks: Calling this Friday, September 21, 2012 meeting of the Citizens Coinage Advisory Committee to order. Good morning, everyone. We thank you all for being here this morning for our meeting. We have some interesting programs to review today.

## Introduction of New Member Thomas J. Uram

But first of all, I want to introduce our new member, Tom Uram. Tom and I have spoken on the phone a few times and spent some of last evening together. And I know that Tom is going to be a phenomenal addition to our committee. I am looking forward to his participation. And rather than trying to convey his background and his numismatic history myself, I am going to ask Tom if he would just give us a brief introduction to who he is.

So with that, Tom.

Mr. Uram: Thanks, Gary. And thanks to the committee. I look forward to being an active participant and in sharing in the knowledge of numismatics.

A little bit of background. I am married. My wife's name is Lynn. I graduated from the University of Kentucky. I always say a small basketball school, University of Kentucky, in 1982. My degree was in financial -- finance and business. I have been a member of the financial services industry for 30 years.

Numismatically, I joined the ANA in 1974 as a life member and been exhibiting and so forth. I am active in many clubs and currently I am President of the Pennsylvania Association of Numismatics.

And I just also learned that Jeanne also shares in

another hobby that I have by default with my wife and that is doing agility and showing of dogs. We have, as far as children go, I have eight four-legged children. And she is very active in that interest of hers.

So once again, thank you for that and I look forward to being a participant.

Chair Marks: Thank you, Tom.

Discussion of Letter and Minutes from Previous  
Meeting Gary Marks

The next item on the agenda is the discussion of our letter and minutes from the previous meeting, which was the Tuesday, June 26, 2012 meeting. Those materials were provided in the packet to all the committee members.

Do we have any comments or discussion about those documents before I move to a motion?

Okay, hearing none, may I have a motion to approve both the minutes and the letter to the Secretary?

Mr. Jansen: Motion to approve the minutes and the letter to the Secretary.

Chair Marks: It has been moved. Do I have a second?

Ms. Stevens-Sollman: Second.

Chair Marks: Jeanne seconded it. Any discussion?

(No audible response.)

Chair Marks: All those in favor, please say aye.

(Chorus of aye.)

Chair Marks: Opposed?

(No audible response.)

Chair Marks: The motion to carry is unanimous.

Review and Discuss Candidate Designs for the  
Reverse of the 2013 Native American \$1 Coin  
Ron Harrigal and Don Everhart

That takes us very quickly down to our first program for the day and that is the reverse of the 2013 Native American one dollar coin. Ron Harrigal is here to give us a report on the designs that we will be looking at today. Ron.

Mr. Harrigal: Okay, thank you, Gary. I do want to make a note Don Everhart is participating by video conference and he is on the screen up there and is available to answer any questions related to design and/or coinability.

Public Law 110-82 requires the Secretary of the Treasury to mint and issue one dollar coins in honor of Native Americans and the important contributions made by Indian tribes and individual Native Americans to the development and history of the United States.

The Act mandates a reverse design for these coins with an image emblematic of one important Native American or a Native American contribution each year in chronological order.

The design series thus far was in 2009 agriculture, the spread of "Three Sisters" circa 1000 A.D. And if I could pause for a second. Don, can you put it on mute up there? We are hearing some paper shuffling and that.

Mr. Everhart: Okay, I'm sorry.

Mr. Harrigal: And then we will get you online when questions come up. Thank you.

2010 "Government -- The Great Law of Peace," early 1400s. 2011, diplomacy, treaties with tribal meetings, the "Massasoit of the Great Wampanoag Nation Creates Alliance with settlers at Plymouth

Bay (1621)."

In 2012 we had trade and economy, the "Trade Routes in 17th Century."

And for 2013, the designs were created with the concept the Delawares Treaty 1778.

Just a design note on the drawings. The artists were given broad instructions to interpret treaties as they wanted to in an artistic fashion. The actual treaty was a folded document and not a scroll type, however, it is depicted all different ways just to convey the signing of the treaty.

And we also have had the National Museum of the American Indian that had been consulting on this. And we have Jim Adams here to answer any questions related to any of the issues that might come up on the subject matter.

Inscriptions, the obverse continues to bear Sacagawea, with the inscriptions, "LIBERTY," "IN GOD WE TRUST. " Required reverse inscriptions are "UNITED STATES OF AMERICA" and "\$1." And actually it is the dollar sign with the one, as specified in law. And the edge-incused inscriptions are "E PLURIBUS UNUM" and "2012."

Other inscriptions in 2013 on this design is "TREATY WITH THE DELAWARES 1778."

Okay and of course here is the picture of the obverse, the Sacagawea obverse.

So for the reverse candidates. Designs one and two are similar. They represent the artist's symbolic view of the signing of the treaty. So we have two versions here.

Design number three illustrates the spirit of the Delaware Treaty of 1778. The artist's intent is to symbolically portray each nation signing its newly formed alliance. It features a wax seal and design patterns from a wampum belt and the flag.

Designs four and five we have here feature a treaty with a quill pen, two versions here. Design number six here shows the historically representation of the signature of Chief White Eyes. The border designs on all three of these are inspired by wampum belts.

Design number seven depicts a modern version of the signing of the treaty. It features a quill pen and an eagle feather with parchment paper in the background.

Design number eight depicts an inkwell, quill pens, a treaty and a turtle. The turtle is one of several clans within the Delaware Tribe. The pattern of the Delawares was the artist's inspiration for the background.

Design number nine depicts the abstract cloth pattern seen on Delaware Tribe's bandolier bags. The artist believes that the intertwined pattern can symbolically suggest forward movement after the Delaware Treaty of 1778. And this was the preference by the CFA yesterday.

Design number ten features a turkey, a howling wolf, and a turtle. They are all symbols of clans of the Delaware Tribe. A ring of 13 stars to represent the colonies.

Designs 11, 12, and 13 here are versions with the turtle. This is a turtle totem which is the Delaware Tribe's oldest clan. Here is 12, a more realistic view of the turtle, and 13. Again, the elements around the turtle there are inspired by wampum belts.

So here we have 13 designs for consideration and I would like to turn it over to you, Gary for any comments.

Chair Marks: Thank you, Ron. Before we move towards the segment where the members would give their own individual analysis, I wanted to ask members if you have any technical questions about the designs, not to express your opinions at this point, but any technical questions or informational

questions that you might have, I want to make sure we have those addressed to the best of our ability from the staff. So do we have any questions?

Erik.

Mr. Jansen: I see more designs using encuse and some of the features we have been kind of experimenting with and I'm glad to see it. Thank you.

Chair Marks: Any questions?

Ms. Wastweet: Actually, I do. On number nine, what is intent to be raised and which is encused? Are the black leaves encused?

Mr. Harrigal: Definitely the black leaves are but I will let Don talk to the design if he has any interpretation.

Mr. Everhart: Yes, Heidi, the black would indicate that that pattern itself is encused. The rest would all be raised.

Ms. Wastweet: So the black leaves would be encused to the field level and would they be polished?

Mr. Everhart: Correct.

Ms. Wastweet: Would they be polished in a proof version?

Mr. Everhart: Yes.

Ms. Wastweet: Okay, thank you.

Mr. Everhart: Yes.

Chair Marks: Any other questions?

Mr. Jansen: To that same design, the same question. There are two belts here. The bottom belt has the large features encused. The top belt has kind of a bold blackness on the edges of the features of that belt, the leaves and so forth. Is

that encuse or just kind of a rendering trick the artist used?

Mr. Everhart: Erik, that is just to indicate relief.

Mr. Jansen: Okay, so that is just the shoulders of the positive relief.

Mr. Everhart: Yes, that is like the draft of the relief.

Mr. Jansen: Thank you.

Mr. Everhart: It just indicates that it is higher than the field.

Mr. Jansen: Right, thank you.

Chair Marks: Any others?

Mr. Harrigal: Gary, I would like to just give Jim Adams here an opportunity to speak to the significance of the turtle --

Chair Marks: Absolutely.

Mr. Harrigal: -- as the NMAI representative.

Chair Marks: Okay, Mr. Adams.

Mr. Adams: Okay, fine. Thanks for having me here again.

Chair Marks: Well thank you for being here.

Mr. Adams: I did want to just explain the turtle a bit because it is not just a clan symbol, although the Delaware had three clans in the turtle, the Unami clan is considered the most religiously prominent. But in North American Indian cosmology, this continent is called Turtle Island because it rests on a turtle. And when the name turtle appears or the symbol turtle appears in Indian usage, as for instance the chief named Little Turtle, it really has a broader significance in that you are conducting to the entire cosmological outlook.

So the rendering of the turtle in the more abstract is

actually very similar to a flag of one of the current Delaware-recognized tribes because of that overall significance. So we are not just dealing with Animal Totems here. We are dealing with kind of a connection with the cosmology. And I think that is something that maybe doesn't come across to the average non-Indian viewer but I think it is very prominent in Indian talk.

Chair Marks: Okay. That kind of hits on an issue that I guess maybe we should bring up and that is that we have a comment from the Congressional Native American Caucus in the House on this point of the turtle conveying that the tribes believe that the designs that display only the turtle are exclusionary with the other clans.

Mr. Adams: Right. That is one of the reasons I made that point.

Chair Marks: Pardon me? I don't know if you have any additional comment to add to that. When I read that, that caused me some concern about those designs that have just the turtle in that.

Mr. Adams: I have heard that complaint or that point made. And in terms of the designs that are in front of us, the one that has all three of the clan symbols, the turtle, wolf, and the turkey, I think has them out of proportion. It is just that the wolf is much more prominent in the design and is actually one of the junior clans in the tribe.

So I am not uncomfortable with having the turtle as the focus because of the broader significance and also because one of the main movers for this treaty and drafter of the treaty was Chief White Eyes, a very interesting figure, who was a Turtle Clan member. But I certainly appreciate the point made by people who are not Turtle Clan members.

Chair Marks: All right. Are there any questions for Mr. Adams?

Okay, hearing no one else --

Mr. Scarinci: What is the significance of the cloth pattern design and why did we isolate that for purposes of the coin?

Mr. Adams: The pattern that is on design nine I think was taken from some materials provided by the museum to the designers as a typical Delaware design. And I think it is meant to suggest the wampum designs that were exchanged at the treaty, although there were a lot of wampum belts passed back and forth and they are described vaguely in the documents but I haven't seen anything that shows exactly what they were. One of them shows the rope part of the rhetoric was for clearing the path between our peoples. A very vivid image of that in that right now we are tripping over the bones of the people who have fallen in the conflict and now we are clearing those away.

But this design does suggest that progression but I don't think it is correctly from a wampum belt but I can't say for sure because I don't know what the wampum belt designs were except that one of them was a road.

Mr. Scarinci: So it is really just a generic --

Mr. Adams: I would say yes.

Mr. Scarinci: -- interpretation?

Mr. Adams: Yes, but from a Delaware bag that the museum made available that was in our collection.

Mr. Scarinci: Thank you.

Chair Marks: Why don't we move on to our individual comments? I want to, for Tom's benefit, just kind of run quickly through the process at this point.

Normally when we are presented with a significant number of designs, we have, for lack of a better term, a culling process where initially we will do a quick survey of the committee on each design

presented in our package. And for any design where there is no indication of interest by any of the committee members, we will set that design aside and then we will, in that way, cull down the number that we want to focus on.

After that, then we will go around the circuit. Each individual member has an opportunity to provide their comments or thoughts about any or all of the designs that were considered. You don't have to comment on every design. You can if you want to. But at that point, you would just tell us what you think about the various designs, what your preferences are, even items that you find particularly unattractive.

When we are done with that, there is a scoring sheet that each member will be asked to fill out. And in that scoring sheet, each member has as many as three points to assign to any of the designs. You could give three points on every design or you could give no points to any design. So it is kind of a test of intensity of support for individual designs.

We collect those, do the totals. The design that has the highest point total, provided that it is greater than 50 percent of the potential score, normally it would get our recommendation unless there is a motion to say otherwise. So that is just the quick run through.

So with that, we have 13 reverse designs today for this dollar coin. So I am going to start with number one and just ask for indications from the members for their support or not.

So for design number one, is there an interest in considering this design? Hearing none, I will set it aside.

Number two, any interest? None.

Number three. Interest in number three? Setting that one aside.

Number four. Interest in number four? Set that one aside.

Five? Moving on to six. Setting that one aside.

Design seven.

(Chorus of yes.)

Chair Marks: I will indicate support to look at this one.

Eight? Is there interest in eight? Anyone else for eight? Going, going gone.

Okay, design number nine?

Mr. Jansen: Yes.

Chair Marks: Design ten. I will make a case for ten.

