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CCAC MEETING

Tuesday, January 24, 2023

1:05 p.m.

Reported by: Shondra Dawson

JOB No.: 5602037

1 A P P E A R A N C E S

2 Arthur Bernstein

3 Harcourt Fuller

4 Sam Gill

5 Dean Kotlowski

6 John Saunders

7 Mike Moran

8 Robin Salmon

9 Donald Scarinci

10 Dennis Tucker

11 Peter van Alfen

12 Lawrence Brown

13 Ventriss Gibson

14 April Stafford

15 Megan Sullivan

16 Roger Vasquez

17 Pam Borer

18 Russell Evans

19 Boneza Hanchock

20 Joseph Menna

21 Michael Costello

22 Jennifer Warren

23 Greg Weinman

24 Robin Terry

25 Brendan Tate

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

2 THE CHAIR: I call this to order, this meeting of
3 the Citizens Coinage Advisory Committee for Tuesday,
4 January 24, 2023. While we will pause for a second to take
5 a look back at 2022, this meeting in fact will actually
6 demonstrate the excitement that we have for this coming
7 year.

8 I would like to remind each member of the
9 Committee to mute his or her phone or microphone on the
10 Microsoft Teams program, when not talking, and to please,
11 dear sir/dear ma'am, announce your name at the beginning of
12 each time that you speak. Additionally, I'd like to remind
13 the public that this is a listening-only hearing and to
14 mute their microphones as well.

15 Before we begin, I want to introduce the members
16 of the Committee. Please respond "present" when I call
17 your name. Arthur Bernstein; representing the general
18 public.

19 MR. BERNSTEIN: Present.

20 THE CHAIR: Dr. Harcourt Fuller; recommended by
21 the speaker of the House.

22 MR. FULLER: Present.

23 THE CHAIR: Sam Gill, representing the general
24 public.

25 MR. GILL: Present.

1 THE CHAIR: Dr. Dean Kotlowski; specifically
2 qualified in American history.

3 MR. KOTLOWSKI: Present.

4 THE CHAIR: Robin Salmon; specifically qualified
5 in medallic arts or sculpture.

6 MS. SALMON: Present.

7 THE CHAIR: Mike Moran; recommended by the Senate
8 majority leader.

9 MR. MORAN: Present.

10 THE CHAIR: Dennis Tucker; specifically qualified
11 in numismatics.

12 MR. TUCKER: Present.

13 THE CHAIR: Dr. Peter van Alfen; specifically
14 qualified as a numismatic curator.

15 MR. VAN ALFEN: Present.

16 THE CHAIR: John Saunders; recommended by the
17 House minority leader.

18 MR. SAUNDERS: Present.

19 MS. WARREN: And, excuse me, this is Jennifer
20 Warren. Mr. Saunders, when you're not speaking, if you
21 could just mute your phone, don't go ahead and mute in the
22 system, and then unmute, that would be helpful because we
23 get feedback. So, I just appreciate it. Thank you. This
24 is Jennifer Warren.

25 MR. SAUNDERS: Okay.

1 THE CHAIR: Based on what I've heard, I know that
2 we are not expecting Donald to join us, so we do have a
3 quorum.

4 The agenda for today's public meeting includes the
5 following. Swearing in of our new CCAC member, John
6 Saunders; approval of the minutes and letters to the
7 secretary for the November 15, 2022, meeting. A summary of
8 Fiscal Year 2022 accomplishment as reflected in the annual
9 report. And finally, a review and discussion of the
10 candidate designs for the Harlem Hellfighters Congressional
11 Gold Medal.

12 Before we begin these proceedings, I ask that the
13 Mint Liaison to the CCAC, Ms. Jennifer Warren, if we are
14 aware of any members of the press who have remotely signed
15 on to this public meeting?

16 MS. WARREN: Yes, sir. This is Jennifer Warren.
17 Mike Unser, founder and editor of CoinNews Media Group,
18 LLC. And Paul Gilkes, Coin World senior editor, Amos
19 Media. And sir, I believe that's because Mr. Saunders is
20 now on through the internet rather than the phone. And
21 that's awesome.

22 THE CHAIR: Thank you. For the record, I would
23 like to confirm that the following Mint staff are attending
24 the meeting today. Please, sir/dear ma'am, please indicate
25 present after I've called your name.

1 April Stafford, chief, Office of Design
2 Management.

3 MS. STAFFORD: Present.

4 THE CHAIR: Megan Sullivan, senior design
5 specialist.

6 MS. SULLIVAN: Present.

7 THE CHAIR: Roger Vasquez, senior design manager.

8 MR. VASQUEZ: Present.

9 THE CHAIR: Pam Borer, design manager.

10 MS. BORER: Present.

11 THE CHAIR: Russell Evans, design manager.

12 MR. EVANS: Present.

13 THE CHAIR: Boneza Hanchock, design manager.

14 MS. HANCHOCK: Present.

15 THE CHAIR: Joseph Menna, chief engraver.

16 MR. MENNA: Present.

17 THE CHAIR: Mike Costello, manager of design and
18 engraving.

19 MR. COSTELLO: Present.

20 THE CHAIR: Jennifer Warren, director of
21 legislative and intergovernmental affairs and liaison to
22 the CCAC.

23 MS. WARREN: Present. And I also want to note
24 that Director Gibson, Ventriss Gibson is on the call as well
25 because she's not on your list.

1 THE CHAIR: John Schorn, chief counsel.

2 MR. SCHORN: Present, it's Schorn.

3 THE CHAIR: Schorn. My apologies.

4 Robin Terry, legal counsel to the Harlem
5 Hellfighters Congressional Gold Medal.

6 MS. TERRY: Present.

7 THE CHAIR: Brendan Tate, senior government
8 affairs specialist, Office of Legislative and
9 Intergovernmental Affairs.

10 MR. TATE: Present.

11 THE CHAIR: And finally, I want -- just want to
12 note for the record that we will be joined -- actually we
13 have been joined, as you can see them now, the liaisons for
14 the Harlem Hellfighters Congressional Gold Medal. Dr.
15 Richard Harris, who is the John L. McMullen Professor of
16 Humanities at Webb Institute in Glen Cove, New York, and a
17 member of the Board of Trustees and chair of Exhibits
18 Committee of the North Shore Historical Museum in Glen
19 Cove, New York.

20 And Dr. Salter, who is a retired U.S. Army
21 Colonel, and military historian, and African American
22 historian, and currently serves as president of the
23 Pritzker Military Museum and Library.

24 I'd like to begin with the Mint. Are there any
25 issues that need to be addressed before we begin?

1 MS. WARREN: Dr. Brown, this is Jennifer Warren.
2 I did see that Donald Scarinci just got on as well, so we
3 should have all members on the call.

4 THE CHAIR: Outstanding, and thank you. I'd like
5 to take just a moment to acknowledge our outgoing member,
6 Mary Lannin. Mary served on the CCAC since 2014, which she
7 was initially appointed by then Deputy Secretary Raskin and
8 then reappointed by then Secretary, Mnuchin, in 2018, on
9 the recommendation of the then House Minority Leader, Nancy
10 Pelosi.

11 During her time on the CCAC, Mary served on the
12 CCAC Working Group and also served as chair of the CCAC in
13 2015 and in 2021. Mary is a life member of both the
14 American Numismatic Association and the American Numismatic
15 Society, as well as a member of numerous numismatic
16 societies including the Royal Numismatic Society, the Swiss
17 Numismatic Society, the San Francisco Ancient Numismatic
18 Society, the Pacific Coast Numismatic Society and the New
19 York Numismatic Club.

20 I consider, and I think as many members of a CCAC
21 here, consider Mary a dear friend and colleague. And I
22 know that many of us on the CCAC will miss her
23 contributions because -- and we will continue to embrace
24 them as we go forward because you could not be a member of
25 the CCAC and learn from the experience with Mary.

1 Now we will move to the first order of business.
2 And the introduction is swearing it on Mr. John Saunders,
3 who was appointed by Secretary Yellen on December 6, 2022,
4 for the position recommended by the then House Minority
5 Leader, Kevin McCarthy.

6 I'd like to also introduce and welcome John
7 Saunders, who was appointed -- sorry about that. So, to
8 welcome him, John, you know, I know that you've been a
9 professional numismatists for many years and coin
10 collector. I often like to say I'm a coin collector more
11 than a numismatist. I know you and I probably share that
12 feeling. But he is a co-author of The Gold Coinage of
13 Belgium from Ancient to Modern Times. I like to welcome
14 John to the Citizens Coinage Advisory Committee and look
15 forward to his contributions.

16 MR. SAUNDERS: Thank you.

17 THE CHAIR: Director Gibson, the Director of the
18 Mint will administer the oath to Mr. Saunders. So, I turn
19 it over to Director Gibson.

20 MS. GIBSON: Good afternoon, and thank you, and
21 welcome you all, and specifically Mr. John Saunders. As
22 Dr. Brown mentioned, you are a lifelong numismatists. And
23 you have attended many coin shows, you've owned and sold
24 ancient coins, and you taught college classes on the
25 history of coinage. So, for that, we say thank you. And

1 we enthusiastically welcome you to the CCAC.

2 Mr. Saunders, in just a moment I have the honor of
3 administering the oath of office to you. And with this
4 oath, you will fill the position on the CCAC appointment
5 based on the recommendation of the House Minority Leader,
6 now a House Majority Leader. And -- I'm sorry, now the
7 Speaker of the House, and join a very select and
8 prestigious group of individuals invested in U.S. coins and
9 medals.

10 Mr. Saunders, would you please do me the honor of
11 raising your right hand and then repeating after me? I see
12 it clearly. Yes. I do solemnly swear.

13 MR. SAUNDERS: I do solemnly swear.

14 MS. GIBSON: That I will support and defend.

15 MR. SAUNDERS: That I will support and defend.

16 MS. GIBSON: The Constitution of the United
17 States.

18 MR. SAUNDERS: The Constitution of the United
19 States.

20 MS. GIBSON: Against all enemies, foreign and
21 domestic.

22 MR. SAUNDERS: Against all enemies, foreign and
23 domestic.

24 MS. GIBSON: That I will bear true faith.

25 MR. SAUNDERS: That I will bear true faith.

1 MS. GIBSON: And allegiance to the same.

2 MR. SAUNDERS: And allegiance to the same.

3 MS. GIBSON: That I take this obligation freely.

4 MR. SAUNDERS: That I take this obligation freely.

5 MS. GIBSON: Without any mental reservation.

6 MR. SAUNDERS: Without any mental reservations.

7 MS. GIBSON: Or purpose of evasion.

8 MR. SAUNDERS: Or purpose of evasion.

9 MS. GIBSON: And that I will and well.

10 MR. SAUNDERS: And that I will and well.

11 MS. GIBSON: And faithfully discharge the duties.

12 MR. SAUNDERS: And faithfully discharge the
13 duties.

14 MS. GIBSON: Of the office on which I'm about to
15 enter.

16 MR. SAUNDERS: Of the office which -- of which I'm
17 about to enter.

18 MS. GIBSON: Ms. Saunders, you may let your hand
19 down now. And congratulations and welcome to the Citizens
20 Coinage Advisory Committee. And not only do we look
21 forward to working with you, but having your input and your
22 support as we chart a path for the Mint and for the
23 American public going forward. So, I'd like to invite you
24 to say a few words.

25 MR. SAUNDERS: Well, thank you all. And, you

1 know, with the one meeting beforehand, I've figured out
2 that I'm joining quite an elite group of people, quite a --
3 people that have, you know, consistent interests in
4 numismatics coinage along with my interests. And I'm very
5 pleased to be part of this group. And hope that I can
6 contribute in some way that's useful. And I look forward
7 to meeting, really know everybody better. It's quite a nice
8 group of background. It does seem like everybody on the
9 committee has got something special going. So, I thank you
10 for letting me be part of your group.

11 MS. GIBSON: Dr. Brown, your microphone is muted.

12 THE CHAIR: I apologize. That's one of the
13 handicaps when we are in fact having these virtual
14 meetings. But Mr. Saunders, I want to again welcome you
15 aboard once again, and to let you know that each member of
16 the CCAC will do so in their unique way when we get
17 together next month, I have no doubt about that.

18 Moving on to the next order of business, and that
19 is to -- and I know that many of the members have received
20 a revised minutes. So, I'd like to in fact entertain first
21 a motion to say if any comments based on the revised
22 minutes of the meeting of November 15, 2022, the revision
23 was in fact...

24 MR. GILL: Mr. Chairman, this is Sam Gill. I do
25 have one correction, and that is that I was not present at

1 that meeting, I had a travel conflict. And so, I'd like
2 the record to reflect that accurately.

3 THE CHAIR: Thank you, Sam. So, we need a motion
4 to in fact approve the minutes with the revision of in fact
5 not having Sam being present during that meeting...

6 MR. VAN ALFEN: Mr. Chairman, this is Peter.

7 THE CHAIR: Go ahead, Peter.

8 MR. VAN ALFEN: Hi, this is Peter van Alfen. So,
9 moved.

10 MR. BERNSTEIN: And this is Arthur Bernstein,
11 second.

12 THE CHAIR: Based on a motion and a second. All
13 those in favor, aye.

14 UNIDETIFIED SPEAKERS: Aye.

15 THE CHAIR: Are there any objections to the
16 motion? If not, without objection, the minutes will be
17 approved.

18 Now I'd like to have a motion to approve the
19 letters to the secretary from our meeting of November 15,
20 2022.

21 MR. VAN ALFEN: This is Peter van Alfen, so moved.

22 MR. GILL: This is Sam Gill, I second.

23 THE CHAIR: All those in favor, aye.

24 UNIDETIFIED SPEAKERS: Aye.

25 THE CHAIR: Are there any objections to the

1 motion? If not, and without objection, the minutes and the
2 letters are now approved. The next order of business I'd
3 like us to spend a few moments about is to recognize the
4 Fiscal Year 2022 accomplishments as reflected in the annual
5 report of the Citizens Coinage Advisory Committee. I think
6 it is important that we recognize this, particularly since
7 we have returned from virtual meetings to in fact the in-
8 person meetings during, the first one in June of 2022.

