UNIT AWARDS

Finally, the two unit crests in Figure 14 represent the award of the Order of Public Instruction to entities, rather than individuals. The Military College of the Portuguese Army was awarded the Grand Cross of the Order of Public Instruction on October 8, 1931; and the Military Institute of Pupils was awarded the Commander degree of the Order in 1957 for instructing the children of Army personnel. Award to units today are made without regard to degree but earlier were awarded the Order of Public Instruction in the various degrees. An award to a unit allows the unit to attach on its guidon the silk gold streamer of the Order of Public Instruction with the badge of the order attached.

Endnotes
1. Chancelaria, Presidente da Republic, Order of Public Instruction, Lisbon, Portugal. 2.

Bibliography
Armorial Do Exercito Portugues. ISBN 8347-00-6, Deposito Legal no. 9737796. 1996.
THE HISTORY OF THE AIR FORCE MEDAL OF HONOR:
AN ADDENDUM ON PROPOSED DESIGNS

FRED L. BORCH

My March-April 2011 *JOMSA* article on the Air Force Medal of Honor discussed the proposed designs for this decoration but did not contain any illustrations of these designs. This omission is now corrected, at least in part, with the publication of this ‘addendum.’

In mid-1961, the Army’s Institute of Heraldry submitted four designs for a new Air Force Medal of Honor to Air Force headquarters. All the designs used either the goddess Minerva (promoting uniformity because she already appeared on the both Army and Navy Medal of Honors) or the god Mercury (because his winged feet and cap could symbolize the aerial mission of the Air Force). One of the original submitted designs (referenced as “Design #3” in the letter reproduced in March-April 2011 article, page 5), is shown in Figure 1. Note that this original design features the profile of Mercury’s head, with his distinctive, winged cap. He is centered on a gold disc, which in turn is centered on a five-pointed gold star, its points terminating in trefoils. On each point of the star is a gold oak leaf in relief. The star itself is superimposed on a stylized white cloud pattern, which is rimmed in gold. Finally, in this design, the decoration is suspended from two of its star points by a bar inscribed VALOR with an Air Force eagle perched atop the bar.

As my March-April article explained, the Air Force rejected the Minerva and Mercury designs: the former was objectionable because the Air Force wanted a clear break with its Army past, and the latter was objectionable because Mercury had already been selected for the new Airman’s Medal. As a result, in September 1961, the Air Force asked the Institute to submit additional designs. It also specifically requested that the “head of the Goddess of Liberty” be included in one or more of these additional designs.

Responding to this request, the Institute prepared additional designs in late 1961 and transmitted them to Air Force headquarters for consideration. Apparently there were between ten and 12 additional designs for the new Air Force Medal of Honor; seven are shown in Figures 2 through 8.

Figure 2: One of the designs featuring the God Mars.

Figure 2 depicts a helmeted Mars, the God of War, which the Institute of Heraldry thought suitable because he was “representative of heroic achievement in battle.” The Institute explained that the five-pointed star and laurel wreath in this design were appropriate as “traditional symbols of aspiration and achievement.” The eagle and
cloud above the \textit{valor} bar, taken from the Air Force seal, indicated that this decoration was for airmen and, said the Institute, reflected “American supremacy in the air.”

Since the Air Force had expressly requested that any additional designs include the Goddess of Liberty, Figure 3 was one of a series of proposals incorporating her profile. In this design, the head of Liberty appears on a gold disc, with the words \textit{United States of America} surrounding her head. This design also had a wreath of green enamel circling the gold disc, over which extended the five points of a star. According to the Institute, the head of Liberty was appropriate because the goddess symbolized “heroic service in defense of the ideals which she represents.” The star and laurel wreath design, as used in the proposed design in Figure 2, reflected “aspiration and achievement.”

The proposed design illustrated in Figure 4 incorporates aspects of Figure 1 (one of the original designs) and Figure 2 (one of the additional designs). This is because Figure 4 is almost identical to Figure 1 in using the same style of five-pointed star (with gold oak leaves in each arm of the star), and suspending this star by two points from a \textit{valor} bar, on top of which is perched the Air Force eagle. But Figure 4 differs from Figure 1 in that the stylized white clouds circling the star are markedly different. At the same time, Figure 4 is akin to the design depicted in Figure 3 in that it uses the same profile of Liberty as the centerpiece of the design.

Figure 5 is a variation of the design shown in Figure 4. The profile of Liberty, the five-pointed star, and the circular cloud remain, but the difference is that the star has been reversed so that it is now pointing up. But, with only one point for attaching a suspension rather than two points, a smaller eagle and cloud device was proposed for this design, rather than a \textit{valor} bar that would have been unstable if attached at only one point.