Design 11? Eleven is in. Twelve? Interest in 12?

Thirteen? Interest in 13?

Mr. Scarinci: Yes, I think you have to.

Chair Marks: Okay. So for the record, continuing to be considered by the committee are designs seven, nine, ten, eleven, twelve, and thirteen. All others have been set aside.

I will ask the committee members in the interest of time and preserving time that we reserve our comments only for those that we have just indicated that we want to go forward with.

So with that, we will get going with our comments and I am going to recognize Heidi first. And then what I think WHAT we will do, this is a little different, I will ask Donald to go next. Then I am going to circle back to myself. I want to give Tom a chance to really kind of see what this process is and we will circle back around to Jeanne and then we will have Tom, if you don't mind having follow-up.

So, Heidi.

Ms. Wastweet: Thank you. I want to talk first about the intention from the write-up that we see about the treaty. And this being a Native American coin, the focus for me is not so much the treaty itself but what the treaty represents. And the overarching theme of this whole series is the Native American contributions to this country. So let's keep that in mind.

In our write-up, it said it was the first formal treaty so that is what makes so unique. And it says here that it was for the mutual defense. So those are the two points. It wasn't so much about the treaty itself but what the treaty represented.

And so of these designs, the one that stands out to me the most is number seven. And the reason that this stands out is because I think this design symbolically really represents what the treaty is about. And the treaty was about the Native Americans and the White men coming together and finding common ground. And each of the peoples are using feather in a different way, the feather being representative of a symbolic pen which the treaties were signed with and the significance of the feather within the Native American tribes. And these two items are crossed together in finding mutual ground as the treaty was for mutual defense. And that started out a very long and bumpy road of finding common ground between these two peoples. And so I think the symbology in this design really hits the nail on the head.

My concern with the design is the parchment paper in the background with the encused text. I think that is going to impose a technical striking issue if we have that parchment in the background raised enough to encuse the text. I would rather see that parchment recede back to the field level and have the text raised. I think it would strike up much easier in the production line. And I will open that up to Don, if you have any comments for or against

that. Don Everhart.

Mr. Everhart: Yes, I don't know. I think that we could make it work. The other option would be to reverse from having the parchment at the top putting it on the bottom where the letters are more bold. Perhaps that would solve the problem. And they are also raised. I think we can do it.

Ms. Wastweet: Either way, whether it was on the top or the bottom, you are going to have a step in the field and that I think that that is going to inhibit metal flow.

Mr. Everhart: Well the step would probably be no more than 15 thousandths or so on an eight-inch model.

Ms. Wastweet: It seems simpler to me to just raise the edge of the parchment and then angle it back down to the field level and raise the text.

Mr. Everhart: We could do that. We could do that, yes.

Ms. Wastweet: Just for ease of manufacturing.

Mr. Harrigal: One thing to note, Heidi, we would still put a texture in where the parchment is there, so you get the illusion of the parchment.

Ms. Wastweet: Right. Okay, moving on I would like to address design number nine.

As mentioned this was the CFA choice. I think this would be an attractive coin. I think the symbology is a bit obscure. I don't see any particular symbolism rising forward. It is an attractive design. It is simple. It would show up well. I am still in preference of number seven for symbolic significance.

The remaining designs, numbers ten, 11, 12, and 13 all feature the turtle. And I want to point out here that the turtle is a symbol for the tribe. The turtle is not a pet that the tribe owned. And in

these designs, we see some realistic turtle representations and then in design number 11, we have a more symbolic turtle. And I think that works much better because it is clear that it is a symbol for something else. It is not literally a turtle.

So those representations that are very realistic, as in number 12 and 13 don't work for me because this is not a mascot or a pet that the tribe owned. It is a symbol for the people.

Mr. Harrigal: I do want to add on that design that there is some symbology also in here that there is 13 main segments to the shell on the turtle, as well as 13 stars. So there is a tie-in there that I didn't mention earlier. So I apologize for that.

Ms. Wastweet: Very good.

Design number ten specifically, again, we have very realistic animals. If these animals had been represented in a symbolic stylized fashion and equally sized as the museum representative pointed out, I think this would have been a more successful concept. So I am opposed to this for the fact that it just looks like it is about animals. It doesn't look like it is about the Native Americans. And the layering, too, is a little excessive for a circulating coin. This would be more appropriate for a deeper relief medal.

So I am standing in favor of number seven.

Chair Marks: Thank you, Heidi. Donald?

Mr. Scarinci: Just as a preface first, before the Chinese developed the use of spade money, before Lydia was struck the first electrum stater in 700 B.C., before Alexander the Great conquered the world -- conquered the new world at the time, before the Romans built roads, the American Indian had a very sophisticated network of trade and communication. And as recent evidence suggests, we have talked about this before, when we have considered these dollars, for whatever reason in a

series that is designed to honor the Native American Indian, we have passed all that. And we have fast-forwarded to the American Indian after their contact with Europe and Europeans. And I don't know why we did that but we did that.

So I am not going to rehash any of that but we are here. We are in this place now and we are obviously starting with treaties. And of course we jump past any treaties with settlements that are now Canadian. We have jumped past all of that. Now we are here into the treaties with America after the Declaration of Independence.

So here is where we are. And if we are going to be in this place with treaties, I suspect we are going to be in this place for a while because there is a lot of treaties. We are probably going to go to Indian Peace Medals before we are done and we are going to be looking at reproductions of those.

I really don't think, and I'm glad that everybody -- I'm glad that we rejected all of these designs depicting treaties and quill pens and pieces of paper. And I think that sends you a message, Don and the artists a message, please don't show us that again. It is trite. It has been done. We have got coins. There are commemorative coins that have done this before and have done it in certain cases quite well but we have done this. We have done the treaty and the quill pen thing and I don't really think we need yet another coin that has quill pens and treaties on it.

So I think since we are here dealing with treaties and since it is not likely to go away in the near future, because I think now it is just going to be the treaty series. Instead of the Native American coin series it is now the treaty series. I think we have to deal with the designs that, you know, the few designs that we can really look at.

Having said that, none of these designs, including by the way the quill pen and the treaty designs are award winners. None of them. So we are not going

to hit the ball out of the park with this coin. So now let's just get this over with and pick one of these and figure out which one we should pick.

So I could understand completely why the Commission on Fine Arts went with the cloth design. They went with it because it is artistically interesting and does something that is a little different. It would look great as a proof coin. Unfortunately, I am not sure that the meaning of the cloth is particularly special or relevant or communicates something that we would want people to understand or know about the Delawares.

So I am not sure that the cloth design is the right way to go, even though of all of these designs, visually I probably find it the most appealing and the most different. That is not the same old, same old, same old, same old that we seem to get all the time.

But I think you then have to look at the turtles. So okay, now -- and I think we rejected the dog that is eating the A. Right? We are not considering that one.

Ms. Wastweet: It's a wolf.

Mr. Scarinci: Oh, okay. I think the dog is probably going to need a problem -- is probably going to have a serious problem after or the wolf is going to have a serious problem after he eats the A but I just can't get beyond that. So I can't really consider this. I just can't get beyond that.

And we have got the turtle and the turkey kind of like standing in formation. So that is just -- if that happens and if you could photograph that, that would make an outstanding photograph just because it would be unusual to get that kind of a pose. But we can do with all these poses on coins. It is not a problem. So I reject that one.

I think we are stuck with the turtles. I mean I really think we are stuck with the turtles. And my

conceptual problem with the turtles is I think you have got to -- you know, the one with the 13 stars, I don't know why we are going there with the 13 stars. Why do we insist on talking about us? This is the Native American dollar series. Why are we talking about us? Then we should talk about the Early America series and of course the interaction with the Indians was vital to the Early Americans. But the 13 stars is about us. It is not about the Native American Indians. So I have to discount anything with the 13 stars. Another reason for discounting the wolf. And it would be kind of fun if there were only 12 stars there because it would imply that on his way to eat the A, he ate one of the stars. So that would be kind of neat.

But if we are dealing with the turtles, we are really dealing really with two selections. We are dealing with the realistic depiction of the turtle from the side and I am assuming it is realistic. I mean, I am a city kid so I don't really know any better. You could easily fool me. But you are dealing with the realistic view and you are dealing with kind of the aerial view of the turtle, almost like the squash view, you know, that you are going to step on it.

So I mean I have to choose between one of these two. I am going to listen to what everybody else says because I really don't have any firm opinion. I am not going to sit here today and rant about we are producing pictures on metal and all the things I say all the time. And we don't have any real art going on here. I'm just not going to do that today. So I will spare you that.

But it is really to me between these two -- you know, the decision is between these two coins. I think we have got to go with the turtle. So which turtle, I don't know.

Chair Marks: So what --

Mr. Scarinci: I think we have to go with one of the two turtles that don't have the 13 stars because I think the 13 stars is wrong. So we are looking at 12

or 13, the last two, in my opinion.

Chair Marks: Are you done?

Mr. Scarinci: I'm done.

Chair Marks: Okay, thank you, Donald.

Mr. Harrigal: Gary? Jim Adams would like to talk about a historical point on this specific issue, if that is okay.

Mr. Adams: Is this a good point to kind of get it in? On the 13 stars, one aspect of this treat that really fascinates me that I think I haven't expressed firmly enough is that there is one feature of this treaty that is very -- that is unique and it was proposed by Chief White Eyes. This is an Indian idea, which was to make the Delaware a separate state as a part of the Union. So that brings in the 13 plus the Delaware was the actual terms of the treaty. It didn't get very far in Congress but that was one of the first of several proposals to have an Indian state as part of the United States. So that fascinates me and I just thought I would throw that out.

Chair Marks: Thank you. I want to start off by talking about what Congress' directive was to us as far as it concerns the one dollar Native American program.

And in the statute -- I hope this informs all of us why we are seeing some of the images we are seeing. If you go to the Act, which was provided in our packet, section 2(A)(I) says that "The design on the reverse shall bear images celebrating the important contributions made by Indian tribes and individual Native Americans" -- here is the key point -- "to the development of the United States and the history of the United States."

Now I agree with Donald. I would have loved an opportunity to go back to more of the early history of Native Americans and explore that. I think that is an opportunity lost, though, by virtue of the

statute. And I think most of the committee members understand that one of our limitations is to work within the statutory structure that is given us. We don't really have an authority to address issues outside of that.

So the reason -- I mean I will now interpret the reason we are seeing 13 stars is because if you read that statement again, this program is about how Native Americans helped develop the United States. So it is about the United States. Whether we agree with that concept or if we agree that the program should be set in that way, isn't for us to argue. We can as individuals but as a committee our task is to fulfill that directive.

So because of that, I have to find that the Mint has given us designs that comply with that direction. So with that in mind, I want to shift now a little bit to address the artist just briefly.

But I hope that the process we have gone through, Don, here in our initial calling out, I hope it helps inform the process in that when we are approaching subjects in coinage and often what the committee is looking for is not so much the illustration of a thing or an event but we are looking for the symbolic.

And if we look at what was called out and what was preserved, and in fact if it wasn't for myself with my singular vote for ten and Mike Ross' singular support of 12 and 13, we would have been left with three symbolic designs. We would have been left with seven, nine, and 11.

So I hope that informs the process. I think if we can step outside the box of the illustration and focus more on perhaps the abstract thought about like a treaty in this case and try to illustrate the situation in those terms rather than showing like a document or something of that nature, I think we will be moving in a direction I believe the committee is interested in.

So with that, my comments. Probably my favorite

design would be number 11. However, I am hung up on the comment from the Native American Caucus of this idea of excluding the other clans. And in no way do I want to recommend something that is viewed as exclusionary to a tribe. If there are clans within a tribe and whether the turtle may serve as a general representation perhaps, I don't know if I understood Mr. Adams correctly or not, it also is very clearly a representation of a specific clan. Perhaps a prominent clan but still a clan. And that there are other clans that have their own symbolism. We see that in number ten, which is why I had that one pulled out. I don't think I am going to get very far with ten because I was the singular vote.

Ms. Stevens-Sollman: I support it.

Chair Marks: Oh, do you? Okay.

Mr. Jansen: Yes, even I like that one but I figured once you said ten, that was it. Only one person had to single it out.

Chair Marks: Okay, thank you.

And so let's talk about -- well actually I'm going to go back to the turtle, number 11. So I like the symbolism there. I like that it is not like we took a photograph and we drew a photograph of a turtle. We represented the turtle here symbolically in an interesting way that seems to kind of go with the flow, the roundness, if you will, of the coin. I like all that. Thirteen stars and the turtle together would suggest the European settlers who had come to the Union of creating a United States entering into an agreement with this tribe represented, in this case, by a turtle, albeit perhaps exclusionary to the tribe.

