



INTERNATIONAL  
OLYMPIC  
COMMITTEE

Research and Reference  
Olympic Studies Centre

## Olympic Summer Games Medals from Athens 1896 to London 2012

*Reference document*

Visual overview of each medal with a brief description

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## TABLE OF CONTENTS

<b>Introduction.....</b>	<b>2</b>
<b>1. The Summer Games Medals .....</b>	<b>2</b>
<b>2. From Athens to London.....</b>	<b>3</b>
2.1. Athens 1896 .....	3
2.2. Paris 1900.....	4
2.3. Saint-Louis 1904.....	5
2.4. London 1908.....	6
2.5. Stockholm 1912.....	7
2.6. Antwerp 1920 .....	8
2.7. Paris 1924.....	9
2.8. Amsterdam 1928 .....	10
2.9. Los Angeles 1932.....	11
2.10. Berlin 1936 .....	12
2.11. London 1948.....	13
2.12. Helsinki 1952 .....	14
2.13. Melbourne 1956.....	15
2.14. Stockholm 1956.....	16
2.15. Rome 1960 .....	17
2.16. Tokyo 1964 .....	18
2.17. Mexico 1968 .....	19
2.18. Munich 1972 .....	20
2.19. Montreal 1976.....	21
2.20. Moscow 1980 .....	22
2.21. Los Angeles 1984.....	23
2.22. Seoul 1988 .....	24
2.23. Barcelona 1992 .....	25
2.24. Atlanta 1996 .....	26
2.25. Sydney 2000.....	27
2.26. Athens 2004 .....	28
2.27. Beijing 2008.....	29
2.28. London 2012.....	30



## Introduction

This document traces the evolution of the Olympic Summer Games medals, from the first Games in [Athens in 1896](#) to those in [Beijing in 2008](#). Each medal is presented with a photo of its obverse and reverse, with a description of the design and the technical details available.

The design of the medals is left to the creativity of the [Organising Committee for the Olympic Games \(OCOG\)](#), with the International Olympic Committee (IOC) having the final approval. Designing these medals is an opportunity for the city hosting the Games to express its cultural identity through the choice of style or materials, such as with the use of jade for the medals in Beijing.

Taking a journey from the first modern Olympic Games to the start of the 21<sup>st</sup> century using the Olympic medals is a fascinating artistic and cultural experience.

## 1. The Summer Games Medals

At the first [Olympic Games of the modern era in Athens in 1896](#), the winner was crowned with an olive wreath and received a silver medal. James B. Connolly of Massachusetts was the first modern Olympic champion to be rewarded thus. [The 1904 Olympic Games in St Louis](#), were the first at which gold, silver and bronze medals were awarded for first, second, and third place.

As of 1928, the medals for the Games of the Olympiad became standard. On the obverse, there was always the traditional representation of the goddess of Victory, holding a palm in her left hand and a winner's crown in her right hand. On the reverse, an Olympic champion was carried triumphantly by the crowd, with an Olympic stadium in the background.

[The Organising Committee for the 1972 Games in Munich](#) started a new trend, with a reverse designed by an artist from the Bauhaus school, Gerhard Marcks. Since then, for the Summer Games, the representation of victory has featured on the obverse of the medal, while the design of the reverse is left up to each OCOG. It was not until [1960, in Rome](#), that the medals were placed around the winners' necks. On this occasion, a circle of bronze featuring a laurel wreath matched with a chain was designed for the purpose. Today, a coloured ribbon is often used to hold the precious medal. In [Atlanta in 1996](#), to mark the 100th anniversary of the revival of the Games, the medals featured the wording "Centennial Olympic Games", the torch emblem of the 1996 Games and a stylised olive branch.



## 2. From Athens to London

### 2.1. Athens 1896



Obverse



Reverse

First place winners were awarded a silver medal, an olive branch and a diploma. Those in second place were given a bronze/cooper\* medal, a branch of laurel and a diploma.