9 The CCAC met a total of five times in fiscal year
10 2022, reviewing 15 design portfolios for programs including
11 three Congressional Gold Medals, five circulating coins,
12 one bullion, and six numismatic products, such as the
13 American Innovation dollar, and a Native American dollar.

14 With finally being in-person, we have the
15 opportunity to say formal good-byes to several of our CCAC
16 colleagues, including Tom Uram, who was recommended by the
17 United States speaker of the House, and Jeanne Stevens-
18 Sollman, who represented the interest of the general
19 public, and Robert Hoge, who was specifically qualified in
20 numismatic curation.

21 As this meeting is the last under my term as CCAC
22 chair, I will be starting the second term probably at the
23 next meeting that we need at the end of this month. I look
24 forward working with the CCAC because we have a lot of
25 great things ahead of us in 2023, including receiving

1 reports from the Future Numismatic Themes Working Group, as
2 well as the Semiquincentennial Working Group, which they
3 will report to us and we will in fact share that with the
4 full CCAC and the public in the upcoming year.

5 Having then spoken about those, I'd like to move
6 to the next item on the agenda, which is a review of the
7 candidate designs for the Harlem Hellfighters Congressional
8 Gold Medal. I must tell you that and for our liaisons in
9 the interest of full transparency, I'm an Army veteran.
10 So, I know I have a thousand questions. But as a chair, I
11 will defer to my colleagues to let them ask the questions
12 as I know they will have.

13 But before we do so, I'd like to turn it over to
14 April Stafford, who's the Chief of the Mint's Office of
15 Design Management, who will introduce the program and
16 present the obverse and reverse candidate designs with a
17 Congressional Gold Medal to the Hellfighters.

18 MS. STAFFORD: Thank you so much. First, a little
19 background on this program. It is Public Law 117-38 that
20 awards a Congressional Gold Medal to the 369th Infantry
21 Regiment, commonly known as the Harlem Hellfighters, in
22 recognition of their bravery and outstanding service during
23 World War I. The unit known as the Harlem Hellfighters was
24 originally organized in 1916 as the 15th New York National
25 Guard. They gave themselves the nickname "The Rattlers"

1 and adopted the image of a rattlesnake as their symbol.

2 They were transported to France, re-designated the
3 369th Infantry Regiment and assigned to support the French
4 in spite of an official U.S. policy to keep all American
5 troops under American control. There, the Harlem
6 Hellfighters received abbreviated training, and were issued
7 French equipment, including rifles and the Adrian helmet,
8 but maintained their Doughboy Uniforms.

9 The Harlem Hellfighters were known not only for
10 their bravery, but also for their morale-boosting marching
11 band. Under the direction of James Reese Europe, the band
12 introduced jazz music to European audiences. When the war
13 ended on November 11, 1918, the Harlem Hellfighters had
14 served more days in the combat zone than any other American
15 regiment. They were awarded a French Croix de Guerre unit
16 citation, and 171 members were individually awarded the
17 Croix de Guerre for bravery.

18 The Harlem Hellfighters faced unconscionable
19 discrimination before, during and after the war. For this,
20 their story is disturbing and often infuriating. However,
21 it is also about the extraordinary bravery, dedication, and
22 sacrifice about the amazing courage and dignity the Harlem
23 Hellfighters exhibited in the face of battle and racial
24 prejudice.

25 As you noted before, Mr. Chairman, the Mint worked

1 with two experts in the development of this portfolio;
2 doctors Harris and Salter. They are joining us today for
3 this discussion. Doctors Harris and Salter, appreciate
4 your time. Would you like to say a few words to the
5 committee?

6 MR. SALTER: Absolutely. First of all, it is my
7 honor to be here. I am a veteran as well. And I happen to
8 be a military historian and an African American military
9 historian having the opportunity to put the history
10 together with Richard. It has been an honor. And I think
11 what I'm going to do is just sit and answer any questions
12 you may have. I am aware of the two initial selections,
13 and so just happy to be here.

14 MR. HARRIS: I also -- this is Richard Harris. I
15 also am honored to be here and to be involved in the
16 discussion of the Congressional Gold Medal for the Harlem
17 Hellfighters. This -- I think this whole movement towards
18 the medal began several years ago when I found out that
19 there were, in fact, from Glen Cove, a small town on Long
20 Island, there were over three dozen members of the Harlem
21 Hellfighters on that one town. And I began doing research
22 and mounted an exhibit, and that was what more or less set
23 things off and finally ended up with the Congress passing
24 that and it's been signed by President Biden on August 21,
25 2021. So, again, I certainly appreciate this opportunity.

1 MS. STAFFORD: Thank you so much. And so, without
2 further ado, we'll share the portfolio of candidate
3 designs. At the top, we will feature the designs that our
4 liaisons identified as their preferences, as well as the
5 recommendations from the U.S. Commission of Fine Arts. So,
6 if we could advance ahead, you'll first see Obverse 4, this
7 is the preference of both of our liaisons that are with us
8 here today. And it is also the recommendation of the CFA.

9 Moving on to reverses, you'll see Reverse 2. This
10 is the identified preference of our liaisons. And then
11 you'll see Reverse 3, which is the recommendation of the
12 CFA. The CFA felt very strongly that the design should nod
13 to the Harlem Hellfighters' musical contribution, their
14 cultural contribution with jazz music, and appreciated very
15 much the designs, this one in particular that incorporated
16 a reference to that. And we do have two designs in the
17 portfolio, that if recommended to go to the secretary, we
18 would have to reverse the position so that the American
19 flag is on the left.

20 In addition to preferring this design because of
21 the musical instruments, the CFA recommended should it move
22 forward that the Croix de Guerre, which they understand is
23 very, very important to our liaisons, to be included in the
24 composition, actually become a medal and hang from a
25 ribbon, as you can see in some of the other designs, and so

1 that would mean shifting the inscriptions appropriately.

2 They also recommended that the flag depict the
3 flag that would have been in use at the time and have the
4 appropriate number of stars. They suggested considering
5 removing the inscription, "LET'S GO," "RATTLERS," and
6 wanted to know, you know, if the liaisons felt very
7 strongly that the campaigns that the Harlem Hellfighters
8 were involved in, if that was very, very important to be
9 included on the reverse, perhaps that is something that
10 could be discussed. So, those are the preferences of our
11 liaisons as well as the recommendation of the U.S.
12 Commission of Fine Arts.

13 We'll go ahead and go through the portfolio of
14 obverse designs. Starting with Obverse 1. Obverse 1
15 depicts a battle-hardened Harlem Hellfighters affixing his
16 bayonet as he prepares to join his comrades in a charge.
17 The flames in the background represent battlefields
18 conditions and the infamous name of their regiment. The
19 inscription is "HARLEM HELLFIGHTERS." Obverses 2 and 3
20 depict a uniformed World War I American infantry men from
21 the 369th Regiment with a prominent Croix de Guerre emblem.
22 The inscriptions are "HARLEM HELLFIGHTERS," "RATTLERS,"
23 "15TH NEW YORK NATIONAL GUARD," and "U.S. ARMY 369TH
24 INFANTRY REGIMENT." This is 2 and 3.

25 Moving on to Obverse 4, which again is the

1 preference of our liaisons as well as the recommendation of
2 the CFA. This design depicts three uniformed World War I
3 American infantry men from the 369th Regiment. The
4 inscriptions are "HARLEM HELLFIGHTERS," "15TH NEW YORK
5 NATIONAL GUARD," and "U.S. ARMY 369TH INFANTRY REGIMENT."

6 Moving on to reverses 5 and 6. I'm sorry,
7 observes 5 and 6. These designs depict the Harlem
8 Hellfighters in uniform along with the inscription "HARLEM
9 HELLFIGHTERS." In Design 5, seen here, he stands in a
10 World War I trench. And in Design 6, he stands in front of
11 a draped American and French flag. This design also
12 features the inscriptions "U.S. ARMY 369TH INFANTRY
13 REGIMENT" and "15TH NEW YORK NATIONAL GUARD".

14 Obverse 7 features a portrait of a Harlem
15 Hellfighter. The inscriptions are "U.S. ARMY 369TH
16 INFANTRY REGIMENT," "15TH NEW YORK NATIONAL GUARD", and
17 "ACT OF CONGRESS 2021". Obverse 8 features a portrait of a
18 Harlem Hellfighter in full uniform carrying his rifle. The
19 inscriptions are "CHAMPAGNE-MARNE DEFENSIVE," "AISNE-MARNE
20 OFFENSIVE," and the "MEUSE-ARGONNE OFFENSIVE."

21 Obverse 9 depicts two Harlem Hellfighters on a
22 battlefield in France during World War I. They wear the
23 American Doughboy uniform with the French Adrian helmet and
24 an armed -- and armed with the Lebel Model 1886 rifle. The
25 inscriptions are "U.S. ARMY 369TH INFANTRY REGIMENT,"

1 "HARLEM HELLFIGHTERS," and the "15TH NEW YORK NATIONAL
2 GUARD."

3 Obverse 10 depicts four Harlem Hellfighters
4 charging forward from the trenches during World War I. The
5 inscription is "HARLEM HELLFIGHTERS." Obverse 11 features
6 three Harlem Hellfighters in a fierce charge and the
7 inscription, "HARLEM HELLFIGHTERS." Obverse 12 depicts
8 Harlem Hellfighters in a trench on the battlefield. The
9 inscriptions are "CHAMPAGNE-MARNE DEFENSIVE," the "AISNE-
10 MARNE OFFENSIVE," and the "MEUSE-ARGONNE OFFENSIVE".

11 And finally, Obverse 13 depicts two Harlem
12 Hellfighters on the battlefield. The inscriptions are
13 "U.S. ARMY 369TH INFANTRY REGIMENT" and "ACT OF CONGRESS
14 2021." Those are the obverse candidate designs. I'll move
15 on to the reverse designs.

16 Reverse 1 features the Croix de Guerre atop
17 crossed American and French flags. Arched over the top of
18 the design is the musical score for a passage from James
19 Reese Europe's, On Patrol in No Man's Land. The
20 inscriptions are, "OVER THE TOP," "LET'S GO," "MEUSE-
21 ARGONNE," "CHAMPAGNE-MARNE," and "AISNE-MARNE."

22 Reverse 2 features the Croix de Guerre Medal,
23 crossed American and French flags, and the coiled rattler
24 insignia, representing the accomplishments of the Harlem
25 Hellfighters. Crossed olive branches represent the peace

1 they helped bring to Europe. The inscriptions are "AISNE-
2 MARNE OFFENSIVE," "MEUSE-ARGONNE OFFENSIVE," and
3 "CHAMPAGNE-MARNE DEFENSIVE." Again, this reverse is the
4 preferred design of our liaisons. And note, if it is to
5 move forward to the secretary for consideration, we will
6 have to be switching the placement of the American and
7 French flags.

8 Reverse 3 represents a commemorative crest
9 assembled from elements significant to the 369th Infantry
10 Regiment. A coiled rattlesnake insignia, the French and
11 American flags, the Croix de Guerre, a French Berthier
12 rifle, and a tenor saxophone. The inscriptions are "U.S.
13 ARMY 369TH INFANTRY REGIMENT," "LET'S GO," "RATTLERS,"
14 "2021," "AN ACT OF CONGRESS."

15 Please note, this is the recommendation of the CFA
16 and there are several suggested edits that they have noted.
17 I've shared those at the top of the meeting. And the Mint,
18 again, if this were to move forward, the American flag
19 would necessarily be placed on the left and the French on
20 the right.

21 Reverses 4 and 4A feature a detailed view of a
22 Doughboy Uniform with the Croix de Guerre medal. The
23 inscription is "U.S. ARMY 369th INFANTRY." The additional
24 inscription on Design 04 is "RATTLERS." And 4A.

25 Reverse 5 depicts elements closely associated with

1 the Harlem Hellfighters. The Croix de Guerre, adorned with
2 a bronze star, crossed American and French flags, the
3 coiled rattler patch, a crossed rifle and saxophone, and
4 three campaign streamers representing the "CHAMPAGNE-MARNE
5 DEFENSIVE," the "AISNE-MARNE OFFENSIVE," and the "MEUSE-
6 ARGONNE OFFENSIVE." The inscription "171" is below the
7 Croix de Guerre, representing the total number of medals
8 awarded to the 369th Regiment.

9 Reverse 6 depicts the Croix de Guerre and the
10 inscriptions "U.S. ARMY 369TH INFANTRY REGIMENT," and "ACT
11 OF CONGRESS 2021." Reverses 7 and 7A depict the Croix de
12 Guerre and The Rattlers insignia, along with the
13 inscriptions "THE OLD 15TH," "U.S. ARMY 369TH INFANTRY
14 REGIMENT," and "ACT OF CONGRESS 2021."