I like that design but I am hung up on that. And if others want to try to convince me why I shouldn't be hung up on that, please have at it.

So then if we look at number ten, I notice some comments about proportionality and I understand

that. And I understand Heidi's very insightful comment about layering. I'm not sure how that is going to produce. And I don't know maybe if Don could comment on that in a moment, I would like to know his perspective. But here again we have got the 13 stars representing this new nation in 1778. And we have what I assume would be a better representation of the tribe in total with the three different images.

And here again, like the turtle image I just talked about, the symbology there is the United States with the 13 stars with the symbols of the tribe together with the description Treaty with the Delawares. That makes sense to me. Whether or not the committee on balance think it is proportioned correctly or not, I don't know. But to me it conveys the essence or the spirit of the agreement.

That would then take me to nine. I will just comment on nine briefly. I'm not sure. Nine is in my thinking a little too minimalist. I'm not sure it conveys enough information or interest from a design point of view to really have any gravitas if you will for the reverse of the coin. So I am not a big fan of number nine.

Number seven, at this point, depending on how others influence me on the balance of our discussion, number seven is probably in the lead for me. The quill pen and then the feather representing the Native Americans together, the quill pen being the European settlers who formed the new country with the Native American representation of the feather.

The background of the parchment, I'm not sure if there is a layering issue there or how that will present itself. But I guess I see some nice convergence symbolically of the two parties involved in the agreement.

So at this point, I am not real firm on if I have a favorite. Seven is probably in the lead with me.

Someone could probably convince more on ten or even 11 if there is a good argument why I should not be concerned about excluding the other clans.

So actually I want to ask Don if he could comment on that layering issue for ten. Specifically, do you think there is going to be an issue with illustrating that turkey in front of the wolf?

Mr. Everhart: Well if I was sculpting it, what I would do, I would step it back behind each animal. You know, step back the wolf behind the turkey, and the wolf's legs behind the turtle, so that you can maximize the relief on each one of those animals separately and show that you have three definite layers there.

Chair Marks: Okay.

Mr. Everhart: That can be done.

Chair Marks: All right. Okay, thank you. Erik, are you ready?

Mr. Jansen: I am ready. First of all, two thanks. One for all of the background and comment information because it somehow creates a context for my own thoughts, as well as a baseline for my thinking. So it is very, very helpful. We all know that constituents don't always get what they want and a lot of times what they want isn't what they end up with. So thank you for that.

And second of all, somebody did the background work here to keep our devices consistent. Now that may be because the devices on this particular issues were predefined by the Sacagawea observe but nonetheless, we don't have any contention there. And I appreciate that. It means we don't have to doctor these things by moving devices that already are on the other side.

As usual, I get my opinion from Heidi. Actually, I came with very similar thoughts that she enumerated. And so without going through all of

those, it leaves me with images seven, nine, and then the turtles. So I want to eliminate my turtles but I want to save some thoughts here because I think a couple of folks have asked for comments.

On number ten, the first time I looked at this my first reaction was cool howling wolf; wow, howling turtle! And seriously, I looked at that because the heads were both going to the moon or whatever.

And the second thought I have on this: if you want to know how the turkey might be done poorly, look at the mountain sheep on this year's quarter. It just disappears into a morass of variable relief. And that just scares the bejeebies out of me in terms of committing this coin to that because I think it is going to lose its power as three tribes, animals, whatever.

And number 11, my reaction to this when you look at the coined version of this is wow, why is that turtle like stretching to hold the ends of a horseshoe together. it kind of didn't work for me. It didn't come together as a symbol with static power.

And then 12 and 13 are both my pet turtle and we have heard that diatribe. So that is kind of how I end up with seven and nine. So seven and nine. Nine is the safe, easy for everybody solution. It is easy to render. It is easy to sculpt. It is probably pretty easy to strike. It is in a bold font. You are not going to lose serifs to dye breaks.

So nine rolls right off, just like Donald said. Seven is what I would love to work with. And where I come up on seven here is I like the way it coins up, if only somebody looks at the coins and goes cool, feathers. Okay. It is a Native American coin. Feathers is a pretty good symbol. It means a lot of positive things, I think. So if it doesn't get Delaware we just get positive and that is okay.

Where the feathers cross over, in the eight-inch you can see very nicely oh, I see, that is European quill against a leather-wrapped ornamental feather.

Great. Now wait a second. But when you take it to a coin, you kind of lose that. So I am scratching my head going how do we take that idea and give it a little more impact so that it doesn't get lost when you take it down to 1.04 or whatever?

The second thing is I think most of the quills are white and typically relatively pointed. And this feather is relatively pointed. It is not a little field abused. That is fine.

The Indian feathers are typically ravens. They probably still had bald eagles in that part of the country at that point. So that feather is a rounded feather but it has black and white contrast. And so somehow the sculptor, you have got to do that magic, Don. How do you give me black and white on silver?

Mr. Everhart: That's not a problem.

Mr. Jansen: Okay. Now let's talk about the discussion about the parchment and the surface but more to the point, flipping it around and instead of having a 65 percent coverage coin of the upper 65, go the lower 35 in parchment. That gives us a chance to take the "Treaty with the Delawares" go encuse there. And I don't know if you like that font or not. I do like the way they pull the idea of the quill across the page with a Hancock-esque graphic. That is pretty cool. If you do that, you may simplify your encuse problems.

My question to you is, if you don't do that, Don, do you think you can do that 1778 with those serifs? I mean, that is a little tiny piece of relief on the dye.

Mr. Everhart: Yes, we can probably eliminate those little thin serifs and thicken up the one on the top of the one.

Mr. Jansen: Okay.

Mr. Everhart: I don't think it I would lose anything if we knocked off the little serifs at the lower right

part of the one in the upper left part of the sevens.

Mr. Jansen: Okay so I would say is this the font we want to use and that is really an issue of readability to that size.

So the last thing I would say is one of -- I don't know. I just think it is ridiculous that the numismatic community gets all hung up on these doubling features right smack dab at the geometric center of the coin because of the way the smash happens or it doesn't happen when you make your production dyes.

I'm looking at that feather going right past the middle and I am -- remember we have got Lincoln with six fingers and all this stuff? And you are going to see a triple feather there or something. So that might make moving it over a couple of hundredths save somebody some trouble in the quality control. Thank you.

Chair Marks: Okay. The process would be for us to go to Mike Ross at this point. However, Greg, do you want to inform us --

Mr. Weinman: With apologies to the guests, I need to ask the chair to take a recess probably for 15 minutes so that we can take care of some administrative security work for the CCAC down with respect to the building and credentials. This is the time that the security office was available for that.

So my request is to recess the meeting for at least 15 minutes.

Chair Marks: Okay. We will stand in recess.

(Whereupon, the foregoing proceeding went off the record at 10:58 a.m. and went back on the record at 11:42 a.m.)

Chair Marks: Okay, I'm going to call this meeting back to order and we are on the record. We are on

the record now.

Mike Ross, your comments, please.

Mr. Ross: I am just going to own the floor for a second because it will go to my comments on the work we are going to do later in the morning.

So earlier Gary said we should focus on the legislative intent of the legislation. And he correctly read the part that said we images celebrating the important contributions made by Indian tribes and individual Native Americans to the development and history of the United States. But I think you have to read the legislation in total because then they give explicit -- individuals and events that they are recommending get depicted. The creation of the Cherokee written language, the Iroquois Confederacy, Wampanoag Chief Massasoit, the "Pueblo Revolt" against the Spanish in New Mexico, the Olympian, Jim Thorpe, Ely Parker of the code talkers, most of which I think are great but it is an expansive interpretation of what represents a contribution to the United States. The Cherokee written language. It is not just things that White settlers looked back and said oh, that was helpful. That was helpful that they signed a treaty that later gets ignored and they lose their land. That was helpful that they guided us to discover a land that we were then going to take and that we can find lots of things to celebrate in Native American culture to honor on a coin.

Jim and disagree slightly but I don't know that treaties, given the history until the 1970s of the United States ignoring, decimating treaties through Indian removal, through the Dawes Act, through ignoring the decisions of the Supreme Court in Worcester versus Georgia and Cherokee Nation.

I don't know that when you have a coin here with the two feathers on it, it implies that something solemn happened that got respected. And if you look at all the treaties, if we gave back all the land from treaties that didn't go well, the nation would

look very different today. And admittedly, as Jim is mentioning, Native Americans today have a vested interest in treaties now that they are being enforced because it allows them to have self-governance that includes the money that could be made from casinos and tobacco sales and all of these other things. So there is a genuine economic interest in it.

But I don't think America's history of treaties is a good one. I don't think that Andrew Jackson respected treaties, Custer is rotting all over the Black Hills. And my general sense is, if we are going to pick from that list, most of which I don't see being depicted, the Pueblo Revolt, which is great and there is the statue in Statuary Hall on Capitol Hill of one of the leaders of the Pueblo Revolt against the Spanish. The coin that depicted the Pueblo Revolt in this series was of horses.

And with that said, I don't think that a coin on treaties -- Jim and disagree -- but I don't think a coin on treaties represent Native American contributions to the United States.

And later when we do westward expansion, I don't know how that became a sub-theme. It's not in the legislation. I don't know how treaties became a sub-theme. It is not in the legislation.

When we do westward expansion, you had a coin with Sacagawea out there forever, which I think kind of covers the ground. Yes, they aided westward expansion but it looks like we are about to not just do the Sacagawea coin but two coins of Native Americans aiding the people who are exploring the land that they are going to take.

So with that said, I am hoping Greg has suggested that this coin series is going to have some more room to maneuver as we move along, that we look to themes of which there wouldn't be contestation over and, instead, the Native Americans are universally proud of.

So Jim I was asking you but we had this debate during the break and Jim conceded that I got the better of it.

(Laughter.)

Mr. Ross: I'm joking. He didn't give an inch of ground.

But with that said, I am going to point to coins not that celebrate this treaty which I don't -- my impression did not, in the end, benefit, the Lenape in Delaware and ones that celebrate Native American culture; either the turtles, which we could also sell at the University of Maryland, or the number nine.

All right, I have said my piece. Thank you.

Chair Marks: Go ahead, Jeanne.

Ms. Stevens-Sollman: Did I understand you correctly that you are going with number nine? Is that your choice?

Mr. Ross: That would be my choice, yes.

Ms. Stevens-Sollman: Okay.

Mr. Ross: Or one of the ones with the turtles. I'm going to pick nine because I think it makes the best coin but I think the turtle coins also come from a Native American perspective, as aside from a perspective of celebrating a treaty.

Ms. Stevens-Sollman: Okay, thank you.

I have enjoyed all the comments of my colleagues this morning. I also am stuck on these coins. I was happy to see that we settled on the few that I thought were worthy of talking about.

I liked the simplicity of number seven; however, I am not quite sure that is where we need to go. And I like the argument about our treaties being broken.

However, I think that the Delaware Treaty is supposed to be the first one and that is why we are honoring this. Am I correct?

Mr. Ross: I think commemorated.

Ms. Stevens-Sollman: Commemorating it.

Mr. Ross: This is about commemorating.

Ms. Stevens-Sollman: Okay. Because it is the first written treaty. So with that said, I think it is important to combine the totems of the Delaware with the 13 stars. I have to agree with Heidi that our pet turtles should be sort of ignored.

And that kind of leaves me with looking at number ten and number 11. I am not going to go with number nine, although it is our most abstract and probably powerful piece. But I feel like the citizenry is not going to quite understand what that imagery is. And I think we need to honor the totem of the tribe.

I don't agree with the wolf eating the letter A.

Mr. Scarinci: Hungry wolf.

Ms. Stevens-Sollman: But I do want to point out in number ten that the totems there are, and Jim mentioned that the turtle should be the important of all three because the turtle was/is the most important tribe within the Delaware Nation. However, if you know turtles, this turtle is totally oversized. You won't ever see a turtle in the woods this large of that species. So I think that the artist did render the significance of the turtle properly.

And if we look at the turkey and the wolf which are maybe those species that are about equal in clan lineage, they are probably their actual size. If these totems were abstracted, maybe it would be a little more easy to interpret.

But I, as a devout animal lover, I do love number ten and I think it would represent the tribe as a

whole and communicate to the people that hold this coin that this is a bit about Native Americans. And the same I feel with number 11. I am not quite sure I enjoyed the grasping of the belts. It is a little confusing. When I first looked at it, I thought maybe his front feet were a little bent. It took me a while to understand that that was the end of the wampum belt and he was grasping it, the turtle was grasping it.

So I have a little problem with the confusion that that leads to. However, I love the fact that there is 13 stars and there is 13 plates in the turtle's back. So that to me is significant.