The obverse side of the [Athens](#) medal has Zeus' face along with his hand holding a globe with the winged victory on it, with the inscription "ΟΛΥΜΠΙΑ". The reverse side had the Acropolis site with the inscription "ΔΙΕΘΝΕΙΣ · ΟΛΥΜΠΙΑΚΟΙ · ΑΓΩΝΕΣ ΕΝ · ΑΘΗΝΑΙΣ · 1896."

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Jules Clément CHAPLAIN	Jules Clément CHAPLAIN	—
<b>Composition</b>	Silver	Bronze Cooper *	—
<b>Diameter</b>	48 mm	50 mm	—
<b>Mint</b>	Monnaie de Paris	Monnaie de Paris	—

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, p. 6



## 2.2. Paris 1900



Obverse



Reverse

On the obverse, a winged goddess holding laurel branches in both hands, arms raised. In the background, underneath, a view of the city of [Paris](#) and the monuments of the Universal Exhibition.

On the reverse, a victorious athlete standing on a podium, holding a laurel branch in his right hand, arm raised. In the background, a stadium and the Acropolis of Athens.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Frédéric VERNON	Frédéric VERNON	Frédéric VERNON
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	42x60 mm *	42x60 mm *	42x60 mm *
<b>Mint</b>	Monnaie de Paris	Monnaie de Paris	Monnaie de Paris

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, pp. 9&10



### 2.3. Saint-Louis 1904



Obverse



Reverse

On the obverse, an athlete standing on some steps, holding in his right hand a laurel crown, symbol of victory, and raising his left arm. In the background, a bas relief illustrating the sports disciplines from Antiquity. Behind, a Greek temple. Above the figure of the athlete, the inscription "OLYMPIAD" and on the rock bottom right "1904".

On the reverse, the goddess Nike, goddess of victory, standing on a globe. She is holding a laurel crown in her left hand and a palm leaf in her right hand. In front of her, a great crown, with in the centre a space for putting the name of the sports discipline. Behind Nike, the bust of Zeus on a plinth. The inscription "[UNIVERSAL EXPOSITION ST. LOUIS U.S.A.](#)".

The design of these two sides was inspired by the medal of the [1896 Games in Athens](#) and [1900 Games in Paris](#).

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Dièges & Clust	Dièges & Clust	Dièges & Clust
<b>Composition</b>	Gold *	Silver *	Bronze *
<b>Diameter</b>	39 mm *	39 mm *	38 mm *
<b>Mint</b>	Dièges & Clust	Dièges & Clust	Dièges & Clust

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, pp. 11-13



## 2.4. London 1908



Obverse



Reverse

On the obverse, two female figures placing a laurel crown on the head of a young victorious athlete, with, in the bottom half, the inscription "[OLYMPIC GAMES LONDON 1908](#)".

On the reverse, the figure of St George, patron saint of England. Legend says that he was a fighting saint who slew a dragon to free a princess.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Bertram MACKENNAL	Bertram MACKENNAL	Bertram MACKENNAL
<b>Composition</b>	Gold	Silver	Bronze
<b>Diameter</b>	33 mm	33 mm	33 mm
<b>Mint</b>	Vaughton & Sons	Vaughton & Sons	Vaughton & Sons



## 2.5. Stockholm 1912



Obverse



Reverse

On the obverse, two female figures placing a laurel crown on the head of young victorious athlete.

On the reverse, a herald proclaiming the opening of the Games with, on the left, the statue of Ling, the founder of the institutions and the Swedish gym system. All around, the inscription "[OLYMPISKA SPELEN STOCKHOLM 1912](#)".

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Erik Jordan LINDBERG; Bertram MACKENNAL	Erik Jordan LINDBERG; Bertram MACKENNAL	Erik Jordan LINDBERG; Bertram MACKENNAL
<b>Composition</b>	Gold / Gilt silver	Silver	Bronze
<b>Diameter</b>	33 mm	33 mm	33 mm
<b>Mint</b>	C.C. Sporrang & Co.	C.C. Sporrang & Co.	C.C. Sporrang & Co.