15 Reverse 8 depicts a crossed rifle and trombone
16 with American and French flags hanging, representing both
17 the bravery and the music that the Harlem Hellfighters
18 brought to Europe. The design also features a five-pointed
19 star and The Rattlers insignia. The inscriptions are
20 "HARLEM HELLFIGHTERS," "AISNE-MARNE OFFENSIVE," "MEUSE-
21 ARGONNE OFFENSIVE" and "CHAMPAGNE-MARNE DEFENSIVE." And
22 finally, reverses 9 and 9A feature The Rattlers insignia.
23 The inscriptions are "HARLEM HELLFIGHTERS" and "RATTLERS."

24 Mr. Chairman, that concludes the candidate
25 designs.

1 THE CHAIR: Thank you so much, April. I'm
2 pointing now back to the Committee and asking are there any
3 technical or legal questions from the Committee about this
4 program or these designs for the Harlem Hellfighters
5 Congressional Gold Medal before we begin our general
6 discussion. Again, ladies and gentlemen, please remember
7 to mention your name before you offer your comments or
8 questions.

9 MR. VAN ALFEN: Dr. Brown, this is Peter van
10 Alfen. I do have a question -- a technical question for
11 gentlemen concerning reverse number 4 and 4a. It seems
12 that there should be sort of textured, if I understand the
13 representation here. And if that's so, is -- how would
14 this texturing be done in production?

15 MR. MENNA: This is Joe Menna, Peter. We would
16 simply take the very same texture file that the designer
17 used to generate this image extensively in Photoshop or
18 perhaps SketchBook Pro and would -- we would be able to
19 actually use that to emboss the texture. And if we felt it
20 was necessary, we have the liberty to slightly scale it up
21 to make it readable, 3 inches.

22 And same thing, the stitching would also be done
23 by hand. And everything here would be eminently legible.
24 The only thing I'd say we might cheat a little bit, and I
25 don't mean that, you know, you know, you know what I mean,

1 the badge below "infantry", the finesse of those lines, we
2 would come up with a device to make that readable as
3 corrugated the way it is as well. All this -- we can make
4 all this work at three inches, basically.

5 MR. VAN ALFEN: All right. Thank you.

6 THE CHAIR: Are there any other questions from
7 members of the committee?

8 MS. WARREN: Sorry, this is Jennifer. Donald has
9 his hand up.

10 MR. SCARINCI: A question for April. You know, I
11 think that, you know, Obverse 1 looks to me to be the most
12 artistic one. Is -- was Obverse 1 close, you know, for the
13 committee. How did the constituent feel about Obverse 1?
14 Was it not in their consideration at all, or just a little
15 bit?

16 MS. STAFFORD: So, I will say for the CFA, they
17 did not have much, if any discussion, over Obverse 1. But
18 we do have our two liaisons here, doctors Salter and
19 Harris. Would you like to comment on your perspective of
20 Obverse 1 as an option?

21 MR. HARRIS: Sure. This is Richard Harris.
22 Well, we do. We finally decided that, well, with Obverse
23 1, we didn't spend a lot of time considering that either.
24 And we decided that we liked Obverse 4 the best for several
25 reasons. For, one, it depicts several soldiers and we

1 wanted to recognize the 369th as a unit as opposed, for
2 example, to focusing on one of the greatest hero, Henry
3 Johnson. And also I know I had mentioned when Dr. Salter
4 and I were discussing this that there's a photo essay, I
5 guess you call it book links (ph), titled Willing Patriots.

6 And I think one thing that really struck me in
7 going through that book was the look of -- the sense of
8 dignity that you could tell on the soldiers pictured there.
9 And I think that's one thing we wanted to try to capture
10 here. So, the two considerations, I think, as far as I
11 would say were one that we wanted to suggest with three
12 figures the sense of the whole regiment, so to speak. And
13 for me, personally, as I said, I'm so struck by the
14 photographs of that book that I hope we would be able to
15 convey something of that.

16 If I could mention one thing, I also think that
17 here that the -- on this edition, with this copy, it has
18 "15TH NEW YORK NATIONAL GUARD" and "U.S. ARMY 369TH" on the
19 obverse and the reverse, and I don't think we need to
20 repeat those. I think the last design we were looking at
21 actually just had the "15TH NEW YORK NATIONAL GUARD" on the
22 front with HARLEM HELLFIGHTERS and then the 369TH U.S. ARMY
23 INFANTRY REGIMENT on the reverse.

24 THE CHAIR: Thank you so much. Donald, you have
25 an additional question?

1 MR. SCARINCI: Yeah. If I may follow up. On
2 that reverse, how did you feel, I mean, with the Commission
3 on Fine Arts suggestion for Reverse 3, if we change -- you
4 know, if by motion after the vote, we change the legend on
5 the top? You think it's better or worse than the one you
6 picked by including the instrument? I guess that's what
7 I'm asking.

8 MR. SALTER: No. We spoke about this. So, we do
9 actually like this one with the instrument because it --
10 with the weapon and the instrument, it does highlight two
11 of the significant importance of the 369th. You know, a
12 lot of folks know the Harlem Hellfighters because of the
13 369th band. But what we really wanted people to know is
14 that they were in the trenches and fighting longer than any
15 other regiment, so that's why the rifle. And so, we like
16 this.

17 We would recommend that it would be reversed,
18 that you would have the rifle overtop of the saxophone.
19 And I guess when you're talking about the text, I'm
20 assuming you're referring to the U.S. Army 369th Infantry
21 Regiment. So, going back to Richard's point, one of the
22 reasons we like this combination as well is you do get both
23 of the historic names on the coin.

24 On the front side, you get the original name, the
25 National Guard name. And on the backside, you'll get the

1 Army designation name. So, now you're showing front four.
2 So, we would recommend, as Richard said, that only the --
3 you know, the 15TH NEW YORK be on the front side because
4 you do have the 369TH on the back. And I think those are
5 the two questions you asked.

6 MR. SCARINCI: Yes. That's very helpful. Thank
7 you.

8 MR. SALTER: Yeah. And the only -- the other
9 thing I want to say is, you know, we had a long discussion
10 when we were writing the historical overview. You know,
11 one of the things, you know, you know, being a military
12 historian and an African-American history historian and
13 combining both of those, the African-American military
14 experience, which is what I've been studying and writing
15 about and teaching for the last 30-some-odd years, you
16 know, the magnitude of the African-American service.

17 So, to go back to that first coin, you know, you
18 have one individual as very artistic, you know. But we
19 wanted to show as many folks as possible and we figured
20 that, you know, three would be the maximum. You know, with
21 that distinguish focus look of a soldier who was either
22 going into combat or soldier who has been in combat and who
23 was proud to be serving for his country. So, that's, you
24 know, why we like four the best because you do get these
25 three striking images. And one of the things -- and now as

1 I'm looking at this when the change has been made, I see in
2 the middle soldier the chin strap does match the others.

3 MR. HARRIS: Also if I could add the -- as far
4 as the reverse is concerned, if we could go back to that
5 for just a second. Thank you. A couple of other -- by the
6 -- it's the other one, the R-3. Krewasky and I actually
7 talked last night about this for a while. And certainly
8 the flags have to be reversed with the American flag on the
9 left. Also we thought that it is -- because when we
10 thought about it, it is important to have the
11 acknowledgement of the significance of the band.

12 But as he said, we got -- we put the rifle on
13 top. There were soldiers first and also musicians. In
14 terms of the overall design of this, we thought probably
15 too we could eliminate the text, "LET'S GO," "RATTLERS"
16 because we have the unit's insignia with -- with the stake
17 on it. And so, also the fine arts -- the arts committee
18 recommended that the Croix de Guerre be shown as a medal to
19 be worn. And so, what they suggested was that it be shown
20 with the ribbon.

21 And we agreed that to do so, what we would need
22 to do with this design would be to make the insignia, the
23 rattlesnake smaller, so we could have that design of the
24 Croix de Guerre with a ribbon on it. And I think those
25 were the main -- I think those were the main points we had

1 discussed last night. So, that, again, just to sum up have
2 the lettering at the top, make the -- switch the position
3 of the flags, put the rifle over the saxophone, delete
4 "LET'S GO," "RATTLERS," and put a ribbon with the Croix de
5 Guerre.

6 THE CHAIR: Much appreciated.

7 MR. SCARINCI: Mr. Chairman, before I relinquish
8 to Joe, you know, I mean, maybe we should consider -- I
9 mean, that was very articulate and very thoughtful analysis
10 of these two designs. And maybe in order to save some
11 time, maybe to streamline the conversation when we're ready
12 to talk about the designs, those of us who are supporting -
13 - who would support obverse 4 and reverse 3 with an
14 amendment to make the changes as suggested, maybe we don't
15 need to speak. And we can save a little time. And the
16 others who feel that there is another candidate that they
17 prefer to support, maybe they could just -- I think they
18 could be the ones to speak and see if they could persuade
19 us better than the constituents have certainly persuaded
20 me...

21 THE CHAIR: Well, thank you so much for your
22 comments. We will certainly take that under consideration.
23 But let's turn to Joe. He had his hand up a couple of
24 times there.

25 MR. MENNA: Thank you, Mr. Chairman. This is Joe

1 Menna. Speaking to Mr. Harris' point, I was -- I paid
2 attention when the CFA mentioned lowering the medal over
3 the insignia. And I would say just as a point of
4 consideration, instead of really shrinking the insignia as
5 the award is gifted to these heroes, you could lower the --
6 you could lower the medal so it overlaps the insignia just
7 a little bit, maybe shrink the insignia a touch, but by
8 having the insignia overlap -- lowering the insignia, so it
9 overlaps, not touches the snake but overlaps a little bit
10 as it's been gifted, it's awarded to these heroes and then
11 we can give you the top of the ribbon too but not too much
12 of it, like not sure of the full ribbon. Because I think
13 if you shrink the insignia, you might lose some -- I'm not
14 going to editorialize as to what your wisdom is. But if
15 the insignia is important to you, that's just another
16 option I would present. That's all.

17 THE CHAIR: Thank you, Joe. Now I have a couple
18 of questions, I think, maybe instructive to the Committee
19 members. So, if I can pose them to the liaison to get some
20 feedback. Can you share with us the term of Doughboy
21 uniform? Where did that come from? I have never heard
22 about having served in the military, but it'll be
23 interesting to hear from your stories about where that came
24 from.

25 MR. SALTER: You want me to take that one,

1 Richard? You know, that is --

2 MR. HARRIS: Sure.

3 MR. SALTER: -- a loaded question. There are --
4 this is one of those questions that, you know, you have
5 different answers. But one of the ones that I stick to is
6 going back to marching and your uniform getting caked up
7 with a lot of the soil and the dust. But there's, you
8 know, several different interpretations. So, I think
9 you're hitting the nail on the head. There is no one
10 historical tie to that, but that is the one that I have
11 heard the most.

12 THE CHAIR: Richard, do you have additional
13 comments?

14 MR. SALTER: I think you're on mute, Richard.

15 MR. HARRIS: And Krewasky, correct me if I'm
16 wrong. But as I remember, this -- that term Doughboy may
17 well go back to the Mexican War 1845-'48.

18 MR. SALTER: Yeah. That's what I'm talking
19 about, the marching in the --

20 MR. HARRIS: Right.

21 MR. SALTER: And that's the first footage we have
22 of soldiers. Matter of fact, we have footage of buffalo
23 soldiers and rough riders as early as the Mexican -- no,
24 not the Mexican. You're talking about the Spanish-American
25 War.

1 MR. HARRIS: Yeah. Well, I've read also that
2 this -- the term may go back to the Mexican War, but
3 certainly was used during the 1898 Spanish-American War.

4 MR. SALTER: Yes. Spanish-American War is where
5 I heard it from.

6 MR. HARRIS: As you've said, I don't think
7 there's any final agreement on it.

8 MR. SALTER: You're right. And of course, that
9 has no significance on the Congressional Gold Medal. I
10 mean, they are wearing the U.S. Army Doughboy Uniform.

11 THE CHAIR: My next question has to do with the
12 musical aspect of this. How did that manifest itself given
13 the fact that they were in the trenches? So, when did that
14 manifest itself to become part of this historical picture?

15 MR. SALTER: That is -- that's actually from the
16 very beginning. So, Richard Hayward (ph) and I know
17 Richard can jump in as well. You know, he was the
18 commander who was picked to recruit African-American
19 soldiers in New York. And one of -- and this interesting
20 thing about the Harlem Hellfighters is they had a low
21 number of African-American officers. They only have five
22 officers. And one of the first individuals that Hayward
23 and his men recruited is, guess who, James Reese Europe.
24 It's just like any other thing, you know, what will allow
25 you to go out and recruit. So, really from the very

1 beginning, our -- look like someone else was talking.

2 So, really from the very beginning, the musical
3 component was there. Pomp and Circumstance has always been
4 a part of military units. And then when they get to
5 Europe, although the majority of the soldiers do stay
6 downrange in the trenches, the band, just like in a lot of
7 units today, is a separate entity of a regiment, of a
8 brigade, of a division or corps. And so, the band actually
9 went on tours while the majority of the other soldiers did
10 actually stay in the trenches.

11 So, it was concurrent. And the reason I said at
12 the beginning, that's what most people know them about
13 because that is a part of the genesis also of jazz being
14 brought to Europe. Of course, you know, there was -- you
15 can go back to a few stories before then. And so, that is
16 the popular vision that a lot of the French had and a lot
17 of the Americans remember from the 369th.

18 It's almost like the entertainment arena gets
19 more visualization today. But we thought the weapon needed
20 to be there because they were American soldiers. They did
21 spend 191 days in the trenches. They had their first
22 German casualties as early as 14 15 April. And one of the
23 individuals who shot one of the first Germans, and those of
24 you who are artists know of Horace Pippin. Horace Pippin
25 was a 369th Infantry soldier.