And I am having trouble, I am totally having trouble trying to decide which one would be best. Heidi mentions that this might be a difficult -- number ten might be difficult in striking. However, I think we do have some pretty complicated images. You know, I think about the Lincoln penny with the building on the back that is, I think, from the time I was two years old, that was a symbol that I couldn't imagine how that could get on there. So I do think we do strike very complicated imagery.

And Don, you mentioned that this would be able to be done. So maybe Tom can convince me if either one of these could be chosen but right now I am on the fence of ten and 11.

Chair Marks: Okay, thank you Jeanne. Tom.

Mr. Uram: Well, being the one from Pittsburgh here I guess I really have to step up to the plate since that is where it was.

I agree that the number seven and number nine are a generalization and probably would both make good coins. And as far as the cloth and everything goes, you know, what you can do from a marketing point of view to promote it and understand it. But I think both are that way.

As far as the turtles go, I do like number 12 over

the dead turtle in the middle of the road approach with these two. The flat just doesn't do it. But I think if number 12 not the pet-looking like turtle, then that might be able to work.

Now on to number ten, which was my first call also, but I didn't notice, Don, the wolf eating the A so much as the wolf having tail feathers. And I guess that put into perspective, I guess having looked at the number seven and the number nine as being general, this is more specific to the tribes themselves and the recognition and so forth. I guess if it could be made where you would have the 3-D or be able to stagger them in such a way that it wouldn't look overlapping. I think that would be my biggest concern would be how would this actually look if it was produced.

If I was probably looking at adding anything to it, I would have done the parchment in the back and then maybe the underneath part here from nine to seven or four would have put the cloth in there and you would have had the whole package.

But if we are going to include the whole treaty and the purpose, I kind of like number ten if it could be done right.

Ms. Stevens-Sollman: Could I just add one thing?

Chair Marks: Go ahead, Jeanne.

Ms. Stevens-Sollman: If the turtle's head could be turned so it would be more --

Mr. Uram: Proportionally you are absolutely right. You are right.

Ms. Stevens-Sollman: It's way bigger than it should be.

Mr. Uram: Yes, both; actually the turkey, too.

Ms. Stevens-Sollman: Well the turkey is a pretty big bird if you ever sit beside them.

Mr. Uram: Then maybe that is a small wolf.

Ms. Stevens-Sollman: Anyway, then maybe it wouldn't look so much like the turtle or baying with the wolf. But I think that the turtle is okay.

Chair Marks: I have a suggestion, Jeanne. If this design prevailed in the scoring, if you wanted to make a motion to make an adjustment, we could certainly do that.

Ms. Stevens-Sollman: Okay.

Chair Marks: I would also like to remind all the members that in your scoring, you don't have to say to yourself I have a favorite. You could say, there is two or three or four, or whatever that I regard equally.

Ms. Stevens-Sollman: Okay.

Chair Marks: And maybe you want to give three points to all or two points to all or three to some, two to others, and so forth.

So it is not necessarily which design wins even in your own mind, unless that is your mindset.

So anyway, any other comments?

Ms. Wastweet: I have one comment. There was a technical issue raised. I forget who I was asking the question about the quill pen in number seven, whether that was going to be visible at such a small size. And I just wanted to point out that the tip of the quill pen is approximately the same size as the one dollar sign. So if the one is visible, then the tip of the pen will also be visible and recognized as a pen.

Chair Marks: Any other quick comments?

Mr. Scarinci: Can I just say one thing? After now having spent a little over two hours or an hour and a half talking about these designs, I have reached the same conclusion that the Commission of Fine

Arts reached in five minutes. You know, in my mind, all of these designs are flawed and probably the least offensive is number nine.

So I am going to throw my support to number nine, not because it is a great design but because it is the least problematic design.

Chair Marks: Okay with that, I will ask all the members to finish their scoring sheets if they haven't done so already. When you are done with those, would you please pass them in towards the center? Erik, as has been the tradition the last few meetings, has consented to tally those for us. And so when we have a score, I will report those back to you.

Review and Discuss Proposed Theme for the  
Reverse of the 2014 and 2015 Native American  
Coins Ron Harrigal

The next item on the agenda is our review of the proposed theme for the reverse of both the 2014 and the 2015 Native American one dollar coins. And I will go to Ron for a report on that.

Mr. Harrigal: Okay. Thank you, Gary. I will give just basically a little background and talk about just briefly the two concepts that we are dealing with here without actually getting into the full text. You have the text. We can enter the document into the record as part of the transcripts from that.

The background on this. It is the 2014 and 2015 Native American dollar coin programs that deals with the westward expansion concept, exploring the Louisiana purchase for part one and then into part two, securing the Pacific Northwest.

And the westward expansion concept will be featured over a period of two years so that it can accurately portray the full extent of the Native American assistance to Lewis and Clark expedition across the continental divide, featuring the concept for two years as a result of feedback from our

consulting organizations, which include the Committee on Indian Affairs of the Senate, the Congressional Native American Caucus of the House of Representatives, and the National Congress of American Indians.

Their recommendation was to commemorate the contributions provided by both the Mandan and Clatsop tribes to Lewis and Clark. Because of the success of these explorer and their men depended on the hospitality and provisions of the winter quarters and cooperation, accordingly westward expansion, one, exploring the Louisiana Purchase introduces the 2014 design concept, which is Native Hospitality Lewis and Clark winter at Fort Mandan in 1804 and 1805.

Westward expansion two, securing the Pacific Northwest introduces the 2015 design concept, continued hospitality. Lewis and Clark went there with the Clatsop Indians in 1805 and 1806.

National museum of the American Indian has reviewed each design concept, reviewed each design concept for historical accuracy and appropriateness and it is suggested that its edits have been incorporated. I guess Mr. James Adams is a historian, if he would like to provide any additional comments.

Mr. Adams: Yes. As you mentioned, I think it was the pushback from the Senate there is a committee in the NCIA that caused a shift from the original focus of the coin was resolved, basically on the Clatsop, to include the Mandan and Hidatsa. And I think partly because the Mandan are very sick of being considered extinct when they have contributed some very significant leadership to National Indian Affairs. Today, Tom Hall is a significant figure.

In thinking this over, going over the historical justification for having two years, there is really two things going on here. In the Lewis and Clark expedition, the first phase which culminates in the

wintering in the Mandan villages was the exploration of the Louisiana purchase, which was the watershed of the Mississippi River.

The second phase, which is the Clatsop crossing the Continental Divide is a name that Jefferson conceded before the Louisiana purchase, which was to secure the northwest, the United States claim to the northwest as opposed to the British claim, which is being established by the explorations of Alexander Mackenzie.

And in crossing the Continental Divide, Lewis and Clark were in an entirely separate historical phase of securing the Columbia River for the United States, as opposed to British claims.

Now when we talk about Indians aiding the American expansion, I think you should take into consideration that it is not just the Americans, it is kind of choosing the Americans versus the British in this point of view.

But this 2014 I think we can think of, at least in writing the theme, was the Louisiana Purchase; 2015 is the Northwest Territories. And that is, to my mind, in addition to the tribal considerations, the historical justification for having two separate coins.

Chair Marks: Thank you, Mr. Adams. Are there any questions for Mr. Adams?

Okay. So we were provided with the write-ups for these narratives. How do we want to handle this? Do you want to -- I'll just -- let's call on members. If you have comments, make yourself known.

Mr. Ross: Gary, I will be brief. I think once you got into a world where western expansion was going to be the theme, that is where the trouble began. Then I understand why different -- and Lewis and Clark had interactions a lot more times than just two, right?

Mr. Adams: Absolutely.

Mr. Ross: So I mean, we could do 13 coins on how they aided western expansion.

Mr. Adams: If you want to. But actually, the Mint has done a lot of Lewis and Clark coins.

Mr. Ross: I know and I think it has been done. Like having Sacagawea out there already I think has covered the ground. But now because once we define westward expansion as the coin, then I can understand well all right, that is what it is going to be while other tribes want in on the story for other reasons, like the fear that they are being thought of as extinct. And that is why the problem is we are just sprawling out that the biggest Native American contribution was aiding White settlement in securing their lands and coin, after coin, after coin on that point.

And I wouldn't have picked westward. If I am picking Native American contributions in the United States, I am not picking westward expansion as a theme to begin with, just as I am not picking treaties. And I am definitely not expanding it into multiple coins.

So if we have to do it, I would keep it one year and take the flack that you take for ignoring the Mandan or have just a representation of all the Native Americans that assisted Lewis and Clark, rather than celebrating something that -- I'm not a radical voice. If you look at the National Park Service website on Lewis and Clark, there is a big paragraph on how Native Americans view Lewis and Clark's excursions with ambivalence and they do not celebrate them. They commemorate them as an historical event because of what they led to. And that is on the National Park Service website. It is not like some '60s radical here at the table. That is the main view.

So I understand the political considerations but if I had my way and were going to make coins

celebrating moments in Native American contributions to the United States, I am not doing an expansive series that started with Sacagawea on aiding White settlement of the continent.

Okay, thank you.

Chair Marks: Okay, Erik.

Mr. Jansen: When you read these notes and I have actually been to both of the locations they talk about, Mandan and I live in Washington, I just want to say up-front I think we should ban any and all maps on coins because we are going to be tempted to integrate some form of a map. Because to Clatsop that was essentially the end of Lewis and Clark's trip where they turned around and tried to figure out now can we get home again.

The second thought would be from these two narratives, it is really very difficult to immediately distinguish one from another in classic here we are on the shore shaking hands or saying how to another tribe of Indians and it applies to both. Or here we are standing in the middle of winter in Oregon with the Indians or here we are in the Dakotas with the Indians and it is hard to really get distinguished much.

I would say that there may be some anecdotal, if not accurate and visually rich opportunities by maybe digging into the logs of Lewis and Clark for seminal events -- it's a bad pun really -- that might have happened -- sorry about that, Michael. The rest of them will get in a minute. -- that might have happened at those particular locations. This was the first bear we took, I think was one of the things that happened maybe right before they met at Mandan.

I think it is going to be challenging without some real depth on this to have the artist know what they are going to draw because we really -- otherwise, we are going to inherit a lot of pictures of two figures shaking hands and we don't need that, I

don't think, in the artwork.

Chair Marks: With that, I am going to have Heidi weigh in.

Ms. Wastweet: All right. That was a perfect segue into what I have to say.

Mr. Jansen: Well you know, I get my ideas from you.

(Laughter.)

Ms. Wastweet: Setting aside the topic that Mike Ross brought up, which I think needs more discussion about the topic itself, but I want to talk about the write-ups. These give good back story but they are very story-like and don't contain much as far as images. And it is a good jumping off point but it is not a laundry list of what we want to see. And we have complained before and I will say it again, we don't want storyboard illustrations of smiling Natives shaking hands with the friendly White Men. It is too saccharine. It is too literal and we don't want to see that.

So part of the luxury we have in reviewing these at this stage, before it gets to the artist is we can tell them things. Like Erik just mentioned, please we don't want to see maps. Because that is a valuable feedback. We don't want to waste valuable artists' time drawing maps when we are just going to reject it from the very start.

So what I would like to add to these as a contribution from this committee is some suggestions of symbols and images that could represent these narratives. We can not only add what we want to see but what we don't want to see, like saying no maps if we don't want maps.

And as I am reading through these, again, if we are going to go with this theme, I am thinking what images, what symbols represent these ideas, rather than just picking a literal scene. And as I am

picturing the harsh winters that these explorers went through and if you ever have been camping, a symbolic welcoming is come sit by my campfire because in the winter that is what you want is the warmth of the campfire. And when someone already has a settlement and a traveler comes into that scenario, that is what is the welcoming symbol is come and sit by my campfire.

So I think stylized campfires would be a good symbol that would represent that without getting too literal or without excluding one tribe, without trying to worry about costumes and that kinds of action, but just talking about the hospitality that the Indians showed and the overwhelming trust and faith that they had in their new visitors.

Also an important part of the challenge to the explorers was food. And the Native Americans helped them out a good deal with food, corn being a very important contribution. It lasted through the winters and was easily stored.

And it says in our narratives that what was traded was axe heads were traded for corn. And I think that this symbology could allude to the rather ominous future that lay ahead of the Native Americans, that it did turn violent. So if we chose to represent axe heads with ears of corn, it can be not only decorative and work well on a coin but it can allude to that kind of dark future ahead of them without being too saccharine as another concept idea.

And then using circular motifs to represent the fact that there was trading going on. There was no money. There was no credit cards. So the trading itself was very important, what passed from one hand to another and came full circle around.