## 2.6. Antwerp 1920



**Obverse**



**Reverse**

On the obverse, a tall, naked athlete, holding in his left hand a palm leaf and a laurel crown, symbols of victory. Behind him, the figure of the Renommée playing the trumpet. In the background, a frieze with a Greek motif with the inscription "VII OLYMPIADE" underneath.

On the reverse, the Antwerp monument, commemorating the legend of Brabo throwing into the Scheldt the hand of the giant Druoon Antigoon, who had been terrorizing the river. In the background, the cathedral and port of Antwerp. In the top half, the inscription ["ANVERS MCMXX"](#).

The legend says that in Antiquity, this cruel giant forced all vessels on the river to pay a toll. If the captain refused to pay, he cut off his hand. The giant spread terror amongst the sailors for many long years, until the day he met Silvius Brabo. This courageous Roman soldier dared to take on the giant and succeeded in killing him. As revenge for his victims, he cut off the giant's hand and threw it into the river. This is where the name of the city comes from- "Antwerp" means "thrown hand".

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Josuë DUPON	Josuë DUPON	Josuë DUPON
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Coosemans, Bruxelles	Coosemans, Bruxelles	Coosemans, Bruxelles



## 2.7. Paris 1924



Obverse



Reverse

On the obverse, a naked victorious athlete, taking the hand of his rival, seated on the ground, to help him to get up. Underneath, the Olympic rings.

On the reverse, a harp as a symbol of the cultural programme of the Games and the different sports equipment, winter as well as summer, forming an arch. In the centre, the inscription "[VIII<sup>ME</sup> OLYMPIADE PARIS 1924](#)".

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	André RIVAUD	André RIVAUD	André RIVAUD
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	55 mm	55 mm	55 mm
<b>Mint</b>	Monnaie de Paris	Monnaie de Paris	Monnaie de Paris



## 2.8. Amsterdam 1928



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the 1928 Games in Amsterdam, created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee. For these Games, the figure of victory is accompanied by the specific inscription: "[IXe OLYMPIADE AMSTERDAM 1928](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze *
<b>Diameter</b>	55 mm	55 mm	55 mm
<b>Mint</b>	Government Mint, Utrecht	Government Mint, Utrecht	Government Mint, Utrecht

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, p. 41



## 2.9. Los Angeles 1932



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: "[Xth OLYMPIAD LOS ANGELES 1932](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	55 mm *	55 mm *	55 mm *
<b>Mint</b>	The Whitehead & Hoag Co.	The Whitehead & Hoag Co.	The Whitehead & Hoag Co.

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, p. 47 & 48



## 2.10. Berlin 1936



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921. For these Games, the figure of victory is accompanied by the specific inscription: "[XI. OLYMPIADE BERLIN 1936](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	55 mm	55 mm	55 mm
<b>Mint</b>	B.H. Mayer	B.H. Mayer	B.H. Mayer



## 2.11. London 1948



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee.

For these Games, the figure of victory is accompanied by the specific inscription: "[XIVth OLYMPIAD LONDON 1948](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	51.4 mm	51.4 mm	51.4 mm
<b>Mint</b>	John Pinches Ltd.	John Pinches Ltd.	John Pinches Ltd.



## 2.12. Helsinki 1952



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee. For these Games, the figure of victory is accompanied by the specific inscription: "[XV OLYMPIA HELSINKI 1952](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Aukusti TUHKA	Giuseppe CASSIOLI; Aukusti TUHKA	Giuseppe CASSIOLI; Aukusti TUHKA
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	51 mm *	51 mm *	51 mm *
<b>Mint</b>	Kultakeskus Oy	Kultakeskus Oy	Kultakeskus Oy

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, p. 72 & 73



## 2.13. Melbourne 1956



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee. For these Games, the figure of victory is accompanied by the specific inscription: "[XVIth OLYMPIAD MELBOURNE 1956](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	50 mm	51 mm	51 mm
<b>Mint</b>	K. G. Luke Ltd.	K. G. Luke Ltd.	K. G. Luke Ltd.