1 So, I mean I could go on and on but the genesis
2 of the saxophone and the band really goes back to the very
3 beginning with recruiting and it lasted throughout. And
4 unfortunately, as we know, James Reese Europe lost his life
5 just months after coming back and getting into a scuffle
6 with a band member. I believe they were in New York. I
7 don't know if you want to add anything else, Richard. I
8 think you went back on mute, Richard. You came off of mute
9 and went back on mute.

10 MR. HARRIS: That's right. As you said, the band
11 was a very important element of the 369TH. And in fact, in
12 February of 1919 when the 369th returned, there was a march
13 up, a parade up Fifth Avenue and the band was a big part of
14 that also from basically, Madison Square around 23rd Street
15 up into Harlem. And the band was a big part of that.

16 So, that's why we thought about at least
17 recognizing the band not only for that but also of course
18 it's said because it was really the James Europe's band
19 that brought jazz to Europe, to France. And evidently,
20 from everything I've read was not simply interesting to the
21 French, but they went crazy over jazz. They loved it.

22 MR. SALTER: Yeah. From the time they stepped
23 off the ship that they were playing jazz music. And playing
24 the French national anthem actually is one of their first
25 songs they played when they arrived on New Year's Eve, New

1 Year's Day of 1918.

2 THE CHAIR: One of the benefits of being on the
3 CCAC is to hear about the historical context of the
4 programs that we are reviewing. So, for that reason that
5 I've asked you these questions. I have one other question
6 that has to do with context, and then I'll turn to design
7 issue. I'm sort of curious, out of almost more than a
8 century since these, in fact, soldiers, in fact did their
9 heroic events.

10 What do you think are the factors that explain
11 that has taken us as a country so long? And that, Richard,
12 you shared with us, were it not for those members from Glen
13 Cove, New York, I'm not sure that we might be where we are
14 now today. So, I'm just curious about -- from the two of
15 you, whether you can help us to appreciate the importance
16 of this real gold medal, Congressional Gold Medal, in light
17 of what you know about the historical context why are we
18 here today?

19 MR. HARRIS: Well, I think the one thing, it was
20 very interesting, when we had at the museum I worked with,
21 in November of 2017, we had a celebration there of the
22 Harlem Hellfighters and actually a -- the Purple Heart was
23 given to the daughter, Sophie (ph) of Long Island, the
24 daughter of one of the Harlem Hellfighters.

25 It's been very difficult for us to locate other

1 descendants. It's something that the Committee -- the
2 Harlem Hellfighter Recognition Committee that I've been
3 chair of, that we've been working on. But I would say this
4 very quickly that at that gathering in the museum, I am
5 sure that we were far over the limit for people as far as
6 the fire marshal was concerned.

7 But half a block away, there was a fire on that
8 very morning. And he ended up being up there and didn't
9 come down to see if we have far too many people in the
10 museum. But it's -- I think, in part, it's just a
11 fascinating story. And as I said, what I -- I've long been
12 interested in the First World War and I knew who the Harlem
13 Hellfighters were.

14 But when I started going through old newspaper
15 articles from 1918 in the local library and I saw here the
16 names of all these people, here's -- this happened, that
17 happened, I thought it was an absolutely fascinating story
18 that really should be brought to the attention, at least,
19 of the community. And there were also a couple of men from
20 Glen Cove who were Tuskegee Airmen, and my wife and I
21 interviewed one of them. And so, the whole thing then came
22 together. Mr. Krewasky, if you want to, Salter?

23 MR. SALTER: Okay, yes, so I'll try to give you a
24 historical overview that actually kind of starts back in
25 the era of 1918. But first, let me just kind of start, you

1 know, holding up, you know, this book. This is when I was
2 at the Smithsonian, We Return Fighting, an exhibition that
3 I had the opportunity to curate as well. It's about the
4 African-American experience during World War I.

5 So, why is it so important today? Number one, by
6 the time you get to World War I, African-Americans have
7 been serving this country in uniform since pre-American
8 Revolution. So, first of all, they have been in all those
9 wars. And so, when you get to World War I and you just
10 think about the 369th, which is one of eight regiments,
11 African-Americans and their white officers, especially for
12 the 369th had to fight for the right to fight.

13 We hear that for World War II. But they had to
14 fight for the right to fight because people still didn't
15 think that they were able to be good soldiers on the
16 battlefield. So, that brings you up to 1918. And then,
17 after the war because we had Red Summer and we were still
18 in, you know, separate but equal and a racial environment.
19 We had the Read Summer.

20 Most African-Americans were really forced and
21 encouraged to take off their uniforms and not wear their
22 uniforms because some folks felt that going overseas and
23 the equal treatment that they had received, that they were
24 bringing back this attitude that now they were equal in
25 America.

1 And so, I always tell folks that I believe World
2 War I generation, these men and women planted the seeds for
3 the World War II generation to execute the civil rights
4 movement, white and black. Because still when you get to
5 World War II, you're still fighting to prove that you are a
6 soldier. And so, African-American military history was not
7 really celebrated.

8 And this is to go real fast to the sweep, it was
9 the movie Glory in '18 -- in 1998, '99, that really got
10 people interested, well, man, there were African-Americans
11 in the Civil War. And then, I can give you a historical
12 oversweep, until we get to the centennial. But to your
13 point, why is it so important now?

14 It was the centennial that made most of America
15 and most of the world really aware of the significant
16 contribution of the American experience and also that there
17 was an African-American experience. And while I was a
18 curator at the Smithsonian, which is right across from the
19 Met, we were still finding that there are African-Americans
20 who are living today who are just now finding out that they
21 had a grand uncle, or a grand cousin, grandfather who
22 served in World War I because all of that stuff was either
23 destroyed or put in a box because they were forced to
24 suppress it.

25 So, now with this medal band out there, it's no

1 longer suppressed. People will begin to start researching
2 their history, people with African-American descent. And
3 to Richard's point, when they had the exhibition up in his
4 region, you know, once people find out that African-
5 Americans were there, they come out and their pride in
6 being an American begins to flow out even more because now
7 they know that, hey, I had a relative who was instrumental
8 in World War I.

9 And I just like to close because as a historian,
10 you give us the mic and we might talk too long. I would
11 like to close by saying, you know, the 369th was one of
12 eight regiments. And those eight regiments were less than
13 19 percent of all of African-Americans who served during
14 World War I. Four million African-Americans served, 2
15 million served overseas.

16 And that was approximately 10 percent of the
17 American unit -- units that served -- 400,000 I mean
18 because there were 4 million Americans, approximately 10
19 percent. So, that's my historical overview why this is so
20 important today because now it illuminates not only them,
21 but the other experiences of African-Americans during World
22 War I.

23 THE CHAIR: So, I want to thank both of you
24 because as I mentioned that one of the benefits of being on
25 the CCAC is to hear the context of the design portfolios

1 that we are reviewing. And while I do understand and
2 praise my colleagues on the CCAC, please forgive me, I know
3 that our normal rhythm is that we don't typically take this
4 amount of time.

5 But I felt that this was so critical since we
6 were considering in this program and at this time that when
7 there's going to be future versus we're going to look at
8 the history of this that the record will be able to assist
9 them to further explore this in a way that helps to reveal
10 even more information.

11 Turning to the design, I'm sort of curious
12 between your -- two of you. They lay -- the designs that
13 have, in fact, our obverse 10, 11 and 12 have designs that
14 have soldiers in action. I'm sort of curious as to your
15 thinking about not embracing those above the one that you
16 favored, particularly given the fact that you mentioned
17 that the rifle was more important than the saxophone.
18 There you've gotten three designs where soldiers are in
19 action. I'm sort of curious why those did not in fact meet
20 your favor compared to the ones that you selected.

21 MR. SALTER: I think for myself, and I'll just go
22 first, and you kind of hit on it, you know, when you say
23 the rifle is more important than the saxophone. I'm not --
24 if I said that, I'm not sure. I mean, they're both very
25 important. But I wanted to make sure that for the American

1 public, and it really is true as a historian, I heard it
2 more times than I would like to have heard that everyone
3 knew about James Reese Europe and the band. They rarely
4 knew what the soldiers did in the battlefield.

5 And so, when you look at these three designs,
6 there is nothing that talks about the band. There is no
7 instrument there. So, that was one of the things that
8 Richard and I talked about. You know, we really wanted to
9 make sure that both of those aspects came out. You're
10 showing the three, you know, you see them in the trenches,
11 but you don't see the other aspects. I don't think there's
12 any medal on them, there's nothing about their insignia,
13 the Rattler. And I just kind of like, personally, the fact
14 when you look at a soldier, sailor, airmen or marine's eyes
15 and you can kind of see the determination. So, that's why
16 I shied away from these three personally.

17 THE CHAIR: Regarding obverse 11, I have sort of
18 curiosity. I can demonstrate obverse 11. And I'm sort of
19 curious to ask you whether or not, I'm sorry. Yes. Yes,
20 that one. So, with this, it seems that the soldiers have,
21 in fact, two of them have the same type of weapon that's
22 different from the third. Would that have been the case
23 with soldiers of the same rank?

24 MR. SALTER: And so, you know, that's one of the
25 things as a technician, you know, I'm a military historian,

1 kind of the history, the cultural aspect, and when you
2 start talking about weapons. So, yes, they used a Lebel
3 and it's a show rifle. So, but would this have been an
4 actual scene? I just, you know, I was just concerned also
5 about, you know, having two rifles and a soldier charging
6 in the center because World War I was a trench warfare
7 battle. It wasn't like World War II, the Korean War or the
8 Vietnam War, where you would see a scene like this. If
9 soldiers were like this and they were going across the
10 battlefield, number one, you would see the no man's land
11 and all of the dents and the terrain barbed wire, which you
12 do see in others. This one just kind of gave me the feel
13 of more of an artistic, heroic charge, which I'm not sure
14 would have been accurate for 1918.

15 THE CHAIR: Thank you. Peter, actually, you have
16 a comment or question?

17 MR. VAN ALFEN: Yeah. In fact, this just touches
18 on the depiction of the weapons. Because I did notice that
19 there seem to be a number of inaccuracies and possible
20 problems with the depictions. One question that I had, I'm
21 not sure, I wasn't able to find out for myself and I
22 couldn't find any depictions that were clear enough. They
23 were issued Lebel or Berthier rifle, do you know, or both?

24 MR. SALTER: No. I think they were issued both.
25 And that's one of the things, like I said, I'm not really

1 clear on when they transitioned and got some of the French
2 weapons. So, that's one of the other reasons I shied away
3 from. And I looked at a lot of readings. I even, you
4 know, called two of my best friend scholars, and they say,
5 yes, you know, both weapons were used, but all historians,
6 they didn't really go into detail about when and where and
7 when they would have used each particular weapon.

8 MR. VAN ALFEN: I don't want to delay this too
9 long, but if we do go ahead with reverse, I believe it's 3
10 with the depiction. Yeah, reverse 3 with the depiction of
11 the Berthier rifle. That seems to me to be the three
12 rounds version and not the five-round version, which would
13 have a protruding magazine below the stock. And I think by
14 1918 or 1917, April 1917, the French were using the five
15 round version almost exclusively. And so, if this was
16 being issued to the Hellfighters, I'm sure would've been
17 the five-round magazine. So, this would, I think, need to
18 be modified with a protruding magazine for more accuracy.
19 So, I'll leave it at that. If we go ahead with reverse 3,
20 we can make an amendment to make that modification.

21 MR. SALTER: Right. And I think we answered the
22 question about the weapons and said that we weren't quite
23 sure exactly which one would be the best one to depict.
24 But I do agree that further research should be done to make
25 sure the right weapon for 1918 is in this image.

1 THE CHAIR: Thank you so much. And unless
2 there's any other questions from other members of the
3 committee, technical or legal, then I suggest that we begin
4 our consideration. I would like to remind members to
5 please try to keep their comments to 5 or minutes or less,
6 except for those, in fact, we feel that they have something
7 that might be especially beneficial for the consideration.
8 Additionally, if any members have questions or comments
9 about the program other than those that we've spoken about
10 already, let's hold these until you are recognized and or
11 wait until the end of the discussion of the program when we
12 will have the opportunity to ask those questions. For the
13 benefit of the court reporter, again, for those calling in,
14 I ask that you state your name when you begin speaking.
15 So, let us begin our deliberations with Dr. Dean Kotlowski.

16 MR. KOTLOWSKI: Thank you, Mr. Chairman.
17 Just to say congratulations to Mr. Saunders on joining us
18 with his appointment. And congratulations, Mr. Chairman,
19 on your reappointment as chair for another year. As I said
20 before, it's not only an honor, it's a pleasure to work
21 with you. And the heartiest of welcomes to Doctors Harris
22 and Salter. I am a U.S. political historian of the 20th
23 century. So, I teach World War I, I don't go into quite
24 this depth with the Harlem Hellfighters, but I do mention
25 them, and I do think it's very important. You have

1 persuaded me about something, now I'm going to try to
2 persuade you on something. So, let's see if we can maybe
3 do an exchange here. We don't, it doesn't have to be quite
4 that way. But, you know, the jazz music was very
5 important. And, you know, if you fast forward, in the Cold
6 War era, some of these jazz musicians engaged in cultural
7 diplomacy through the U.S. Government. There's been
8 articles written about this, and I think it's kind of
9 important. So, you know, where I'm going to start is, is
10 with the reverse and take a look at what was there.

11 You know, the obverse and the reverse that the
12 liaisons pick, I usually am very deferential to what the
13 liaisons want here, and they make good recommendations.
14 And if you match them up, your original preferences,
15 obverse and reverse, they make a nice solid, you know,
16 congressional gold medal, looks a lot like the gold medals
17 that we issue. It was a very classic design, you know.
18 It's good to go back and forth here. I mean, with the
19 obverse, you do have three and you have them more or less
20 in profile.