On the second part of this we head to the northwest and it was a little more in the summer into the fall. And it is not in our narratives here for some reason but in the Lewis and Clark diaries, they mention how they ate so much salmon that they were

absolutely sick of it and would not mind if they never saw another salmon again but salmon is not mentioned here. I would suggest representing a salmon because that was an essential food that even if they got sick of it, it carried them through.

And the Northwest Indians have a very rich artistic culture of carvings that represent extremely well -- reproduce on coins extremely well. So if we could have some stylized salmon in the style of the Northwest Indians, that would be very beautiful.

Also there was mention of a canoe. That would be another good image to put on a coin. I think pelts are very difficult to depict on a coin. It is going to be very difficult to tell what that furry thing is on a coin. It mentions that they traded fish hooks and tobacco, which of course is used in pipes. So these are all good visual that we can get or teeth into.

So I would like to open the floor to the rest of the members to suggest some images to go along with these very vague -- not vague, but these back stories that don't focus on images so that we can help the artist get off on the right foot with us and not waste time on images that we don't want to see.

Mr. Jansen: Yes, that is how I am thinking of this. What can we do to raise the quality of artist's work; that is, narrow his thinking. Take what we have here as a great foundation and then tack onto the end, rather than generate photographs on metal, following anecdotal things we are taking from their diary and have about ten or 12 of them, one or two lines each, nothing huge, just enough to give the artist hint that the front half of this thing was the backdrop and the bottom half below from here is your fodder.

Chair Marks: Other comments?

Mr. Jansen: I think the results we get will amaze us in terms of -- well that combined with some devices and symbol guidance will really give us six, eight,

ten, credible images that we are voting on, not three or four.

Mr. Scarinci: My only comment is my request just not to repeat ourselves with images on coins. And you know, let's make sure we look at not only the body of commemorative coins since 1982 but let's look at the body of commemorative coins since the Columbian Exposition up until 1956 or '55. And let's just be absolutely sure that we don't have repeating images. I mean, there is only so many baseball players that we can do and treaties and documents and quill pens, you know, army soldiers. There is only so much of that stuff you can do. And it all really kind of just blends in.

And so I think the challenge that the artists face when dealing with these narratives, is to A) know what we have done in the past and be familiar with that as something to be avoided in the future because we have done it already and B) try to depict these images in new and modern ways.

And you know, that is an easy thing to say, not necessarily an easy thing to communicate because we are talking about art. But perhaps looking at images of coins from around the world, especially in the progressive mints, I think that, as a staple diet might help us come up with designs that will be candidates for an award.

I hate to sit here and start the conversation by saying well, you know, there is no winner here, so we just got to pick something but there is no winner here. And every coin, as a blank canvas has the ability to be a winner. Every coin, every design, even when Congress dictates exactly what the design needs to be but especially when Congress gives us a blank slate and says do it, come up with something, as is the case with these dollars. And that is, I guess what disappoints me, that we don't meet -- we really don't meet the challenge when we can. And collectors out there think that we produce these ugly designs because we are told what to do.

I mean, we are told in detail in some of the legislation exactly what the design has to be. And unfortunately, that is just not the case all the time. A lot of the things we are doing where there is an opportunity to really excel artistically for whatever reason, we are defaulting.

So anyway, I just want to -- you know it is one thing to get the narrative and that is important. And this is a very good process that we are now in the loop on the narrative but I really want to just pound it home to the artists to be artists. And that is what our report was. That was the encouragement and support that all of the artists and all of your artists, Don, have gotten from the Mint certainly in the last year. And I think that you have now got to restore creativity, rebuild a playground, get people's juices flowing because the talent is there. There is no question. And I see what you guys are producing. I mean, come on, Jim's FIDEM medal was creative as hell. I mean, it was great. So you want to design, you want to come up with liberty in a new and different way? Well, he does images of women and he does it very creatively. See what he comes up with. Let him run.

And I always lecture you because you are some of my favorite medals that you have done. This can be done. And I understand what happened in the past. I was there. I know what they did but the shackles hopefully are taken off you. And now I certainly want to see on everything we get at least one or two designs, at least one or two 21st century designs, modernist designs. I want to see something even if it is not good.

I mean look, like number nine was today. All right, well I am happy at least we got that. I mean I will take that. You know, so and sometimes it will work and sometimes it won't work, just like the volcano. And John Mercanti gave us the volcano. And we will have some discussions and we need to do a look back to see did the volcano work or didn't it and

why. But at least we got the volcano. You know, at least it was cool. At least you get a coin and you get the cool factor. I would rather try and fail than not try.

Chair Marks: Thank you, Don. I am going to get to Mike here in just a moment. I want to start moving us towards some direction, specific direction for the Mint staff. So as soon as Mike is done, I would like to encourage our comments to be moving in that direction.

So, Mike.

Mr. Ross: I'm sorry about this, Gary, but I understand it is under our authority to recommend that we go back to step two and suggest new design themes. And my suggestion is that we recommend that the Mint use one coin, come up with a symbolism for all the Native Americans who aided Lewis and Clark in 2014 and in 2015 come up with another representation of a contribution of Native Americans to the United States, rather than two coins on the same subject with either two different symbolic visions. Have a 2014, a symbolic vision of that. And 2015, there is plenty of contributions the Native Americans have made to United States history, come up with a new one for 2015.

Chair Marks: Okay. In the interest of moving us along, that sounds like something that would be appropriate for a motion. I would like to get us on the record moving towards conclusion of all this. So rather than just talk in circles more, if that is a motion, make it such.

Mr. Ross: That is a motion. I move that we reconsider that the Mint -- we recommend that the Mint reconsider the design themes for 2014 and 2015. And for 2014, come up with a representation of Native Americans' aid to Lewis and Clark; for 2015, select another Native American contribution to United States history.

Chair Marks: Is there a second to that?

Mr. Jansen: Second.

Chair Marks: Okay, it has been moved and seconded. To reconsider the themes provided for 2014 and 2015 for the Native one dollar program with the 2014 theme being the Lewis and Clark westward expansion and 2015 being another unspecified as yet --

Mr. Ross: Native American contribution to U.S. history.

Chair Marks: Okay, is there a discussion on the motion?

Mr. Jansen: I would like to know what the museum's reaction to that is.

Mr. Adams: Quite frankly, in drafting themes, I was reacting more to the input from outside bodies, particularly the consulting groups that are mentioned in the legislation.

I was sort of surprised but we are not in the legislation. As consultants but --

Mr. Jansen: Not but you are part of the gatekeepers discussing the --

Mr. Adams: Yes. Well, we have the pushback from the Dakota tribes that said look, you are leaving us out and they wanted to be in. And there is a rationale to do that. So I produced the rationale.

Mr. Ross: Can I just say, but Jim if we are going to have a symbolic representation of these aiding of Lewis and Clark anyway, then it isn't going to be tribe determinative, if it is going to be a salmon or something like that.

Does it matter that we have two coins where the subtext -- I mean if you can't tell from the coin who it is, do we really need two coins to a topic that I'm not sure all Native Americans think is something celebratory?

Mr. Adams: I don't know if it is appropriate for me to say this but this is the one theme where I was more of an amanuensis than an originator. And the original suggestion was the Clatsop. The Mandan heirs and successors said we did a lot for Lewis and Clark and they are proud of it. They actually have invested in Lewis and Clark as a tourism museum, et cetera, et cetera. And there is an historic reason, an historic rationale for it and I think my personal reaction is that you can make the case.

There are two but you can also make the case for just one. And actually the suggestion of a campfire or a fire within a hot is a very nice symbol. But again, that is up to you guys.

Chair Marks: Okay, there is a motion on the table. Is there any more discussion on a motion?

Ms. Wastweet: I would just like to add that I think that we could successfully, with symbolism, represent both of these themes in one coin instead of two.

Chair Marks: Okay. Not hearing any further discussion --

Mr. Jansen: Does the mint have any timing, logistical issues that would put the 2015 program kind of on ice for a moment?

Mr. Harrigal: I think as it stands right now if we take this and revisit it as a one-year program versus two, we owe it to the three committees to go loop back with them as to what our final is. I mean, it is not -- we have consulted and that is the point. But I think I would leave it, see if I could get some input from Greg on this.

Mr. Weinman: Yes, the process is we would take this motion into consideration and then it is in our discretion to return to step two. And if we return to step two then it would go back through and yes, we would consider it. As part of step two we would consult back again in step three with the consulting

organizations. So it would move back through.

Mr. Jansen: So the recommendation of anecdotal stimulus for the artists probably still applies. We are just going after a single set of drawings, as opposed to two sets.

Chair Marks: That is what the motion would lead us to, yes.

Okay, does everyone understand the motion? Believing that everyone does, I won't read it. So I will go to the question. All those in favor, please raise your hand.

(Show of hands.)

Chair Marks: It is unanimous, seven ayes and no nos. It is approved.

So at this point, unless the committee disagrees with me, I think we are at a conclusion for this matter at this time.

Review and Discuss Candidate Designs for the Code Talkers Congressional Gold Medals Ron Harrigal and Don Everhart

Okay, with that, then that takes us down the agenda. I'm not going to do the break for lunch, knowing that there are some members who have some schedules with flights back home. And we will move now immediately to the review and discussion for the candidate designs for the Code Talkers Congressional Gold Medals. And I will recognize Ron and Don if he would have some comments to contribute.

Mr. Harrigal: One second here while I bring this up.

(Pause.)

Chair Marks: Oh you know what, Ron? Before you get going, let me just pause for a minute and report back the result of the Native American one dollar coin.

Mr. Harrigal: Okay.

Chair Marks: In contention were designs seven, nine, ten, eleven, twelve, and thirteen. So the prevailing, and this was very close, the prevailing design was ten. We had a potential possible score of 21 with seven members present. By a committee rule, you have to get to greater than 50 percent of the vote for a recommendation. Fifty percent of the vote, of course, would be 10.5. Design number ten received 11 and it was the highest score. The next one was design seven, which received ten. I'm sorry to go in awkward order there but then design nine received eight, eleven received seven, twelve received seven, and thirteen received three. So that is the report on that program.

Ron, are you ready to report?

Mr. Harrigal: Yes. Okay, we are moving on to the Code Talkers Recognition Congressional Gold Medal.

Legislation is Public Law 110-420. It authorizes the Secretary of the Treasury to strike Congressional medals to recognize the dedication and valor of the Native American Code Talkers to the United States Armed Services during World War I and World War II.

Unique gold medals will be produced for each Native American tribe that had a member who served as a code talker. Silver duplicate medals will be presented to the specific code talkers or their next of kin. Bronze duplicates will be produced for sale to the public.

The Deputy Secretary of Defense prepared a list of identified code talkers that will be continually updated as new individuals are identified. To date, the list has grown from 22 to 25 tribes and from 180 individuals to 193.

Each tribe was contacted to establish a design concept and an appointment of an official liaison who works directly with their tribal historian and

other experts for design review.

The Department of Defense designated the U.S. Army Center of Military History as our liaison. The team completes a historical accuracy review of military uniforms and equipment seen on the obverse designs. The design concept that we have pursued to date is on the obverse designs, code talkers' dedication to military service and the reverse design features iconic symbols or elements unique to the tribe, including the tribal seal and/or elements of the seal.

There are no required inscriptions. However, for design consistency on the obverse we have put the tribe's name, the word code talkers, if desired, and a language or inscription unique to the tribe. Reverse inscriptions are World War I and/or World War II as applicable and Act of Congress 2008.

Today we will be reviewing obverse and reverse designs for the Crow Creek, Sioux Tribe and the Sisseton Wahpeton Sioux Tribe.

And I would like to recognize a special guest here, Mr. Donald Louder. He is a liaison for the Crow Creek tribe and I would like to allow him a chance to say a few words on the designs.

Chair Marks: Absolutely. Mr. Louder.

(Applause.)

Mr. Louder: Thank you. I am honored to be here. I serve on quite a few committees here in Washington. I am in Washington about once a month. But I am honored to be here and I was one of the three people that forced Congress into looking at the other code talkers other than Navajos. Because the Navajos wasn't code talkers until 1943 and it seemed like they got all the play and they got everything and it upset the tribes.

It upset a lot of the tribes, especially the Choctaw Tribe. I understand that Chief Pyle didn't show up

the first time because they were just here or something. But Chief Pyle from the Choctaw Nation, they were the first code talkers in 1918.

And the mission that went on when they used the Choctaw Tribe in Germany, they were being slaughtered as they made invasions in different parts, and one of the officers heard the Indians over there talking in their language. And he said what are you guys talking? They said it's our native tongue. So he said, you know what? It kind of rung a bell. Let's try that. Maybe the Germans don't understand it.