## 2.14. Stockholm 1956



Obverse



Reverse

On the obverse, the ancient horse and rider emblem of the Equestrian Games in Stockholm accompanied by the specific inscription "[XVI OLYMPIADENS RYTTARTÄVLINGAR 1956 STOCKHOLM](#)". The obverse was designed by John Sjösvard.

On the reverse, the Olympic rings with a superimposed torch, a composition based on the design by the Greek artist Vasos Falireas (1905-1979) and approved by the International Olympic Committee. In the background "OLYMPIA". Around the design, the motto "CITIUS ALTIUS FORTIUS" and the inscription "JEUX OLYMPIQUES".

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Vasos FALIREUS; John SJÖSVARD	Vasos FALIREUS; John SJÖSVARD	Vasos FALIREUS; John SJÖSVARD
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	50 mm	50 mm	50 mm
<b>Mint</b>	Lagerströms Fabriks AB	Lagerströms Fabriks AB	Lagerströms Fabriks AB



## 2.15. Rome 1960



Obverse \*



Reverse \*

Exceptionally, for the Games in Rome, the obverse and the reverse of the medal were inverted.

On the obverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

On the reverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: ["GIOCHI DELLA XVII OLIMPIADE ROMA MCMLX"](#).

The medals in Rome were set in a circle of bronze featuring a laurel wreath matched with a chain also designed like a sequence of bronze laurel leaves.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver; bronze (chain)	Silver; bronze (chain)	Bronze; bronze (chain)
<b>Diameter</b>	68 mm	70 mm	69 mm
<b>Mint</b>	Stabilimenti Artistici Fiorentini	Stabilimenti Artistici Fiorentini	Stabilimenti Artistici Fiorentini

\* Jim Greensfelder, Oleg Vorontsov and Jim Lally, *Olympic Medals: a reference guide*, Cincinnati: GVL Enterprises, 1998, p. 88



## 2.16. Tokyo 1964



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: "[XVIII OLYMPIAD TOKYO 1964](#)".

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Toshitaka KOSHIBA	Giuseppe CASSIOLI; Toshitaka KOSHIBA	Giuseppe CASSIOLI; Toshitaka KOSHIBA
<b>Composition</b>	Gilt silver; fine gold (6g)	Silver	Bronze
<b>Diameter</b>	63 mm	60 mm	62 mm
<b>Mint</b>	Japanese Mint	Japanese Mint	Japanese Mint



## 2.17. Mexico 1968



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: ["XIX OLIMPIADA MEXICO 1968"](#).

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
Designer	Giuseppe CASSIOLI; Pedro RAMIREZ VASQUEZ; Eduardo TERRAZAS; Lance WYMAN	Giuseppe CASSIOLI ; Pedro RAMIREZ VASQUEZ; Eduardo TERRAZAS; Lance WYMAN	Giuseppe CASSIOLI ; Pedro RAMIREZ VASQUEZ; Eduardo TERRAZAS; Lance WYMAN
Composition	Gilt silver	Silver	Bronze
Diameter	60 mm	60 mm	60 mm
Mint	-	-	-



## 2.18. Munich 1972



**Obverse**



**Reverse**

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: "[XX. Olympiade München 1972](#)".

On the reverse, Castor and Pollux, the twin sons of Zeus and Léda, the patrons of sports competitions and friendship, represented by two naked youths. The Organising Committee for the 1972 Games in Munich broke new ground by having a different reverse which was designed by a Bauhaus representative.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Gerhard MARCKS	Giuseppe CASSIOLI; Gerhard MARCKS	Giuseppe CASSIOLI; Gerhard MARCKS
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	66 mm	66 mm	66 mm
<b>Mint</b>	Bayerisches Hauptmünzamt	Bayerisches Hauptmünzamt	Bayerisches Hauptmünzamt



## 2.19. Montreal 1976



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: ["XXIe Olympiade Montréal 1976"](#).