21 And I'm talking about, you know, if you look at
22 obverse 4. And then if you go to the original reverse,
23 which I think is reverse 2, this is the original
24 preference. Yeah, that's a good solid, you know, design.
25 And I like how the medal hangs there. I have to say,

1 Chairman Brown mentioned Mary Lannin, Mary, I have to give
2 her the credit here. She developed this concept. She
3 coined, no pun intended, the phrase, the tabletop test.
4 You have some coins on the table and what really catches
5 your eye? And what caught my eye is, again, looking at the
6 reverses. I don't think I'm going to get very far with
7 this, so this is not the persuasive part, Dr. Salter and
8 Harris, but the one that caught my eye was number 4,
9 because I thought number 4 had great artistry and 4 and 4A
10 both really zero in on the Croix de Guerre and on the
11 soldier's uniform.

12 And, you know, we see a lot of military designs,
13 you know, things for military-themed coins and medals. And
14 this has got a level of detail, a close-up, a perspective
15 that we really don't see. I don't remember anything like
16 this. I really like the, this design. I like 4, and I
17 even liked 4A where Rattlers was missing, and it was a
18 little bit more of a cleaner design. Not sure, how my
19 colleagues are going to feel about that.

20 But if we go back to what I'm hearing, which is
21 an openness, quite a bit of openness to design three. This
22 is Obverse -- excuse me, Reverse 3. We can just take a
23 look at reverse 3. I guess maybe one of my concerns is
24 we're doing a lot of -- well, we're talking about a lot of
25 changes, and I'm getting a little trouble trying to

1 visualize the changes.

2 I have to say, Dr. Salter and Harris, you did
3 persuade me, you got me to drop my reservation about the
4 saxophone, this was my reservation. We could assume that
5 almost all of the members of the 369th carried a gun, a
6 rifle, used it, but not all of them obviously played jazz
7 music. So, where you all helped me was the idea of putting
8 the rifle over the saxophone. And I do think this is a
9 very creative design that at least gets people thinking
10 about the contributions of the interactions of peoples from
11 two different countries. And you could even say two
12 different races, and what that meant. And I think that
13 that's very important.

14 Now, as we go back to the obverse. I do think it
15 is important, even when we talk to the liaisons and when
16 we're deferential to what they want to just give some shout
17 outs to the designs of the artists. So, because there are
18 some terrific designs here, and you know, just a really
19 brief shout out to obverses 2 and 3. I think that the
20 soldier depicted here is very nice-looking, he is very
21 determined. And also, just a little bit of a shout out to
22 number 9. You see a couple of soldiers in combat, in a
23 combat type situation, as you might expect, what I'm
24 leading up to here is the, using the tabletop test, what
25 caught my eye was obverse 1, it really strongly caught my

1 eye. I normally do not like depictions of people,
2 individuals where, you know, it's a frontal view and not a
3 profile or a side view. But I thought this one worked. I
4 was a little concerned as I was looking at this, about the
5 fire in the background, if people, if that would be clear,
6 I'm dropping that concern. I think it is clear. I think
7 what you have here, and I wonder if there's any
8 appreciation of this by the liaisons or my member -- my
9 colleagues on the committee. You have the individual
10 soldier, and you have the unit, and you have action, and
11 you have activity. And with the inclusion of the fire and
12 the Appalachian Harlem Hellfighters, you get the sense that
13 these guys really were going through hell, if you don't
14 mind me putting it that way.

15 So, I felt that this was a very, very strong
16 design. And, I think it would pair well with what seems to
17 be is -- we could call it an emerging alternative design to
18 the original preference. That's a mouthful, which is the
19 one with the saxophone and the rifle.

20 So, that was a lot to say, and there's a lot
21 there for consideration. But this is a rich portfolio, a
22 lot of interesting designs. And we have our chair and
23 other members of the committee ask you some excellent
24 questions, and we're very, very grateful for your
25 participation in the way in which you have illuminated

1 this. And I'm going to say one more thing. I loved Dr.
2 Salter, how you mentioned the film Glory. Because anybody
3 who knows anything about the film will say, "What, that was
4 about the Civil War." But no, this is where you really
5 start in a mass way of creating knowledge about African-
6 American military contributions, you know, beginning with -
7 - you think it could go earlier, but let's just say from
8 the Civil War onward, extremely important. Thank you very
9 much, Mr. Chairman.

10 THE CHAIR: Thank you so much, Dean. Well, let's
11 turn now to Robin.

12 MS. SALMON: This is Robin Salmon. Thank you,
13 Dr. Brown, and thank you so much, everyone, for this most
14 interesting history lesson. I'm a native of South
15 Carolina, so the Battle of Secessionville is something that
16 I know a lot about. And on my father's side, there are a
17 lot of Western ancestors. And so, the significance of the
18 African American in the West, the Buffalo soldiers, and
19 then really the first real cowboys were African American.
20 This is all something that is very much in my mind
21 representing art. I really want to go more with the, the
22 artistic designs. And of course, the one that passed
23 Mary's tabletop test for me was Obverse 1. The idea of the
24 single soldier representing so many, I think is powerful.
25 Not only does it symbolize the importance of the African-

1 American in World War I, but farther back in our country's
2 history, the soldiers running in the background that -- in
3 incused design is, I think adds to the beauty of this
4 particular design of the medal.

5 And I'm happy to have confirmed that that is fire
6 in the background. I wasn't able to get the descriptions
7 of the design. So, I was a little bit at a loss, and I was
8 thinking maybe that was the coast of France, but fire makes
9 a lot more sense. The other single designs that I
10 especially liked were number five, showing the single
11 soldier in the trench, very much what those soldiers were
12 doing during World War I, and underscoring the significance
13 of that.

14 Also, number six, same soldier, but with the
15 flags in the background. It just takes it a little bit to
16 a different thought process of -- he's finished his work
17 now and he's being honored. Are we going on to the
18 reverse?

19 THE CHAIR: Yes, please.

20 MS. SALMON: Yes. Okay. The reverse, number 4,
21 also immediately caught my eye. Again, the very heavy
22 symbolism, the significance of the Croix de Guerre being
23 given, I think can't be underestimated or overestimated.
24 And this just appeals to me on so many different levels.
25 And I think, it represents, again, that important symbol of

1 the history. Let's see.

2 Having said all of that, I would not go against
3 any of the designs that you have preferred and will lend my
4 support where it may be best utilized. But I did want to
5 shout out some of these really beautiful designs in my
6 estimation. Thank you.

7 THE CHAIR: Thank you so much, Robin. Let's turn
8 now to Art.

9 MR. BERNSTEIN: This is Arthur Bernstein. With
10 regard to the obverses, I lean towards the preferred design
11 of the liaisons and the CFA. That would be Obverse 4. I
12 appreciate the perspective of going down the line of the
13 free soldiers. And as has been mentioned because this is a
14 medal for a group, I prefer a design which incorporates
15 multiple individuals.

16 That being said, Obverse 8 was attracted to me.
17 Again, that's a solo soldier. I found the depiction to be
18 very stiff. And to me, that added a life-like element to
19 the design. I could just see the soldier diligent in his
20 duties and standing at attention. And to me, the stiffness
21 was exciting. That's my comment on the obverses. On the
22 reverses, the preferred design of the liaisons, 02, would
23 also be my first choice.

24 I appreciate the balance, that it incorporates
25 all the details, the medal, the flags, the emblem, the

1 campaigns. But I also want to support something said by
2 two of the previous speakers, the 4 and 4A designs I found
3 to be attractive. They're non-traditional, incorporating
4 that small portion of the uniform. I really appreciate the
5 texture that Peter mentioned in his technical question, the
6 texture of the uniform, which presumably is, is that heavy
7 wool that those soldiers had to wear.

8 And I think showing that pocket flap on the
9 reverse ties in nicely with what might be the obverse,
10 where you see the whole uniform also featuring those
11 pockets on the three soldiers going across. Thank you, Mr.
12 Chairman.

13 THE CHAIR: Thank you so much. Let's turn now to
14 Mike Moran.

15 MR. MORAN: Thank you, Dr. Brown. Let me take a
16 personal observation first. I can remember growing up, and
17 I was always a student of war, being just -- it was just
18 part of me. And watching Walter Cronkite you are there.
19 And one of the pieces there was on the Lost Battalion,
20 World War I, and the bravery those men showed. Problem was
21 they had no choice, their backs were against the wall. And
22 two weeks ago, I was out in Nashville on a Saturday morning
23 and going for a walk. I did the Capitol Grounds. As I
24 did, there was Sergeant York in heroic size, prominently
25 displayed on the hill there with the Capitol. He's a folk

1 hero.

2 And I just opened the portfolio on the 369. And
3 when I did, I went, oh, my God, none of these people held a
4 candle to what this unit did. And the answer to your
5 question, Lawrence, was somebody took an eraser to their
6 history. We all know who did it. We did. And it's
7 disgusting. I really felt like screaming as I got into
8 this and saw that, oh, wow, these people really, really
9 were good. But look at the way they were treated. They
10 didn't get to finish their advanced infantry training
11 because the supplies were building up at the ports in
12 France, and they needed some truck drivers, so they just
13 shipped them over.

14 And then when Pershing gets all his troops there
15 or some of them there, and the French and the English want
16 to piecemeal out into the slaughterer houses of their own
17 trenches, Pershing wouldn't let them do that. He wanted to
18 fight an individual area with Americans under his
19 generalship. No, he did have a solution. And there we go
20 again, the 369th was part of that solution. It's
21 disgusting.

22 And being a Saint-Gaudens person, I know the
23 movie Glory and what that showed, as well as the Memorial
24 in Boston Common is that these people were human and they
25 died just like the rest of us, for a cause. And one of the

1 facts that is not really well known is that a significant
2 number in the Union Army at the end of the Civil War were
3 African American, a significant number. So, enough of
4 that.

5 Turn to these, yes, the tabletop test is number
6 one on the obverse. So, let's look at it for a second.
7 Somebody give me paper, number 1, up there. What you have
8 there, it's not art, but it is very, very effective. It is
9 art, yes, but it's not artsy. And it grabs you. And it
10 represents the whole unit.

11 You have the dividing line between the individual
12 separated by the bayonet and the unit in combat. And the
13 way the sculptor has depicted the unit in combat, basically
14 gives you the anonymous horror of war. Silhouetted
15 soldiers against flames. I've not seen anything come out
16 of the Mint that is this strong, this emotional. It is
17 just spell by me, but it's not artsy.

18 And you want to have somebody take a look at
19 something and recognize the grit of these people, what they
20 went through. This does it, and it does it better than
21 number 4.

22 Number 4 is three soldiers in a line. And I'm
23 not sure that the detail and the emotion that come out in
24 this sketch will completely translate when you put it into
25 medal. But I also tell you that we've done this before.

1 We did it at Montford point. None of this committee was
2 there except for Donald when we did that one. But those
3 were three African American soldiers just like this. This
4 has been done before, and it's okay, but after I looked at
5 what these people went through, I want the best for them
6 and the best. It's not just tabletop, it's not artsy, it's
7 the best I've seen come out of this Mint, period, for a
8 medallion design, and that's number 1. So, I'm strongly for
9 it, and I'm not going to back off.

10 Reverse, here we go, designed by committee.
11 Jesus Christ, we're going to do it. I can see us doing it.
12 It's going to be number 3, and we're going to have all
13 sorts of motions at the end of it. And none of us have any
14 idea what this thing is going to look like when you shrink
15 down that insignia and hang the ribbon from the Croix de
16 Guerre. But I'll be right there with you. But I do want
17 to point out that the best work is 4 and 4A, the only
18 reason I wouldn't be pushing 4 and 4A is it completely
19 ignores the physical aspect of this unit. And that, to me,
20 is just as, almost as important, not quite. And it
21 deserves to be recognized somewhere on this medal. And I
22 don't think you can work it in on the guy's lapel or his
23 pocket. So, I hate to pass that one up. One of the best
24 medals I would've ever seen would've been number 1 on the
25 obverse and number 4 on the reverse. But you can't do it.

1 So, here we go. We're going to design by committee. I'm
2 done, Lawrence.

3 THE CHAIR: Thank you so much, Mike, really
4 appreciate it. Let's turn now to Sam Gill.

5 MR. GILL: Thank you, Dr. Brown. Well, my
6 colleagues are eloquent as usual in bringing up all sorts
7 of things that make me think, which I appreciate very much.
8 The truth is, I could have accepted any single design on
9 the obverse or the reverse from this, this group. I think
10 they're all very well done. The art is great. I
11 appreciated each and every one of them. I didn't see
12 anything that that really affected me negatively in any
13 way. But having said that, I think the liaison's choices
14 were well reasoned. I'm going to go back to, but I am
15 going to start with number 1 obverse. I do agree with Mike
16 and others that this is a real standout design. It
17 certainly grabs you when you look at it, and I appreciate
18 it very, very much, the determination in this man and what
19 he's obviously going through. But I also agree that number
20 4 is a, represents the entire regiment. And I can
21 understand that, I appreciate that, and I'm going to
22 support that.

23 For the reverses, 4 and 4A were superb. I like them very,
24 very much. The only negative I have with them is they
25 don't bring in the history of the regiment. And I think

1 the history of the regiment is really, really important
2 here. So, that would take us to two or three. I am
3 persuaded now that their contributions to music was
4 exceptional. And when they came back, they were honored in
5 such a way with the parade, their band. And whereas they
6 were stuck in the trenches with the other soldiers fighting
7 for everything, they still managed to do that too, which
8 was, gives them two contributions. And I appreciate that.
9 So, I would certainly be happy with number 2, but I think
10 it would be generous and good to recognize their
11 contribution to the jazz and the music.