So anyway, they used the Choctaws. They were the first code talkers the military were using in 1918. And when they landed at that mission, they went in, there wasn't a shot fired. So they knew they was on to something so they checked to see what other tribes they had within their division and they ended up with five. And my tribe, the Sioux tribe was one of the five that was there, along with the Comanche, the Cherokee, and I think it is the Osage the other one. But those are the five that were first used in World War I and they couldn't say nothing about it so nobody doing nothing about it. And the Comanches were commissioned by the United States military to start -- they were the first code talkers in World War II. And later on the Navajos come in two years' later and they got all the history.

But we are honored. You know one of the things that I talk to when I talk to my tribe -- I should explain a little bit about myself, I am not only a 33-year military Mustang, if any military people know what I am talking about, but I spent 33 years in the military from 1950 to 1983. But I talk to my tribe about it. I say now when we look at this medal, one of the things I want to caution you about, don't make it too busy. One of the guys could be me. I say you could put too much on it. Make it simple and then make sure that we have our tribe's name on it and everything.

So what you are seeing there, what design that we picked there went over very, very well. And we talked to some of our elders. One of our oldest living member in our tribe is a World War II veteran. He is 99 years old. And he looked at that and he said Don's right. That is the one we want because he said not only if you had that for the Board but it has the high cheek bones in it. Indians have high cheek bones. And I told them, we don't want to get that one by the water because if you are military you don't sit out in the middle of the water trying to talk while the enemy is shooting at you. Make it the one sitting by the rocks. So that is the one we went with on there.

And the Hunkpati Dakota Oyate is actually the name of our tribe. The Crow Creek part of it is when the Cavalry was in that area, that was the name of their Cavalry post. And they named it after a creek that came by there and from what I understand there probably was a bunch of crows there or something but that isn't even the name of our tribe. We are the Hunkpati Dakota Oyate Sioux tribe so that is what we put on.

And we think that that is a very appropriate design for our tribe. And if you look at it, it kind of shadowed in those high cheek bones and the old World War II veteran said that is our people. So that is what we went with and we made it very simple with the back part of it. The back of it for the tribe we have, I don't know if you looked at that or not but it has got the three teepees in it. And those three teepees represent the three districts that are within our tribe. That is the one right there. There is three teepees in there and those represent the three districts within our reservation.

And we come from one of the smaller tribes. We only own about a million and a half acres. But those are the three tribes. You notice that we wanted the WWI written out words World War I and World War II. More people would understand it and the schools would understand it because some of

them didn't know what WWI what does that mean.

But anyway, it is not busy. It is to the point. But we understand.

So if you have any questions, I can go back -- I do a lot of speaking at the Veterans. I am the National Commander of all the Indian Veterans throughout the United States, so I have been traveling. I flew in from Arizona. We had a big veterans meeting down there and I flew in. And after I got here, I find out the meeting was changed to 1:30 or something. I asked Betty, I said can I get tickets? I already made my travel to fly back at 3:30.

But anyway, I am honored to be here and I will answer any questions you want but you know I was looking at what you were talking about those two feathers on there. That is the one I did like. To me the bird of the United States is what? The eagle, right? And that has been the representative of all the tribes since the beginning before the White people even come to this land, our land. So I thought hey that represents all the tribes really on that thing. You represent a turtle and I took my cap off and I said look I have got a turtle of mine but I said that turtle represents the women. It says women are all sacred. And that is the way the Indian people are.

If any of you have never attended an American Indian pow-wow -- have any of you ever attended one? The first thing they do -- what is the first thing they do? They honor the veterans. And we invite any veteran that is there to come in there and they honor him. They sponge him, they cleanse him and everything that goes on but that is one of the things they do. The American Indians represent the veterans. We don't use the word veteran back home until we have to because we are warriors. You go back way before, hundreds of years before 1492 and Congress first here. We were warriors then. We are warriors now. But we are veterans when we serve for our country. And we volunteer,

it is a known fact in the Department of Defense, Department of Army, of Navy, any of them. The word veteran is for everybody. A veteran is a veteran is a veteran. But we represent everybody when we are there and we volunteer to go there. The American Indian serve at the highest percentage of all ethnic groups per capita in every war and conflict we have ever had. So I will just stop right there and if you have any questions, you can ask me. I will try to answer them.

Chair Marks: Any questions?

Mr. Scarinci: I have one quick question.

Mr. Louder: Yes, sir.

Mr. Scarinci: So everyone is unanimous that obverse-1 and reverse-1 is the combination of the designs that you want?

Mr. Louder: Yes.

Mr. Scarinci: Okay. I don't know if anybody has anything to say but can we just make a motion to do this?

Chair Marks: You can certainly make a motion.

Mr. Scarinci: I make a motion that we support obverse-1 and reverse-1 and suspend the voting and just support the obverse and reverse.

Mr. Ross: Second.

Chair Marks: Okay, it's been moved and seconded to support -- one minute. You are catching me unaware here -- so support or recommend the obverse and reverse number one for the -- I was going to try to pronounce. Sir, forgive me if I mispronounce but for the Hunkpati Dakota Oyate for the code talker medal for that tribe. So is there any discussion on that motion?

Any discussion?

Ms. Wastweet: I for one would like to discuss the reverse as far as how that is going to look on the actual coin. I am fine with the obverse.

Chair Marks: Could do that now?

Ms. Wastweet: I could do that now.

Chair Marks: Go ahead.

Ms. Wastweet: Can I ask Ron about the polish and frost scenarios for these three designs?

Mr. Harrigal: Yes, we have on a Congressional gold medal, we are going to do more with texture than polish. We don't put polish on the medals. So what we will have is a coin surface that it is going to be lightly de-blasted on everything but we do texture into the medal. So you will see on design number one here those areas that are pebbled, that will have a larger amount of texture. You will see around the text border, the background on that will have a lighter amount of texture to it.

Now Don you are there and now I am not sure how we are going to interpret the scene that goes down from the doorway on the teepees but that is something that Don may be able to speak to.

Mr. Everhart: Yes, what I would do is the black areas, I would have them at field level and I would raise the stitches that are above that.

Mr. Harrigal: So you would do it in relief, basically?

Mr. Everhart: Yes, I would raise the teepee and then have the black areas that show the entrance to the teepee at field level and have the stitches above that be raised above the field.

Mr. Jansen: And at what level is the white?

Mr. Everhart: That would be just -- that would be a little bit above the field. The field would be the black colored-in area.

Mr. Jansen: So the black ends up looking like an encuse, if you will?

Mr. Harrigal: It will, yes, but it is not going to be polished in this case.

Mr. Jansen: Understood. Okay.

Ms. Wastweet: So on design number one, the way it is drawn, there is a bit of an outline around the teepees. So that would suggest a raised border around the teepees?

Mr. Everhart: So that is how I see it because you have that circular border that is inside of the text and the teepee border kind of intersects with that and there is not a demarcation so I think that that would be a raised line and it would be all the way around -- would be above the rest of the relief.

Ms. Wastweet: So on design two, you don't have the raised outline.

Mr. Everhart: That's right.

Ms. Wastweet: So that to me, I see that as being a little more three-dimensional in nature, without the raised border around everything. You can just represent the teepee with the opening as an encused area with the texture in the background?

Mr. Everhart: Basically, it would pretty much be the same as number one, except it wouldn't have the raised lines.

Mr. Weinman: You just have a difference in the height of relief there to show the demarcation.

Mr. Everhart: I would see a raised border where it says World War I --

Ms. Wastweet: I see.

Mr. Everhart: -- and Act of Congress.

Mr. Harrigal: Right. You would do that in different

steps of height.

Mr. Jansen: Yes, I'm with Heidi. Because we have a three-inch medal here, I move away from design one preferring either two or three, depending on how kind of graphic you want to be. It was a smaller item.

Chair Marks: I'm going to bring you back to number one because that is the motion.

Mr. Jansen: Well I am going to say the same thing. I probably wouldn't end up preferring reverse one because we are dealing with a large field here. And I think one just doesn't play into that large field as well.

Heidi, your thoughts?

Ms. Wastweet: Well when I look at one and two, I can't help but see the symbol for toxic waste. It is very stark in the triangles; whereas number three, I see three teepees.

And I think number three is what is going to represent the best when it is in a sculpted form in metal.

Chair Marks: Okay, is there any other discussion before we go to the questions?

Okay, the motion is to recommend obverse number one and reverse number one. All those in favor, please raise your hand.

(Show of hands.)

Chair Marks: One, two, three, four. Opposed?

(Show of hands.)

Chair Marks: Motion carries four to three.

So with that, we will --

Ms. Stevens-Sollman: I would like to make a little comment about number one, now that that one has

passed.

I think because this is about the code talkers of World War I and World War II, I believe it is more important to state that than it is to say the Act of Congress. And so the wording on number two, I think if we can just reverse the wording on number one to perhaps with number two so that on the top we will have the reading of World War I, and World War II, and the Act of Congress on the bottom.

Mr. Jansen: Do you want the Act of Congress in a smaller font and the World War I and World War II in the larger font?

Mr. Harrigal: If I may interject here, Gary, I think the CFA made those exact same comments and they did talk about the significance of World War I and World War II being more important. And I am not sure how their wording is going to go on their motion but they did talk about inverting inscriptions of World War I and World War II at the top and Act of Congress was at the bottom because World War I and World War II were more important.

Ms. Stevens-Sollman: Yes and I agree with that.

Chair Marks: I was going to go to ask for a motion.

Ms. Stevens-Sollman: I make it a motion that we have the World War I/World War II reading on the top and the Act of Congress on the bottom.

And as far as the size of the font, I don't think we should vote on that yet. I think just the wording, the reverse of the wording.

Mr. Scarinci: Second.

Chair Marks: So the motion is to reverse or to invert Act of Congress 2008 with World War I and World War II.

Ms. Stevens-Sollman: Yes.

Mr. Scarinci: Second.

Chair Marks: It's been moved and seconded. Is there any discussion?

All those in favor, raise your hand, please.

(Show of hands.)

Chair Marks: It is unanimous. Motion carries.

Is there anything else on that medal?

(No audible response.)

Chair Marks: Okay, then we will move on to the Sisseton Wahpeton Sioux Tribe. Ron?

Mr. Harrigal: Okay. So here we have two obverses that are different. The tribe preference is obverse number one. We have the code talker which we have seen on a couple of the other medals that we have done the same imagery and also this spread of wing eagle. Design one shows an eagle shielding the code talkers while two shows a strong eagle backing the code talker. The description Sisseton Wahpeton Sioux and code talkers is on the medal. So we have these two versions for the obverse.

And on the reverse we have variations from their seal, the tribal seal. Seven teepees in the design represent the districts within the Sisseton Wahpeton Lake Traverse reservation. The seven is also the sacred number to the Dakota tribes. The pipe above the reservation is a kanupa with four feathers attached which signifies the four directions of the four winds.

Inscriptions and we have a second version with "Pacific Theatre" and one comment made by the CFA was should theater be spelt this way or the traditional "E-R" instead of "R-E" at the end? We have "Pacific Theatre," "World War II," "Lake Traverse Reservation," and "Act of Congress 2008." So this medal is specific to World War II only.

And here is their seal. And of course here you see some verbiage on it that spells Pacific Theater with

an E-R at the end.

So we have the reverse and the two obverse. So back over to you Gary, for comments.

Chair Marks: Okay. I'm sorry. What was the recommendation of the tribe?

Mr. Harrigal: The recommendation was design number one on the obverse and reverse they liked the design two which had the additional wording on it of Pacific Theater.

Chair Marks: Okay, I am just going to ask the committee generally, do we have significant issues to talk about with this or are we likely to go to the recommended design? Because I would rather save our time.

I want everyone to have their say, certainly. But if this is where we are going to go, then I would rather do that sooner than later. Heidi.

Ms. Wastweet: I'm inclined to go against the recommendation here. And I think that is the reason why we even have a review here. If we were just going to go with the tribe preference all the time, then it is kind of pointless that we even review and give our recommendation. It is supposed to be our expertise that guides the tribes when there is something that we view as not an image that will translate well. That is our job to advise the tribes.

In this case on the obverse, I do not like design number one because for two reasons. We have seen this character twice now. It is getting re-used quite a bit. I would like to see something fresh. And the second reason is because of the combined gesture of the eagle and the soldier, the way he is holding his hat, it looks like he is getting attacked by the eagle.

And because the eagle is represented again in a realistic fashion, it looks like a giant prehistoric

eagle attacking our soldier; whereas in design number two, we have a symbolic eagle, so it, I think communicates better the idea behind the eagle of the United States standing behind its soldier and protecting. Although the soldier in number two is strong in a bit of a stiff fashion. I can't give a strong recommendation because of that but I do prefer the design number two over design number one.