The reverse was designed as intentionally bare. It comprises a stylized laurel crown, symbol of victory since the Games of Antiquity, and the emblem of the 1976 Games in Montreal.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI	Giuseppe CASSIOLI	Giuseppe CASSIOLI
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Royal Canadian Mint	Royal Canadian Mint	Royal Canadian Mint



## 2.20. Moscow 1980



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: [“ИГРЫ XXII ОЛИМПАДЫ МОСКВА 1980”](#).

On the reverse, a stylised Olympic Bowl with a burning flame (not burning a burning flame) against the background of a stadium arena. The upper right-hand segment, carries the emblem of the 1980 Games in Moscow. The name of the sport appears on the rim.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Ilya POSTOL	Giuseppe CASSIOLI; Ilya POSTOL	Giuseppe CASSIOLI; Ilya POSTOL
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Moscow Mint	Moscow Mint	Moscow Mint



## 2.21. Los Angeles 1984



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: ["XXIII OLYMPIAD LOS ANGELES 1984"](#).

On the reverse, an Olympic champion carried in triumph by the crowd, with the Olympic stadium in the background.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Dugald STERMER	Giuseppe CASSIOLI; Dugald STERMER	Giuseppe CASSIOLI; Dugald STERMER
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Jostens Inc.	Jostens Inc.	Jostens Inc.



## 2.22. Seoul 1988



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921.

For these Games, the figure of victory is accompanied by the specific inscription: ["XXIV Olympiad Seoul 1988"](#).

On the reverse, a dove, the symbol of peace, soaring up, holding a laurel branch in its mouth, and the Games emblem for Seoul composed of three Taeguk patterns from the Korean national flag and the five Olympic rings.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Yang SUNG-CHUN	Giuseppe CASSIOLI; Yang SUNG-CHUN	Giuseppe CASSIOLI; Yang SUNG-CHUN
<b>Composition</b>	92.5% gold gilt with more than 5 gr. of gold	Silver (92.5%), Bronze (7.5%)	Bronze (95%), Zinc (1%), Copper (4%)
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Korea Security Printing and Minting Corporation	Korea Security Printing and Minting Corporation	Korea Security Printing and Minting Corporation



## 2.23. Barcelona 1992



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. For these Games, the figure of victory is in a Modernist style and accompanied by the specific inscription: ["XXV OLIMPIADA BARCELONA 1992"](#).

On the reverse the official emblem of the 1992 Games in Barcelona.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Xavier CORBERO	Xavier CORBERO	Xavier CORBERO
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	70 mm	70 mm	70 mm
<b>Mint</b>	Fábrica Nacional de Moneda y Timbre	Fábrica Nacional de Moneda y Timbre	Fábrica Nacional de Moneda y Timbre



## 2.24. Atlanta 1996



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921. For these Games, the figure of victory is accompanied by the specific inscription: ["XXVI OLYMPIAD ATLANTA 1996"](#).

On the reverse, the official emblem of the 1996 Games and the 'Quilt of Leaves' design. For each sport the medals awarded to the athletes (not shown here) were minted with the addition of the relevant sport pictogram positioned in the centre of the 'Quilt of Leaves'.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Giuseppe CASSIOLI; Malcolm GREAR Designers	Giuseppe CASSIOLI; Malcolm GREAR Designers	Giuseppe CASSIOLI; Malcolm GREAR Designers
<b>Composition</b>	Gilt silver	Silver	Bronze
<b>Diameter</b>	70 mm	70 mm	70 mm
<b>Mint</b>	Reed and Barton	Reed and Barton	Reed and Barton



## 2.25. Sydney 2000



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. For these Games, the figure of victory is accompanied by the specific inscription: "[XXVII OLYMPIAD SYDNEY 2000](#)".