12 But at the end of the day, whatever the choices
13 of those are all going to make a very fitting tribute to
14 these fine soldiers. And it's just a real thrill for me to
15 know more about them and to learn about this whole history
16 thing. And anyone who has studied World War I realizes
17 what a terrible, terrible fighting event it was. And so,
18 I'm very, very thrilled that these soldiers can be honored.
19 Thank you, Mr. Chairman.

20 THE CHAIR: Thank you. Let's turn now to Peter.

21 MR. VAN ALFEN: Thank you, Dr. Brown. I have to
22 say that my colleagues -- well, in fact, before I turn to
23 the designs, I also would like to congratulate Mr. Saunders
24 for joining the CCAC, and Chairman Brown for the second
25 term as Chair. And I also would very much like to thank

1 our liaisons for their very informative and instructive
2 contribution earlier this afternoon.

3 And that said, I do have to join, I feel, with my
4 colleagues, Dean, Robin and Mike, who I think have all
5 expressed support for obverse 1 and reverse 4 much more
6 eloquently and probably forcefully than I could. I think
7 that these are two very, very strong designs. And I think
8 this would make an exceptionally beautiful and attractive
9 and just stunningly appropriate medal for honoring the
10 Hellfighters.

11 I find reverse or Obverse 4, the preference to be
12 fine, to be adequate. And I certainly do understand the
13 notion of having the unit rather than the individual as
14 representing units of the importance. But I do find
15 Obverse 1 to be a much, much more powerful design. And in
16 terms of the reverses, I believe its 2 and 3, are adequate
17 and I think that they would do all right. I don't think
18 they're particularly striking. But 4, I think is really --
19 Reverse 4, I do think is an outstanding design.

20 And again, I think that that would be just a --
21 make a wonderful medal. I certainly won't stand in the way
22 of Reverses 2 and 3 or Obverse 4, but I do think you'd be
23 much better served with obverses or Obverse 1 and Reverse
24 4. So, thank you very much.

25 THE CHAIR: Thank you. Turn now to Harcourt

1 Fuller. Dr. Fuller?

2 MR. FULLER: I'm sorry. I guess I was muted.

3 All right. Thank you. Can you hear me now?

4 THE CHAIR: Yes, well.

5 THE CHAIR: All right. Thanks. Well, first of
6 all, again, I'd like to join my colleagues in welcoming Mr.
7 Saunders to our team, and also to congratulate Dr. Brown
8 for his second term. I also want to express my gratitude
9 to everyone on this call who has served their country, our
10 beloved country in the military. I'm very happy that we
11 are reviewing this portfolio on the cusp of Black History
12 Month.

13 Mr. Chairman, I hope I can stay in within the 5
14 minutes. But as how my colleague, one of the liaisons
15 said, as historians you sometimes have to cut us off, but
16 I'll try to keep it short. I have a great interest in the
17 participation of blacks, Africans, people of African
18 descent, African-American in military history. And
19 certainly General Colin Powell's PBS special that he did,
20 where he narrated the participation of African-Americans in
21 the various theaters of American military history certainly
22 piqued my interest in that.

23 And also, I think what this program, the Harlem
24 Hellfighters, the reason why I really love this is because
25 it not only allows us to look at the participation of

1 African-Americans in the First World War. But for me, it
2 also helps us to think of it in a larger context of the
3 participation of people from the -- blacks from the
4 Caribbean, as well as Africans from the continent who also
5 served in the First and the Second World War, et cetera.
6 And there's a lot of research going on about that as well.
7 So, I think this will only highlight that, which is good
8 for everyone.

9 With that said, I would like to endorse Obverse 4
10 and Reverse 2, which are the choices of the liaisons. But
11 if I may, I just wanted to give a shout out and make some
12 comments about some of the other ones, which my colleagues
13 have already opined on. So, if we can go to Obverse 1.

14 I agree with everyone that this, to me, is
15 probably the most striking design. When I look at this
16 person, I get emotional. I feel like -- I mean, sincerely,
17 it makes you feel like you want to serve.

18 It just -- this person is a human being. This person, when
19 I look at this person, I feel like I'm looking at my uncle
20 or someone that I know, personally. This person is a
21 patriot, this person is a fighter. And it just makes, it
22 just -- it grabs me. And so, I will be giving some high
23 marks to this even though as I said, I'll go along with the
24 recommendations of the liaisons.

25 If we could go to Obverse 2 as well. Again, I

1 also like 2 as well as 3, because I think they do, they
2 allow you to get into sort of the fact that we're talking
3 about human beings. You almost feel like these are real.
4 They're not just drawings, right, they represent actual
5 people.

6 If we could go to 5, please. I really, really
7 like this one because we are talking about the First World
8 War. And I think this is one of the few of them that I
9 feel that brings you into the trenches. I know that there
10 are other designs that show the trenches but they don't
11 give you that close up of the soldier's face and his
12 determination. So, I really like this one again, and I
13 would give high marks to that.

14 And just to wrap up, if we could go to the reverses,
15 reverse -- let's go to 1, please. I like 1 as well. I
16 also gave marks to 5 and six. But I will end with Reverse
17 8.

18 Yes, I particularly like this one. I think
19 again, it shows, both flags. I really like the artistry on
20 the rifle overlapping with the trumpet. Again, paying
21 homage to the fact that they were soldiers, as well as
22 musicians. So, once again, I'm honored to be a part of
23 these deliberations. Again, thanks for your service for
24 those who have served this great country. And I look
25 forward to these medals coming out, whichever ones we

1 decide on. Thank you.

2 THE CHAIR: Thank you so much. Let's turn to
3 Dennis Tucker.

4 MR. TUCKER: Thank you. And Dr. Brown, I want to
5 applaud you and thank you for facilitating this excellent
6 conversation. And in particular, I appreciate your
7 question, why did it take so long for this medal to be
8 authorized. One of the important functions of
9 Congressional Gold Medals is representation. And now,
10 finally, thanks to Congress, thanks to Dr. Harris, Dr.
11 Salter, the Harlem Hellfighters will take their rightful
12 place in the pantheon of officially recognized American war
13 heroes. It's been a long time coming. This medal says we
14 see you, we recognize you, and we honor you. Those are all
15 very important messages.

16 Mike, thank you for your analysis of Obverse 1.
17 I agree that this satisfies what Joe Menna has called the
18 arm's length test, what Mary calls the tabletop test. I'm
19 going to give some merit points for Obverse 1. It's
20 cinematic in style. And that's something that we don't
21 often see in Congressional Gold Medal design, it looks like
22 a movie poster. And that's not a criticism. On the
23 contrary, it's part of its appeal. I think it's a great
24 design.

25 On the reverse, I, like Dean, I initially

1 preferred Reverse 2 to Reverse 3, the one that does not
2 show the saxophone. The saxophone, to me, almost felt
3 frivolous compared to the weight of the combat service of
4 the Harlem Hellfighters. But thanks to our liaisons'
5 discussion, I, like Dean, I've changed my mind on that.
6 And I do like Dr. Salter's idea of imposing the rifle over
7 the saxophone. I think that would give more weight to
8 their combat service.

9 All of this said, I think the liaisons' design
10 preferences, I think the Obverse 4 will make a dignified
11 and handsome medal. It's a good traditional, solid
12 Congressional Gold Medal design.

13 So, for that reason, I endorsed that choice. I
14 endorse the choice of Reverse 3. And I thank the United
15 States Mint for its work, its excellent work. Thank you,
16 Dr. Brown.

17 THE CHAIR: Thank you. Let's turn to Donald.

18 MR. SCARINCI: So, I really think -- I really
19 liked Mike's exposition of obverse 1, and that's clearly
20 the most artistic of the group, and the most the most
21 stunning, really, of the group and an obverse that would
22 definitely stand out. The Obverse 3, which is -- I'm
23 sorry, Obverse 4, which is what the liaison wants, I
24 understand why they like it. It's kind of very similar to
25 other congressional medals, gold medals of the military

1 nature that we've issued in the past. That doesn't really
2 stand out to me in any way.

3 But the constituents have, seem to have thought this
4 through. And you know how I feel about Congressional Gold
5 Medals, I don't really like to substitute our judgment for
6 theirs, unless they seem a little less engaged or if they
7 disagree. In this case, the constituent group seems to be
8 committed to Obverse 4. So, I'm not really going to stand
9 in the way of that, even though it's not the best choice
10 here. I vote for that.

11 You know, and the reverse that they want, we'll
12 have to do amendments after the vote, but, it's as good as
13 any. So, I could live with that. I would personally keep
14 the musical instruments above the gun because I think
15 there's a symbolism to that, putting the musical instrument
16 above the gun. But if the constituent group feels strongly
17 that it should be the other way around, I'll support that
18 amendment as well.

19 So, I'm being very agreeable to the constituent group and I
20 applaud the fact that you have clearly thought this
21 through. And you have clearly made a selection that you
22 can articulate your support for.

23 So, I'm just going to go along with it even
24 though I don't think it's -- I don't think the obverse is
25 the best but so be it.

1 THE CHAIR: Thank you so much, Donald. Turn now
2 to Mr. John Saunders.

3 MS. WARREN: Sir, your microphone is muted, Mr.
4 Saunders.

5 MR. SAUNDERS: How's it now?

6 THE CHAIR: Good.

7 MR. SAUNDERS: Before I get into individual
8 designs, couple of overall comments. First is I would like
9 to agree with what Mike said, very eloquently, that World
10 War I was an awful thing for everybody in it. It decimated
11 a generation. And this particular group clearly showed
12 outstanding bravery and were among the best of the best,
13 and they got pooped upon and not -- didn't receive credit
14 and it's time to do something about it. So, I think -- I
15 really agree with the idea of the medal.

16 The second thing is, this is my first meeting, I
17 was very impressed with the work that the consultants, the
18 experts, the Mint, everybody has done in bringing a group
19 of designs. I couldn't say that I hate any one of them.
20 When you have the little checkmark for artistic merit, I
21 had to get every one of them a checkmark. I just think
22 that the consideration that's gone into this is very, very
23 good. And I'm quite frankly impressed.

24 I'm going make some comments for a couple of
25 designs, and I want to make a comment in general first. We

1 all are numismatists, interested in coins, interested in
2 our job here. We study these designs, we -- whether the
3 rifle should have three bullets or six bullets, I mean
4 that's detail we get into, which is good. But I also think
5 a lot of people who look at things, the first impression is
6 what is good. And I like some of the things on a first
7 impression basis but I didn't like some of the things in
8 the first impression basis. So, I'm going to talk about
9 that as well as details. I'm not going to go into a whole
10 lot with this.

11 In terms of Obverse designs, initially, I gave 3
12 and 4, 3 points, and 2, almost 3 points. But looking at
13 design 1, I didn't like it, and again, this is my first
14 impression thing. When I first looked at it, I thought the
15 guy was holding an umbrella. You know, I looked at it,
16 looked closer, figured out. So, I think I would be in
17 favor of Obverse 1 strongly if we can show the point of the
18 bayonet, so it's real clear that's a bayonet on a first-
19 impression basis.

20 The other comment I have on it is, to echo
21 something Robin said, I didn't get that it was a flames at
22 first, I thought it might be a map too. And I kind of
23 looked at it and said that doesn't look like any coast of,
24 any part of Europe because I particularly know of, unless
25 there was some particular battle there.

1 So, I would suggest two things. One, you show the point of
2 the bayonet and making clear that it's a bayonet. And two,
3 if there's anything to make it more clear that the flames
4 are flames, maybe some textures in the flames would do it.
5 But if we can fix that, I would strongly favor Obverse 1.

6 That said, I like the -- I like 4 just fine as
7 well. I appreciate the comment on 5, that it shows the
8 trench warfare, I like the design of it better. I didn't
9 like 7, because when I first looked at it, maybe this
10 reminds me of a picture of the New York firefighter. But I
11 don't know what firefighter refer with that.

12 I didn't like 10 because until you see the guy in
13 the trench, it looked like people were stepping off a stage
14 rather than coming out of the trench. And why is some guy
15 coming out of the trench, behind people are going forward.
16 On those bases, I didn't really like it. Eleven kind of
17 struck me. When I first looked at it, looks like some
18 gangsters. I mean they're shooting machine guns. It looks
19 like something out of Eliot Ness. On consideration, I
20 liked it better, but I hope you don't mind me giving a few
21 off-the-cuff first impressions.

22 Going on to reverse, I think number 3 is the
23 best. I wasn't in love with 4 and 4A as much as some other
24 people. Maybe it's because I never did like matte proof
25 coins, it kind of reminded me of a matte proof, i.e., I'm

1 not sure how well it technically is going to come up. But
2 I like 3, so, I'd like to go with 3. I have one other
3 strong comment about 3.

4 I like the saxophone on top, as Don just said.
5 Not so much for the symbolic reason, is I like the detail
6 of the saxophone. Everybody knows what a rifle looks like.
7 We don't need the detail of the rifles there. But I like
8 the way that the saxophone, the detail of the buttons on
9 the thing. And I think you'd lose something if we put the
10 saxophone underneath. So, I would very much support having
11 the saxophone on top.

12 In terms of the medal, I don't see a need to
13 shrink it. If you wanted to show the -- on a suspension,
14 do it like number 2 by creating a gap in the legend, so you
15 could do it, I wouldn't -- I think it's fine as it is, I
16 wouldn't put it on top of the badge. So, I like 3, just
17 please keep the saxophone on top.