On the reverse, there is nothing to object to on either one so I am inclined to go with whatever the tribe wants on the reverse but I did want to express my opinion on the obverse.

Chair Marks: Okay. Since Heidi had some concerns about having a discussion, I have gone ahead and passed out the scoring sheets. We will observe our normal process here.

So rather than go person-to-person, are there members who have comments for these designs? Erik.

Mr. Jansen: Yes, I would echo the comments adding that design number two, and these are sometimes damning words, but design number two looks to me like something coming out of 1931 Germany. That is just the way I took it. It is the way the eagle is drawn. But obverse one, it is attack mode and I just I can't get over it either.

If this were a fresh situation, I would send it back for new ideas. If the group wants a recommendation, even though it is not strong, I go for obverse two. Reverse, no objections.

Chair Marks: For myself, I will just add that I do not like either of the obverse designs. And so unless someone can convince me otherwise, I will go with the tribal recommendation.

Ms. Stevens-Sollman: I would like to just make one point about this eagle in number one. So many of you think of it as being an attack. I look at it and

when I first saw it, I really interpreted it as the eagle keeping the soldier in a protective way, as though he were coming down and capping his boot. Not that he is going to eat the soldier but that he is protecting it from other people. So I am look at that angle as being more protective than being a threat.

Chair Marks: Thank you, Jeanne. Donald?

Mr. Scarinci: Just a quick comment from me. This is what is interesting about this process I mean and why it is so difficult to communicate. I mean we are trying to tell the artist what we think is good art and not and it is interesting because on this one, I thought this was a pretty cool design, actually. I kind of like the all-embracing eagle. I didn't see it as a threatening eagle. I see now that you have pointed out that you think it is threatening, I can see how you think it is threatening.

I mean when I looked at it, I thought it was a pretty neat design. I liked the way that -- of course I am a sucker for that anyway. I like the way the wings spread around the circle and they use the circle to, you know, you have to use the circle to frame the eagle. So it is funny how, I mean you know, different people see different things.

Again, these medals are hard enough to do.

Mr. Everhart: Sure., I agree with what Donald said and I will tell you why. When the eagle has his wings in a kind of protective gesture and had he been looking at the figure, I think yes, he is attacking. But the fact that he is looking off to the side to me indicates that he is looking to protect this person from something that is outside of the circle.

Ms. Wastweet: My objection is not the position of the eagle but the position of the soldier who looks like he is afraid of the eagle because of his body gesture, guarding his face and holding on to the helmet. He looks like he is scared of the eagle over the top of him. The eagle itself is fine.

Ms. Stevens-Sollman: But he is not hanging on. He is listening. He is holding his ear to listen. It is not clear. It is confusing. But I interpret that as though he is listening to something, as he should.

Mr. Everhart: It is certainly going to make the sculpting of the eagles eyes and so forth really, really critical here.

Mr. Scarinci: Yes, I wish I was able to sculpt this one. I would like to do this one. I liked it.

Ms. Stevens-Sollman: I wish you would, too.

Mr. Harrigal: Gary, I would just like to do one note on that there is a separation between the two, if you look at the top of the helmet and the eagle that the artist did intend to have a separation between the two. The two figures don't actually blend in together there.

Chair Marks: Okay, thank you.

Mr. Jansen: I would like to make a motion that we go with the tribes' request on this, which is design number one on the obverse and design number two on the reverse.

Mr. Ross: Second.

Chair Marks: We have a motion to recommend the obverse number one --

Mr. Jansen: Obverse-01, R-02.

Chair Marks: -- reverse number two for the Sisseton Wahpeton Sioux. I will start the discussion.

I don't have any objection to the motion for what its objective is. But given that Heidi had some concerns and all, I am willing to stand down from this or to vote against this motion and just go ahead with our normal scoring. But it is not a huge issue to me. So we will see how the vote goes. Anyone else?

Mr. Scarinci: I mean we could short circuit easily just by doing the vote.

Chair Marks: Okay well let me ask this.

Mr. Scarinci: I mean if it carries then --

Chair Marks: Yes. Heidi had the concern to start with. Heidi what is your take on the motion, if I can impose on you?

Ms. Wastweet: I would prefer to just do our regular voting.

Chair Marks: Okay. So I guess I am going to just to honor the fact -- if we were all unanimous on this point --

Mr. Jansen: Can I withdraw my motion?

Chair Marks: Well I would have to have Mike withdraw the second.

Mr. Ross: Withdraw it.

Chair Marks: Okay, so that is withdrawn.

I think it is important -- just to finish the thought -- I think it is important that unless we are all unanimous on setting aside our normal process, I want to honor it. In the first instance, we were receiving very unanimous for the first time we looked at to just approve what had been recommended and there wasn't any question about it. If there is any question at all, I want to revert back.

So the scoring sheets have been passed around. If you want to go ahead and complete those and before I run over anybody, are there any other comments?

(No audible response.)

## Discussion and Approval of the 2011 CCAC Annual Report

Chair Marks: Okay hearing none, then Erik will tally the scores for us. And while he is doing that, I am going to move us down on the agenda to the discussion on the approval of the 2011 Annual Report. And I am going to run through very quickly, for the benefit of the press here and others what is in the report in the way of our recommendations, which is kind of a brief of what this report is about.

And we have it broken down into circulating commemoratives, numismatic commemoratives, and a category we call other, which you will understand when I get to that.

But as far as the circulating commemoratives we have a program proposed here that has been proposed for the last I don't know about three or four years and it is the idea of our co-circulating Liberty Series where the concept would be beginning in 2017, which happens to be the 225th anniversary of the founding of the Mint that a Liberty-themed penny or one-cent coin would be produced that would circulate in tandem with a 2017 Lincoln cent. We are not doing away with the presidential themes at all.

The next following year, 2018, there would be a Liberty Nickel that would circulate in tandem with the 2018 Jefferson Nickel and so forth through the denominations until we arrived at the dollar coin in 2022 and there would be a Liberty Dollar that would be issued alongside the Sacagawea Dollar. So that is the circulating commemorative program that we are recommending in this report.

As far as numismatic commemoratives, Congress and the President have completed processes for 2012, 2013, 2014. There is nothing for us to recommend for those years. When we last talked about this report, 2015 had two open spots for commemorative recommendations. Since that time,

the U.S. Marshal Service Commemorative Coin Act was put into place. And so we need to, as I am done presenting this, we need to make a decision between the two recommendations we have put in here. We need to take one out.

And the two recommendations are the National Fallen Firefighters Memorial, which I have always seen as kind of the bookend to the Peace Officer's Silver Dollar that was done in the 1990s to memorialize I think there is a memorial here in D.C. for peace officers. There happens to be a site in Maryland for the National Fallen Firefighters. The idea here would be to honor those first responders. And then the other recommendation for 2015 was the observance of the 150th anniversary of the Thirteenth Amendment to the constitution, which was the abolition of or outlawing of slavery and involuntary servitude, which occurred on December 6, 1865. So we will circle back to that but keep those two in mind. We need to make a decision.

2016 as far as commemorative programs, we are recommending the 150th anniversary of the founding of the American society for the Prevention of Cruelty to Animals, the ASPCA, which was founded in 1866 and, as I think most of us knows, has been instrumental in advancing the humane treatment and protection of animals.

Then we had the concept of a 90th anniversary commemoration of the establishment of U.S. Highway Route 66. It was a unique program in that our idea here is rather than to do the traditional silver dollar and perhaps a half dollar or a \$5 gold coin which we typically see, this idea is to produce eight clad half dollars with each half dollar bearing a common reverse and a unique obverse. And that unique obverse, one of each would honor each of the eight states through which the route passes. And I tried to capture that in the paragraph that describes this recommendation.

Moving on to the other recommendation section, we

recognize that in 2011 the one dollar silver eagle bullion coin had reached its 25-year point of existence, which under the law would allow a change. Our recommendation is to stay within the intent of the public law 9-61, which approved back in I think '85 or '86, and to simply go with that vein and issue a new Liberty image and a new eagle image both on the obverse and reverse respectively.

Then the more creative idea here is a medals program that in the report is called the Expressions of America Art Medals Program which would give our artists an opportunity to be innovative and to use some advanced design techniques. Those could include ultra-high relief, encused design treatments, laser etching, selective gold plating, holograms, colorization, gold cameo insets, holographic colors, bi-metallic outer rings and such.

The program would be set up so that there would be an annual theme or themes developed by the Mint to be approved by the Secretary and then the artists would just be given free rein to create something within whatever the general overarching theme was, which would have something to do with America.

So other than that, there is just some informational items about when we met, what we talked about, and then a brief listing of who the members were who served during fiscal year 11 and some of these people did not serve concurrently. So understand that.

So two things I would like the committee to look at. Knowing that we, as a committee, I know there are some new folks here but as a committee, we have looked at all of this in the past. One is that I erred in the recommended mintage for the Route 66 half dollar series and I put in a recommended total of 500,000 half dollars or clad half dollars. Normally with half dollars we go with the 750,000 figure. And then of course we need to make the decision on

the commemorative program for 2015.

If there are any questions or comments, I would like to have those now.

Mr. Ross: Gary, I just want to quickly. At the 2015 I am not going to speak against the firefighters because I think that is an admirable coin theme but I just want to speak in favor of the Thirteenth Amendment theme under the theory that we did a big series on the Civil War which is important in the events of the war but the Thirteenth Amendment gets to the meaning of the war and adds a dimension to the representation of that period in commemorative coins that is important.

Chair Marks: I have a suggestion to make. Seeing that the Thirteenth Amendment is an event that makes sense that we would honor it in the year of its 150th, whereas the firefighters item is not a year-specific honor or commemoration, it is just simply commemorating the fallen firefighters. I would suggest -- the fallen firefighters was my original idea so it is very important to me as someone who I served with these first responders as a professional city manager and would like to see them have a commemoration equal to their counterpart first responders of the peace officers. So it is very important to me that we retain that in some way but my suggestion would be that if the committee is agreeable that we would go with the Thirteenth Amendment for this report but I would like the committee to be on record that we are going to find a slot for that perhaps in the next report. And if that is agreeable, then that is a direction I would like to go.

Mr. Jansen: What's the genesis of the Thirteenth Amendment concept? Did it come from a particular group or --

Chair Marks: It was Mike, I think that brought it up.

Mr. Jansen: You kicked that one in there? Okay.

Mr. Scarinci: Okay, so let's get a motion. Right?

Chair Marks: Yes. I mean we would have one inclusive motion.

Mr. Scarinci: Oh, okay.

Chair Marks: Let's approve the report with a change in the recommended mintage for the Highway Route 66 from 500,000 to 750,000 and then to eliminate the fallen firefighters commemoration with the understanding that we will pick it up in the fiscal year '12 report.

Mr. Scarinci: We are keeping Route 66?

Chair Marks: It's already been approved.

Mr. Jansen: Ron, there is the assertion in here that you guys are excited and capitalized to do all of these wonderful, dare I say Canadian coin processes; bi-metallic, holographic, gold, cameo inserts, colorization, selective gold plating, laser etching.

Mr. Harrigal: Well, we don't have the equipment to do colorization. We don't have gold plating that we can do, unless we send it out. And I know the selective gold plating is somewhat of a proprietary process. It requires licensing. Bi-metallics, we do have eight press that can do bi-metallics. It is in our R&D center. It is not in a production area but we do the capability for bi-metallics.

The Canadian processes with holograms and that sort of thing, we don't have the same equipment. They have newer generations lathes, newer generation lasers that can do it. There are other ways to do holograms and that is with an insert, a titanium insert and that sort of thing. We would have to go with that technology.

Mr. Jansen: So the answer is you are not committed against them.

Mr. Harrigal: No and in fact we have an R&D Center

that we put in that we are staffing up, getting more equipment. I am going through the process right now of a business case to justify a laser like the Canadian Mint. So we are going through the processes of doing that, which will give us the capability.

The one thing that is more of, I think, a longer shot and requires a lot more discussion, is like colorized coins.

Chair Marks: Yes, and I just want to emphasize that --

Mr. Jansen: I just didn't want to put something in here that becomes a white elephant for the Mint to deal with.

Mr. Harrigal: You know, it is one of those things that if it is put in there and there is a ground roots support for it, we will develop the technology. Other mints do it. Some of this stuff shows up in legislation like curved coins and things like octagon-shaped coins that show up.

Mr. Jansen: So the key is to make sure that --

Mr. Harrigal: If it is in legislation, we have to do it.

Mr. Jansen: -- the deed pays its way, so to speak.

Chair Marks: And we are not talking about legislation. We are talking about medals that I understand the Mint Director has the ability to authorize.

Mr. Harrigal: Yes.