On the reverse, the Sydney Opera House, the Olympic torch and the Olympic rings are represented.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Wojciech PIETRANIK	Wojciech PIETRANIK	Wojciech PIETRANIK
<b>Composition</b>	Gold (6 gr.), Silver (99,99%)	Silver (99,99%)	Bronze (99%), Silver (1%)
<b>Diameter</b>	68 mm	68 mm	68 mm
<b>Mint</b>	Royal Australian Mint	Royal Australian Mint	Royal Australian Mint



## 2.26. Athens 2004



Obverse



Reverse

The main feature of the medals is the Greek character shown on both sides, since their basic side has been changed for the first time since the [1928 Games in Amsterdam](#). This is of particular importance, as from now on all Olympic medals will reflect the Greek character of the Games as regards both their origin and their revival.

On the medals awarded to Olympic athletes from 1928 until the [2000 Games in Sydney](#), goddess Nike was seated, holding an ear of corn in one hand and a wreath in the other. Here, she flies into the stadium bringing victory to the best athlete. The Organising Committee has chosen to show the Panathinaikos stadium, where the Games were first renewed in 1896. On the obverse, the athlete's discipline is also engraved.

The reverse side of the medal is composed of three elements: the eternal flame that was lit in Olympia and travelled through the five continents by way of the 2004 Torch Relay; the opening lines of Pindar's Eighth Olympic Ode composed in 460 BC to honour the victory of Alkimedon of Aegina in wrestling and the emblem of the [2004 Games in Athens](#).

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Elena VOTSI	Elena VOTSI	Elena VOTSI
<b>Composition</b>	Gold; Silver	Silver	Bronze
<b>Diameter</b>	60 mm	60 mm	60 mm
<b>Mint</b>	Efsimon	Efsimon	Efsimon



## 2.27. Beijing 2008



Obverse



Reverse

For the first time jade is used for the Beijing Olympic medals. The medals have been designed with inspiration coming from "bi", China's ancient jade piece inscribed with a dragon pattern. The medals symbolise nobility and virtue and are the embodiment of traditional Chinese values of ethics and honour, emitting a strong Chinese flavour.

Noble and elegant, the medals are a blending of traditional Chinese culture and Olympism. On their obverse side, the medals reflect the Greek character of the Olympic Games: the goddess of victory Nike pictured in the Panathinaikos Stadium. While on their reverse side, the medals are inlaid with jade with the emblem of the [2008 Games in Beijing](#) engraved in the metal centrepiece. The design inspiration of the medal hook derives from jade "huang", a ceremonial jade piece decorated with a double dragon pattern and "Pu", the reed mat pattern.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	Medal Design Group, China Central Academy of Fine Arts	Medal Design Group, China Central Academy of Fine Arts	Medal Design Group, China Central Academy of Fine Arts
<b>Composition</b>	Gold (6 gr.); Silver; Jade	Silver; Jade	Bronze; Jade
<b>Diameter</b>	70 mm	70 mm	70 mm
<b>Mint</b>	China Banknote Printing and Minting Corp	China Banknote Printing and Minting Corp	China Banknote Printing and Minting Corp



## 2.28. London 2012



Obverse



Reverse

On the obverse, the traditional goddess of victory flies into the Panathinaikos stadium bringing victory to the best athlete. For these Games, the figure of victory is accompanied by the specific inscription: [“XXX Olympiad London 2012”](#).

The reverse features an abstract design with the 2012 Games emblem at its centre as a metaphor for the modern city. The design also includes a ribbon representing London's Thames river and an interlocking grid pattern that radiates from the centre and pulls the design together, giving it a sense of outreach while also representing the achievements and efforts of Olympic athletes. A square, which encases the balance of the design, opposes the circular shape of the medals and emphasizes its focus on the centre, reinforcing the sense of 'place, as in a map inset.

	1 <sup>st</sup> Place	2 <sup>nd</sup> Place	3 <sup>rd</sup> Place
<b>Designer</b>	David Watkins	David Watkins	David Watkins
<b>Composition</b>	Gold (1.34%); Silver(92.5%); Cooper	Silver (92.5%); Cooper	Cooper (97%); Zinc (2.5%); Tin (0.5%)
<b>Diameter</b>	85 mm	85 mm	85 mm
<b>Mint</b>	Royal Mint	Royal Mint	Royal Mint