18 And let me see if there is anything else here. I
19 think that's about my comments. And again, I didn't
20 dislike the ones where I said gave me a weird first
21 impression. I just still think we should be aware of our
22 first impressions on things as well as our detailed study
23 of things. Thank you.

24 THE CHAIR: Thank you so much, John. And again,
25 welcome aboard. My colleagues, I want to extend...

1 MR. SAUNDERS: Thank you. Thanks everybody for
2 the welcome to -- congratulations, Dr. Brown, for your re-
3 appointment as well. So, I'm looking forward to -- looking
4 forward to that dinner the next month, get to see -- get to
5 meet everybody in person.

6 THE CHAIR: We are looking forward to it as well.
7 Joe, if -- I saw your hand up, but if you would give me a
8 second and let me in fact first give my quick comments.

9 MR. MENNA: Oh, yes. I apologize.

10 THE CHAIR: Again, I want to thank all the
11 members of the CCAC for your contribution. I, like you,
12 like many of you, I give deference to the stakeholders.
13 Although I think this is a wonderful opportunity to
14 actually ask the stakeholders if they might evolve in their
15 decisions based on the comments that they have heard.

16 Before we do that though, very quickly for me,
17 with respect to the obverse. As much as I would support
18 Obverse 4, I sort of like obverses or -- or in fact design
19 elements that are action since this is military. So, the
20 ones that have 10, 11 and 12, I was really persuaded by it
21 because of the fact that they had the action.

22 With respect to the reverse, I particularly, I
23 see the value of the decision by the stakeholders,
24 particularly with Reverse 2 that has the campaigns, the
25 military campaigns by this distinguished unit. At the same

1 time, I agree that reverse 3 would probably be my favorite
2 in reverse. With respect to the reverses 4 and 4A, I can
3 see why my colleagues embrace those. But I must say that
4 I'm not so sure that I would embrace them, needing to have
5 the ribbon above the medal to me is not as critical. And
6 maybe the colonel can tell me because I remember wearing my
7 uniform and I wore it with the small ribbon that's to the
8 right of it, and didn't have the medal on it. I'd have the
9 medal on a case by itself. But then on the other hand, I
10 understand the significance.

11 But I want to end up by saying that again, while
12 I agree with my colleagues that Obverse 1 is certainly more
13 striking but I also understand the reason why they embrace
14 the stakeholders' Obverse 4. Being able to in fact have
15 the inscriptions of the units on the obverse makes sense.
16 And with respect to, if I had to choose a reverse to go
17 with that obverse, I probably would have chosen a
18 modification of Reverse 2. Having the military campaigns
19 would be important.

20 At the same time, I probably would have wanted to have the
21 instruments and the rifle. Because to me from a standpoint
22 of looking at the medal to say what does this mean, that
23 would prompt me as a student to look it up more rather than
24 meet and say, well, I have to look up to see what military
25 campaigns they were engaged in.

1 So, those are my comments. And I'd like to now
2 then move on to the next item on this meeting. And again,
3 thanking my colleagues for your contribution to this
4 conversation because it was particularly rich for me. And
5 I thank you for your indulgence.

6 So, next I'd like to ask, are there any
7 additional comments or motions from members of the
8 committee at this time based on what you have heard?
9 I see, in fact a -- from Dean, I see his hand up, and I see
10 Mike's. So, let's go in the order of Dean and then go to
11 Mike. And then let me then go to Joe after that, because,
12 please forgive me, Joe, for not reflecting recognizing you
13 then. So, Dean first.

14 MR. KOTLOWSKI: Sure. Thank you very much, Mr.
15 Chairman. Mr. Chairman, you mentioned earlier, following
16 up with the liaisons, to see if their thoughts had evolved
17 in any way, based on the really lengthy discussion that we
18 gave. And I would just direct that question to the
19 liaisons. Has your thoughts in any way changed based on
20 the discussion that you heard?

21 And I would say, maybe in particular, would you
22 find -- let's just focus on Obverse 1, would you find that
23 in any way acceptable? From what I remember of your
24 original thinking, you wanted a perspective that included a
25 number of different soldiers, you had three of them in

1 Obverse 4. And here you got essentially more than three,
2 with a focus on one in particular. I'm just kind of
3 curious, your thoughts on that?

4 MR. HARRIS: So, Richard Harris. And I
5 think with the -- I think the image on 1 is certainly very
6 striking. Two things that I thought about, we were
7 talking, for example, about the -- whether or not the rifle
8 had been presented in an accurate way. When I saw the
9 fire, I think, obviously, symbolic of war. But by the time
10 the Harlem Hellfighters got to France, no man's land was
11 pretty much a lot of dirt and when it rained mud, and
12 certainly that's not to say there was -- there still more
13 fires. But -- especially in the destruction of towns. But
14 the many photographs of no man's land show, at this point,
15 in 1918, as being essentially barren.

16 The other thing that struck me is that on 01, we
17 have just one line, which is sort of two lines, with Harlem
18 Hellfighters. And I thought with one of the other designs,
19 that when we got to the back of it, there also was -- I'm
20 trying to look at my notes -- also, there was almost
21 nothing there in terms of lettering. And, for example, one
22 reason that Krewasky and I talked about, one reason we
23 thought it would be a good idea to include the 15th New
24 York National Guard is because many of the soldiers started
25 out in the National Guard. And then the 15th, New York

1 National Guard, when we entered the war, was re-designated
2 with 369th. Many of those soldiers still refer to
3 themselves, during and after the war, as members of the old
4 15th. So, that was very important to them.

5 I think that if we were to take the design 01, we
6 would need to fill in some details maybe on the reverse, so
7 that we had the 15th New York National Guard, the 369th,
8 among other things. But the other point that struck me had
9 to do with the -- if we can just look at number 4, excuse
10 me, 04. Think that one. Here, there -- as I said on the
11 first, on the obverse, I think we should remove 369th
12 because it does appear on the back. And again, I
13 understand I think the figure, the face in -- on Obverse 1
14 is very striking and so forth. I mentioned why I like this
15 particular depiction as the appropriate one.

16 I think that -- again, I would say the points are
17 well-taken. I was never sitting here saying no, no way or
18 whatever. I think there was excellent points made. I
19 thought that R4, I think it was.

20 To me, this was not particularly striking. I do
21 like the idea of showing the Croix de Guerre with the
22 ribbon. I think that was a very good suggestion. But I
23 think if we were to combine 01 with R4, that there's an
24 awful lot of basic information that wouldn't appear, the
25 New York 15th and the 369th and so forth that I will, which

1 I think might be puzzling. And I think somebody raised an
2 excellent point about was this a medal that might cause
3 somebody to look at the front and the back and say, let me
4 go to Google or whatever and find out more about this unit.
5 And I didn't think that 04 really, really would encourage
6 that. But at any rate, as I said, I think some excellent
7 indications of preferences and explanations for them. So,
8 at any rate, just a couple of comments, I'll keep it brief.

9 THE CHAIR: Dr. Salter, do you have additional
10 comments?

11 DR. SALTER: I'm going to keep it -- yes. Yeah,
12 I'm just going to keep it to 2 minutes to just address a
13 technical piece to your question about R4 because I do take
14 everyone's comments and, you know, I'm just happy that a
15 Congressional Gold Medal will be presented, you know, so
16 anyone could go forward, but I have not been swayed from 04
17 and 03. So, I want to go to R3 and just answer your
18 technical question if you want to use that. And some other
19 military folks on here will probably know this. What you
20 actually have is you actually have a medal and a ribbon.
21 And at no time, would you wear the same medal and the same
22 ribbon at the same time.

23 Now, if -- let's go to R4. So, if you're looking
24 at R4, that's the -- your medal hanging from the ribbon,
25 that's fine. But you would not have your ribbon but you

1 could have another ribbon next to the medal, which is
2 actually what you have here. Both of these are not the
3 same medal in the ribbon because the medals in the ribbon
4 look the same. So, if you were to Google the medal and the
5 ribbon under Croix de Guerre, you're going to see that the
6 stripes and the lines are the same. So, that's the only
7 technical thing I would add. But I could go with anyone.
8 But I stand by my two choices. I'm just pleased that we're
9 going to issue a Congressional Gold Medal for the 369th.

10 THE CHAIR: Thank you, both.

11 Dean, back to you.

12 MR. KOTLOWSKI: Thank you very much, Mr.
13 Chairman. I don't have anything to add at this point.

14 THE CHAIR: Thank you, sir.

15 John, if you can hold for a second, let me get
16 back to in fact, Joe, as I didn't recognize him earlier.
17 Maybe Joe has something that he'd like us to consider.

18 MR. MENNA: Thank you, Dr. Brown. My name is Joe
19 Menna. I don't mean to interrupt your discussion. And I
20 beg your indulgence just for a second. I would never bench
21 to editorialize on any committee members' choices, but
22 there's certain issues, sculptural issues in the various
23 ones that have been highlighted so far that I think are
24 worthy of attention. If you wanted to look at obverse
25 number one in particular, Dennis hit it right on the nail -

1 - the nail on the head when he described it as like a movie
2 poster because I think that's what most folks are drawn to.
3 When you look at this, it's a graphic image. But in terms
4 of sculpture realization, I typically recommend that the
5 artists do not make full frontal portraits at any scale.

6 There's something that I missed, if you look off
7 the left to the side, this silhouettes, the figures are not
8 intersecting the border, and that would be my fault
9 exclusively, no one else's, for not catching that. But in
10 general, if you look at the layers of relief, if you look
11 at Harlem Hellfighters, this is the first layer of relief.
12 And then the hand strangely holding the bleed of the
13 bayonet as the second layer of relief, and then the hand
14 behind that is the third layer of relief. And then the
15 body and figure as the fourth layer back is space relief,
16 and then the silhouetted figures, and then the ground, and
17 then ultimately the flames.

18 That face is -- the soldier's face will have to
19 be -- the soldier's helmet and face are going to look flat,
20 frankly. Because in order to accommodate all of that, was
21 is conceived graphically, but not three dimensionally. And
22 this happens because when artists choose devices, it's not
23 my place to intercede -- interrupt their voices, their own
24 artistic choices. But I do offer comments on anatomy and
25 things like that. This artist anatomy is very fluid and I

1 would say expressionistic, it's not very realistic. We
2 could work with that.

3 But this fleet -- this face will be pancake flat,
4 as opposed to Obverse 4 where the figures are very
5 monumental, where the text is at the bottom of the coin,
6 medal rather. So, when -- the relief is necessary lower
7 towards the edge of the coin, so that text will not
8 compromise the quality of relief. These figures would be
9 presented in a very robust, sculptural manner that would --
10 that will be a true memorial to these veterans, these
11 deceased veterans. Whereas, the other one is going to be
12 sculpturally flaccid, and I don't think we've honored --
13 that's editorializing, I don't think would present -- would
14 be as powerful, sculpturally, when you, yes, the test of
15 seeing it at arm's length. But there's also just a test of
16 holding your hand as a sculpture. This is a much more
17 sculpturally active design. The other design would be
18 necessarily much more flat.

19 The thing in highest relief would be the text.
20 And I don't know -- I'm just offering that. I'll stop.
21 Thank you.

22 THE CHAIR: Thank you so much, Joe.

23 John, I see you have the hand up.

24 MR. SAUNDERS: Okay, I'm unmuted now.

25 Two things. When Joe was talking, I couldn't

1 help but think that he's not liking facing portraits. That
2 he's facing the same thing the ancient Greeks did. The
3 Greeks tried that it was a long time before they could come
4 up with a really attractive facing-forward coin. They did
5 it with the Larissa pieces, (inaudible) Rhodian drachms and
6 tetradrachms, but, you know, it's a problem that's been
7 around for 2500 years, Joe, so I just -- I couldn't help
8 but make that comment.

9 MR. MENNA: No, and I agree. I agree. I agree.
10 I think they solved it much more successfully with those
11 handwrought dies.

12 MR. SAUNDERS: Yeah, a lot of difference from
13 what you could do today. The other thing is, if we did go
14 with Obverse 1, I wanted to agree very much with what
15 Richard said is, maybe we take some of the things like New
16 York -- 15th New York, and put it on reverse. On the
17 reverse, we all seem to be favoring three, the fact that
18 this is act of Congress -- by the fact that this
19 congressional medal, it's done by an act of Congress. I
20 thought that was kind of irrelevant. And we could put, you
21 know, 15th New York there, if we did go with Obverse 1.
22 But I think Joe's point about the -- how it would turn out.

23 THE CHAIR: Thank you so much, John. Appreciate
24 your comments. And I ask, are there any other? Joe, do
25 you or Mike have any other comments that you'd like to

1 offer or share with the committee on the design?

2 MR. MENNA: I happen to jump into my boss' office
3 because we're right next to each other. But I did want to
4 also comment on Reverse 4. As I say, we could make it
5 successfully but that is also very graphically conceived
6 instead of classically conceived. But the reverses are the
7 stakeholder. No, reverses are often supporting, usually,
8 except on American quarters and stuff, the obverse is the
9 main character and the reverse is supporting cast. I think
10 the elegant graphic structure of the stakeholders' reverse
11 choices are -- will look -- will work better sculpturally.
12 This is just going to be flat too, I hate to say, sorry.

13 THE CHAIR: Understood. Mike, so you have your
14 hand up?

15 MR. MORAN: I have a question for Joe. Joe, if
16 you incuse Harlem Hellfighters on Obverse 1 and eliminate
17 one layer of relief, does that allow you to give more
18 relief to the face?