Chair Marks: And these are not directives. These are suggested ideas. The operative word here --

Mr. Jansen: I just didn't want to put them in a position that asked them to for a terbium of blanks or something.

Chair Marks: Yes, the operative word here is these

"could" include.

Mr. Harrigal: Yes, that's great. You know that technology, other mints are doing it. We would have to acquire and there is a bit of a time frame on coming up to speed. But if it is something that from a business case is justifiable in the way of at least break even, we could do it.

Chair Marks: Yes, the idea is just to give our artists some free reign just to create, which is something I think we all have wanted to see. If we took the wraps off the detailed instructions with you have to have this inscription and you have to have a design that this element and that element in it, if artists were just free to create something in a more general context, what would they do? I think it could be really illuminating for all of us.

Ms. Stevens-Sollman: I just wanted, as an artist, to speak to that issue. Sometimes having the parameters is a good thing. And if you are trying to work with a program, you need the parameters. However, the parameters could be flexible and I think that that would help the artist, I think, a lot, some flexibility. But eliminating totally, I think I would flounder a little bit.

Chair Marks: Yes, I mean there are parameters and that is the process of the Mint staff developing conceptual ideas, having the Secretary or I don't know the Director perhaps sign off on those, so that it is not just -- it creates something American. Here is an American theme. Create something within this realm kind of thing.

Okay, so with all of that, is there a motion to the extent that I described it?

Mr. Jansen: I move that we accept the Draft Annual Report 2011 with the amendments previously described.

Chair Marks: And I will second that.

Mr. Jansen: You owe me for that.

Chair Marks: What's that?

Mr. Jansen: You owe me for that.

Chair Marks: I know I owe you for that. Okay.

Okay, so the motion is to approve the Fiscal Year '11 Report with changing the mintage on the Route 66 half dollar to 750,000 and to move forward with the 150th anniversary of the Thirteenth Amendment, and with an intent to include the National Fallen Firefighters in the Fiscal Year 2012 Annual Report. Is there any discussion?

(No audible report.)

Chair Marks: All those in favor, raise your hand.

(Show of hands.)

Chair Marks: We got six votes -- unanimous it is approved.

Okay, we have reached the end of the formal agenda. I am aware that there is probably some discussion yet to happen. Who had that?

Mr. Weinman: What was the scoring on the Sisseton?

Chair Marks: Oh thank you, Greg. Let's look at the scores. Okay, yes, Sisseton Sioux.

Out of a possible 21, obverse-01 received 18 and obverse-02 received one. And then for the reverse, reverse-01 received three points and reverse-02 received a perfect 21. So those are our recommendations.

So --

Ms. Stevens-Sollman: Just wait before we leave that topic. There was a discussion on the spelling of theater. Do we have to address that.

Chair Marks: On what?

Ms. Stevens-Sollman: Theater. The spelling of theater.

Mr. Jansen: E-R or R-E.

Chair Marks: Okay well let's talk about it.

Ms. Stevens-Sollman: On the tribal seal it is with E-R.

Mr. Jansen: It's -- oh, okay. Yes, back one. Yes, upper right; two o'clock.

Ms. Wastweet: So the spelling is different from their seal.

Chair Marks: Is the tribe aware of the difference?

Mr. Harrigal: Yes, they are. They okayed the design this way and we can loop back with them to see whatever their preference is on it.

There was a discussion yesterday at the CFA about what is proper when you talk about Pacific Theater. So we are going to have break out the Oxford English Dictionary to make sure we are spelling it right.

Chair Marks: Okay. You know I think if the committee is inclined, I think we could rely on the staff just to go ahead and address that issue.

Mr. Harrigal: It would be a historical inaccuracy.

Mr. Ross: It's not. It goes either way. Some grammarians say that a theater is an actual like theater company and a theater is a place. So that would lend towards the E-R.

But when you look at the trends of American History, it is only since about 1980 that E-R has become the commonplace and people used R-E before. So it doesn't matter.

Mr. Harrigal: Yes, and I think in this place what

complicates it is on the seal. And I am not sure -- we have to go back and verify this on the seal but it is spelled with an E-R. So anyway, we just loop back with the tribe and see if they have a preference or an accuracy. I don't think either is wrong in this case. It is just a matter of where we want to go with it.

Chair Marks: Okay, Heidi.

Ms. Wastweet: I wanted to open up the floor to the members expressing their opinions of the new circulating white quarter. When we reviewed this artwork it was an experiment and so, therefore, I think it is important to look back around now that we have the final product and evaluate that and see was that experiment successful or not.

And I can pass these around to anyone who wants to hold it again and look at it again.

Chair Marks: Is there discussion about that? What do we think about that quarter? It was kind of -- it was clearly an experiment. We all knew it was going to be an experiment and we moved ahead and --

Ms. Wastweet: Don, why don't you --

Mr. Scarinci: Do you want me to chomp?

Ms. Wastweet: Yes.

Mr. Scarinci: I'm chomping.

Ms. Wastweet: Go first.

Mr. Scarinci: Look, I think the proof, I mean we were all excited about it when John Mercanti showed it to us and I think that it was, in many respects, a drop of water to some thirsty people looking for some attempt at coming up with images that are new and different. And so we took a chance.

I think the proof version actually does work. So I

think the proof version of that is a nice design. We knew there would be issues with the uncirculated version at the time, we didn't know that it was going to be like this. I mean again, there is going to be things that we are going to do that are going to come out great and we are going to love them. And there is going to be things that we are going to do that are going to be problems or challenging and you are not going to know because to some degree, we are breaking new ground. A piece like this breaks some new ground and it is going to take a while to acclimate the American people to seeing designs like this on coins that circulate.

So I don't expect instant change but I do expect us to try. And did this one work? You know, there is a lot of reasons that I think you will say that the uncirculated version of this did not work. But I would still, if I had it to do over again, I would still absolutely, unequivocally do it.

Chair Marks: I will go on record agreeing with Donald that it is important that we try these things, although I was a very loud dissenting voice for this design because I feared this outcome. But nevertheless, I think it is important that we do make attempts to be innovative and to try new things because there will be times when we have great success and we did see that recently with the 9/11 medal, with the Star Spangled Banner and I expect the same will be true of the Girl Scouts.

So with being on the cutting edge and the bold front here, there is going to be wins and losses and so I think it is important that we continue to press forward with innovation.

Are there any other comments?

Mr. Harrigal: Gary, I would just like to add one thing on the coin there. When we went through this exercise about which design to select on Hawaii, we talked about how to take a design like this that was somewhat abstract and flat and execute it and we committed to doing it. When it came time to

execute, it was one of those items that allowed us to think further on what we are capable of doing.

On the proof coin we used multiple levels of frosting on the ejecta from the cone. So you will see two or three different levels of frosting on that. So it translated well on the proof coin. On a smaller coin or one that doesn't have the ability to do that kind of frosting on it, it may look like dirt on the coin or dye breakage or whatever it is. I also want to say that in a five-ounce, the three-inch version, you get a different visual than you do on a quarter size and we are seeing that with a lot of them but on quarter size they just don't quite work. But we put it into a three-inch pallet and you say wow, that is just amazing what you can put on those coins.

So I thank the committee for the opportunity to go forward with that. And like with anything that you do that you are breaking new ground on it, you are going to have some designs that are going to be home runs and you are going to have some that maybe not strike out but not as good as what you would have hoped for.

So I appreciate the committee allowing us to go forward.

Chair Marks: Heidi.

Ms. Wastweet: I'm very excited that we tried something new and the five-ounce is really interesting looking.

I want to take away something here that we can learn and apply in the future, not just analyzing this one piece of work or not work but what can we take away from this to learn from the future. In analyzing this, I think that we just have too much monotony of the same texture whereas a natural element like a volcano and the lava coming out of it would not be so evenly spread. And also the detail is so small and I'm impressed that it showed up the way it did. But it could be snow or something it is so tiny and so evenly disbursed.

So maybe in the future recognize that we need a little more variation in sizes of the texture and in the middle. Where the lava is coming up, it becomes such a mass that it looks like a tree or something and it is not really coming forward. So when we are looking at the artwork in the future, to keep this coin in mind the fact that it worked on the larger piece is really telling that size is really important and that we should just keep that in mind in the future when we are evaluating designs.

And I would like to ask Don what his opinion is and what his takeaway is learning from the future on this piece.

Mr. Everhart: Well I'm glad we tried it, too. I'm not sure it is my favorite of the ATB series, although I do like the large version also better than the small one. But I think that it is good that we are open to experimenting and with different laser textures and different polishing patterns and things like that and I would like to continue to do that.

Mr. Jansen: I would like to thank you. I don't know how many times the clay was thrown away as you were doing this. I think it is fabulous.

Mr. Everhart: Well I didn't do it, so I can't tell you that.

Mr. Jansen: Oh, okay. Well, then recant it.

I think it is great. I love the fact that it was a low political risk venture for this committee and you guys as a group to do this. Because a lot of times the fear blocks the possibilities. So thank you for being able to do that.

Mr. Everhart: Do you want us to --

Mr. Jansen: What's that?

Mr. Everhart: Go ahead, I'm sorry.

Mr. Jansen: No, no, go ahead, Don.

Mr. Everhart: I was going to say you want new ideas and things and we are open to stuff. You know, definitely want to try and we want to have a look to the stuff that we do to the medals and coins that we do that is exemplary of the times we live in and that people in the future will look and they will say yes, this was done in the early 21st century by the U.S. Mint. You know, we are going to try and get to that point that. And we are going to have growing pains getting there but we are going to try.

Mr. Jansen: Well maybe we can do some clouds and some fur and explosions and things like that with this kind of stuff.

Mr. Harrigal: I can say one thing that this pallet would be perfect and that coin would be perfect to colorize.

Mr. Jansen: Oh, yes.

Mr. Harrigal: I mean, that is the pallet that you want to use for colorizing.

Mr. Jansen: Yes, yes.

Mr. Everhart: And I hope you don't do it.

(Laughter.)

Chair Marks: Amen.

Mr. Jansen: There was some discussion among some folks about alright, texturing, sculpting aside, was this the right volcanic crater? I don't really care. I just think it is awesome that we did it. Thank you for pushing and trying. And the five-ounce version of this is very sweet. It is very sweet. Thank you.

Chair Marks: And Don with all the innovation that we are looking forward to in the future, I would be very pleased if you just forgot about colorization but that is just one man's opinion. So I think it is sacrilege to put color on a coin or a medal.

But anyway, is there anything else for our discussion? We have reached the end of our agenda and if there is nothing else --

### Wrap Up

Mr. Jansen: When is our next meeting?

Chair Marks: That's a good question. Ron or Greg?

Mr. Harrigal: We are actually talking about two months away with the election coming up. As I said earlier, that we are talking either the week before Thanksgiving or possibly the week after. It depends how we progress with ATB and the Presidents in platinum. Those are the three primaries. And then the one other program that may end up coattails effect is the spouse, although that does generate a lot of time and a lot of effort by the committee. That may be pushed off to the next.

Chair Marks: Okay, our normal meeting date in November would be the 27th, which is the Tuesday that follows the Thanksgiving weekend. So I would just asked the members just tentatively keep that date in mind. Don't give it away.

Mr. Scarinci: I already gave it away.

Chair Marks: Okay well we will need to converse about it perhaps online and figure out the best date but just as a matter of course, that would be our normal date. I'm not saying that is what we will do but that would be our normal date.

Mr. Harrigal: Yes, we definitely want to meet before the end of the calendar year. So if it is not that week, it would --

Chair Marks: It needs to be soon because as we get into the holiday season --

Mr. Harrigal: Exactly.

Chair Marks: -- it is going to be really hard to get a quorum.

Mr. Harrigal: Yes, I understand.

Chair Marks: Okay, we will work that out. Thank you for the question, Erik. Is there anything else?

Mr. Jansen: What I was going to say next is what is the possibility of meeting in Philadelphia one of these times soon, just to afford the new members who haven't enjoyed the Philadelphia site a bit of a tour and so forth?

Chair Marks: Greg?

Mr. Everhart: Let's see our new area here.

Chair Marks: We would love to see it.

Mr. Weinman: As you know, --

Mr. Everhart: We love it!

Mr. Weinman: As you know, we are in a period of a bit of austerity at the moment. That could change, depending on how the fiscal situation goes here in Washington. So at the moment it is not something that I would commit to today but in a more typical environment yes, we try to -- we have always tried to have at least one meeting at a facility, usually Philadelphia, especially when we have a lot of turnover members.

So I think this is probably best a question to table until after the new year.

Adjourn

Chair Marks: All right, good enough.

Okay, if there is nothing else, we stand adjourned.

(Whereupon, at 1:32 p.m., the foregoing proceeding was adjourned.)