19 MR. MENNA: And your mic -- most sorry, Mr.
20 Moran. This is Joe Menna. Could you repeat that? I was
21 running back to my office.

22 MR. MORAN: Okay. If you incuse Harlem
23 Hellfighters, the phrase Harlem Hellfighters on Obverse 1...

24 MR. MENNA: You can...

25 MR. MORAN: -- does that help?

1 MR. MENNA: If you look at the -- if you think
2 about the cross-section, right? If you think -- got a lot
3 of stuff in here.

4 Imagine the cross-section, this is greater
5 relief. And this is -- imagine the cross-section of the
6 body incusing text along the topology like that. And then
7 all the draft detail that goes inside, it doesn't work. We
8 don't -- we -- no, sir, it doesn't work well.

9 MR. MORAN: Okay.

10 MR. MENNA: I get what you're saying. But we try
11 to incuse on the -- incusing texts works on the most
12 nominal topology in terms of its depth. It just works.
13 Really active topology is like the enemy of incusing.

14 THE CHAIR: Thank you. Let's turn to Dennis.

15 MR. TUCKER: Thank you, Dr. Brown. This is
16 Dennis Tucker. I would like to make a motion. And I think
17 this will capture everything that our liaisons have guided
18 us on if you feel the time is right to do that.

19 THE CHAIR: Okay. So, if you can hold for one
20 second, let me make sure that I get all the questions from
21 anyone that's still remaining. I see John, your hand is
22 up. Do you have additional comments? You're on mute,
23 John. Okay. Thank you.

24 And Mike, your hand is still up. Go ahead. Did
25 you have an additional comment?

1 MIKE: No.

2 THE CHAIR: Right. One of the joys of having
3 virtual meetings.

4 Dennis, I think at this point, let me make sure,
5 before you offer your motion, let's see, April, you or your
6 team have any additional comments, or the liaisons?

7 MS. STAFFORD: None from our design management
8 team. Thank you.

9 THE CHAIR: Okay. And on that basis, Dennis,
10 let's proceed with your motion.

11 MR. TUCKER: Thank you, Dr. Brown. This is Mr.
12 Dennis Tucker again. I would just preface this by saying
13 Obverse 4, or by noting that Obverse 4 has both the
14 National Guard and the U.S. Army numbers of the Harlem
15 Hellfighters as Dr. Harris pointed out. So, my motion
16 would be this, that the committee recommends Obverse 4 as
17 it stands now, and Reverse 3 with the following changes.
18 The name of the 369th infantry removed because it would be
19 repetitive. "LET'S GO," "RATTLERS" removed and the ribbon
20 of the Croix de Guerre added at the top of the design.

21 MR. TUCKER: I think that satisfies all of the...

22 MR. SALTER: I have a pointed question. I have a
23 pointed question on the...

24 THE CHAIR: The question is coming from whom?

25 MR. SALTER: Dr. Salter.

1 THE CHAIR: Okay.

2 MR. SALTER: Okay. So, the one I'm looking at,
3 the obverse, has the 15th New York and a 369th on the
4 front. I want to make sure I understood that he said we
5 would take the 369th off the front. Is that what I heard
6 in the motion and just have the 15th?

7 MR. TUCKER: This is Dennis Tucker again. My
8 recommendation was to remove it from the reverse.

9 MR. SALTER: Oh, and leave the obverse with both
10 on the front?

11 MR. TUCKER: Yes, sir.

12 THE CHAIR: Okay. I got it. Dennis has made a
13 motion. Is there a second to Dennis's motion?

14 MR. VAN ALFEN: I'd say, Dr. Brown, before we
15 proceed with that, I would add to Dennis' motion that the
16 rifle -- that we just make sure that the rifle is
17 historically accurate for that period. There might be a
18 slight change, if it's not the rifle, if it's historically
19 accurate.

20 THE CHAIR: -- do you accept that change?

21 MR. TUCKER: -- I would accept that -- yes, I
22 accept that.

23 THE CHAIR: So, we have a motion from Dennis. Do
24 we have a second?

25 MR. VAN ALFEN: This is Peter, I second that.

1 MR. KOTLOWSKI: Dr. Brown, this is Dean
2 Kotlowski. I got my hand up. Are these -- I'm sorry to
3 jump in like this. But are these motions to actually
4 recommend these two designs with changes? Because I would
5 just point out that there's -- we haven't scored anything
6 yet.

7 THE CHAIR: Yes.

8 MR. KOTLOWSKI: And I would feel more comfortable
9 if we scored first and see where we're at and then we
10 entertain motions.

11 THE CHAIR: Dean, I appreciate your point of
12 view, and it has some merit. Let's see if the motion
13 passes, then we still would score. We'd still hand in our
14 scoresheets. But the motion would then be, the thing that
15 is my understanding, and counsel who's assisting us here
16 can advise on this, but I understand if the motion passed,
17 then that in fact has preference even though we would still
18 be asked to score our votes.

19 Hearing no objection from counsel, I'm assuming
20 my interpretation...

21 MR. SCHORN: Yes -- yes, Dr. Brown, I agree with
22 your interpretations. It's John Schorn speaking.

23 THE CHAIR: Okay. So, we have a motion by
24 Dennis, a second by Peter. Any questions or debate on the
25 motion? Hearing none, seeing none, all those in favor of

1 the motion say aye.

2 (A chorus of ayes.)

3 THE CHAIR: All those opposed to the motions, say
4 nay?

5 (A chorus of nays.)

6 MR. SCARINCI: I am abstaining, Mr. Chairman.

7 THE CHAIR: So, on my account, based on 11
8 members voting, we have three nays, one abstention. That
9 means we have seven in favor of.

10 THE CHAIR: Then, based on that, then the motion
11 carries. Are there any other further motions with respect
12 to this program?

13 MR. HARRIS: Could you just once again clarify
14 exactly what that was on, so?

15 MR. TUCKER: That was Dr. Harris?

16 THE CHAIR: Dr. Harris...

17 MR. HARRIS: Oh, yes. I'm sorry, Dr. Harris,
18 right. Okay. So, that was for the 04. We were talking
19 about...

20 MR. TUCKER: Dr. Brown, this is Dennis Tucker.

21 THE CHAIR: Please proceed, Dennis.

22 MR. HARRIS: Okay.

23 MR. TUCKER: The committee recommends Obverse 4.
24 And when I say recommends, I mean recommends to the
25 Secretary of the Treasury, of course. Obverse 4 as

1 designed and Reverse 3 with the following changes. The
2 name of the 369th Infantry removed. "LET'S GO," "RATTLERS"
3 removed. The ribbon of the Croix de Guerre added. And the
4 accuracy of the rifle checked and confirmed or changed if
5 needed.

6 THE CHAIR: And I think the rifle laying on top
7 of the saxophone.

8 MR. TUCKER: That was not part of my motion. My
9 sense from the conversation was that the committee
10 preferred the saxophone on top. So, I did not technically
11 make that part of the motion.

12 THE CHAIR: Then I'm wrong. And I stand
13 corrected. Thank you, Dennis.

14 MR. SALTER: And one last thing. I don't think I
15 -- this is Dr. Salter. One last thing I didn't hear is, we
16 have to flip the flags, correct?

17 THE CHAIR: Yes, Dr. Salter, that is correct.

18 MR. SALTER: Okay. And I didn't hear that in the
19 motion. I just wanted to make sure. Okay. Thanks.

20 MR. HARRIS: This is Richard Harris. I also just
21 had a question. So, if we're going to put -- we're talking
22 about deleting the 369th Infantry Regiment from the back,
23 then we're going to keep that on the front and put New York
24 National Guard on the back of the -- I'm sorry, on the
25 reverse?

1 THE CHAIR: So, Obverse 4 already includes both
2 of those.

3 MR. SALTER: Yeah, this is Dr. Salter. So, Dr.
4 Harris, if you're looking at the one that's on the screen,
5 that's the one we're going to go with that has both.

6 MR. HARRIS: Okay. I understand. Thank you.

7 THE CHAIR: So, for the record, can we get a
8 motion so that the flags are flipped and reversed, that has
9 just been approved by the committee.

10 MR. TUCKER: Dennis Tucker, so moved.

11 MR. VAN ALFEN: Peter van Alfen. I'll second.

12 THE CHAIR: We have a second. That was Peter,
13 correct?

14 MR. VAN ALFEN: Correct.

15 THE CHAIR: Any debates or discussion on the
16 motion?

17 MR. HARRIS: If I can...

18 THE CHAIR: Hearing none -- go ahead. Yes.

19 MR. HARRIS: Oh, I'm sorry, Dr. Harris again.
20 Apropos, a comment that was made earlier, on the R3, then
21 is there any, I guess, is it your -- you have to call on
22 this, but would we want to keep or drop "ACT OF CONGRESS
23 2021"? Someone made the point it's a Congressional Gold
24 Medal, so that is -- that fact is pretty much inherent in
25 the title. So, I don't know whether we would want to

1 eliminate that. It makes -- it would make the back, the
2 reverse of the medal a little less crowded, just as by
3 taking out, "LET'S GO," the "RATTLERS".

4 MR. TUCKER: Dr. Brown, this is Dennis Tucker. I
5 would answer to that, if I might.

6 THE CHAIR: Please proceed.

7 MR. TUCKER: Dr. Harris, that terminology "ACT OF
8 CONGRESS" and the date of authorization is not required on
9 Congressional Gold Medals, but it's often considered
10 traditional. And many of our liaisons for military-themed
11 Congressional Gold Medals like to see that wording. It
12 does add a certain level of gravitas. If you were to have
13 a bronze example of this medal in your hand, either the
14 one-and-a-half-inch size or the three-inch that you've
15 purchased or been given as a memento, it just makes it
16 immediately clear that this was more than just a private
17 issue, something that was made by a private firm, and that
18 it does have the imprimatur of the U.S. Congress. That is
19 just something to consider. I did not include removing
20 that in my motion because it's something that we've seen on
21 many Congressional Gold Medals.

22 MR. HARRIS: Okay. Thank you very much. That's
23 very convincing. Thank you.

24 THE CHAIR: Mike Moran?

25 MR. TUCKER: Yes, sir.

1 THE MORAN: Question is, is that a 50-star flag
2 or 48?

3 MS. STAFFORD: This is April. It's 50. And the
4 CFA recommended it be shifted to be appropriate to the
5 historical time when the Hellfighters fought.

6 MR. MORAN: Dennis, would you accept a friendly
7 amendment to that effect?

8 MR. TUCKER: If it means we have to vote again,
9 no. But if we can quickly do a new motion, I would second
10 it.

11 THE CHAIR: Let's make that a new motion, if we
12 could, gentleman.

13 MR. MORAN: Okay. Fine. I move.

14 MR. TUCKER: I second it.

15 THE CHAIR: Dennis has seconded.

16 Any questions or debate on the new motion?

17 Hearing none, all those in favor, aye.

18 (A chorus of ayes.)

19 THE CHAIR: Those oppose, nay. The motion
20 passes.

21 Are there any further comments, suggestions or
22 questions with respect to this program?

23 Hearing none. And at this point, I would like to
24 again thank from the depth of our hearts, our liaisons, Dr.
25 Harris and Dr. Salter. I'd like to also thank Joe Menna

1 and Mike Costello for the fantastic work by your team of
2 artists. I'd like to thank April for the fantastic work
3 that you and your team have done and your collaboration
4 with the liaisons.

5 That was the last order of business for today.
6 On that basis, I'd like to thank the members of the CCAC,
7 the Mint staff for their attendance today by
8 videoconference.

9 The next CCAC public meeting is set for two days,
10 starting on February the 28th. All upcoming meetings will
11 be announced on the Federal Register several weeks in
12 advance. And I will entertain a motion to adjourn.

13 MR. BERNSTEIN: This is Art Bernstein. I move
14 that we adjourned.

15 MR. VAN ALFEN: And also I second that.

16 MR. KOTLOWSKI: And this is Dean Kotlowski.

17 THE CHAIR: Gentlemen and ladies, members of the
18 committee, please remember, you're still required to score
19 your seats and turn them into the Mint. In this case, I
20 think you turn them into April and Pam, they will take
21 those seats. All those in favor of adjournment signify by
22 saying aye.

23 (A chorus of ayes.)

24 THE CHAIR: It appears for me, from the guy from
25 Brooklyn that the ayes have it. Wish you all a great

1 remainder of the day, and fantastic week.

2 UNIDENTIFIED SPEAKER: Okay.

3 UNIDENTIFIED SPEAKER: Thank you.

4 UNIDENTIFIED SPEAKER: Thank you.

5 UNIDENTIFIED SPEAKER: Bye.

6 UNIDENTIFIED SPEAKER: Thank you.

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1 CERTIFICATE OF NOTARY PUBLIC

2 I, SHONDRA DAWSON, the officer before whom the
3 foregoing proceedings were taken, do hereby certify that
4 any witness(es) in the foregoing proceedings, prior to
5 testifying, were duly sworn; that the proceedings were
6 recorded by me and thereafter reduced to typewriting by a
7 qualified transcriptionist; that said digital audio
8 recording of said proceedings are a true and accurate
9 record to the best of my knowledge, skills, and ability;
10 that I am neither counsel for, related to, nor employed by
11 any of the parties to the action in which this was taken;
12 and, further, that I am not a relative or employee of any
13 counsel or attorney employed by the parties hereto, nor
14 financially or otherwise interested in the outcome of this
15 action.

16 *Shondra Dawson*

17 SHONDRA DAWSON

18 Notary Public in and for the

19 District of Columbia
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CERTIFICATE OF TRANSCRIBER

I, WINJOY VIJAYAN, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



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