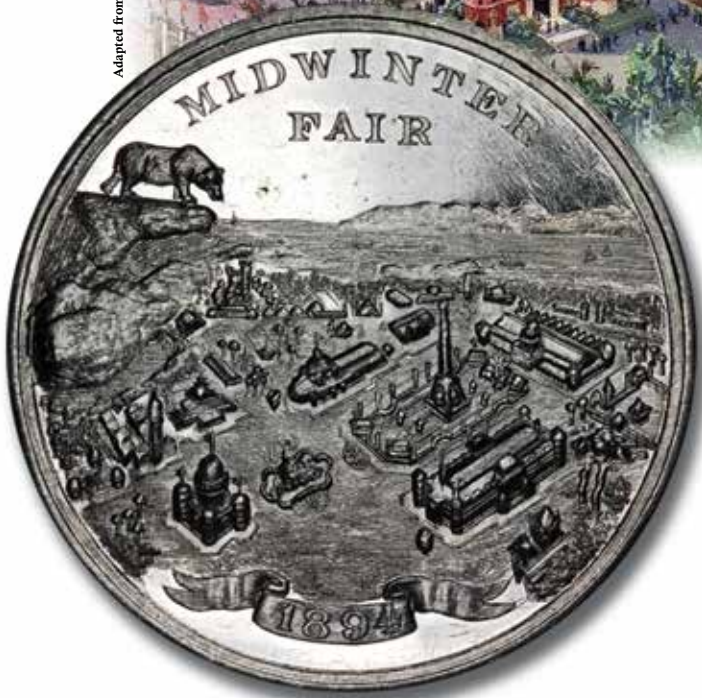
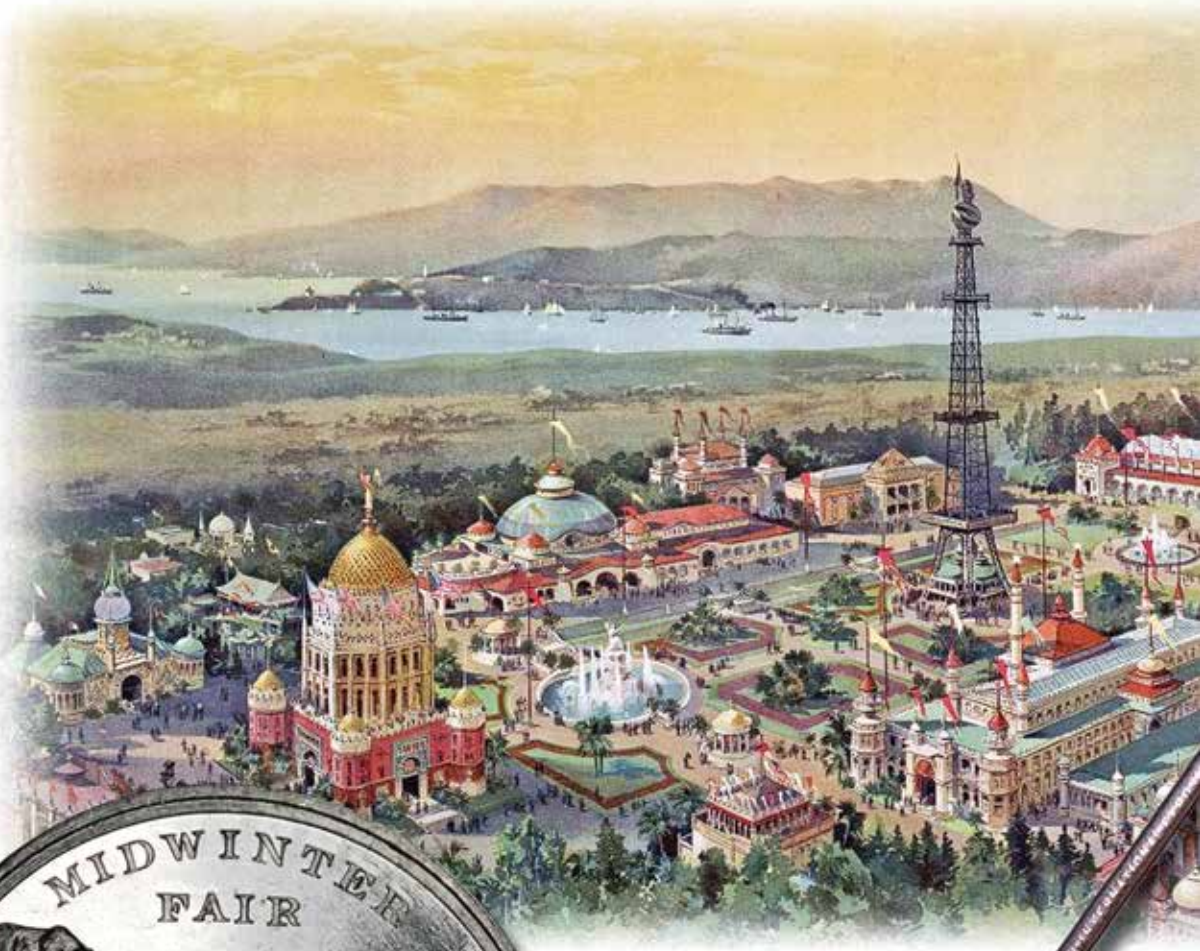


Adapted from Official Bird-Eye View of the California Midwinter International Exposition, The Winters Art Litho. Co., Chicago.



Chapter 2

1894

California Midwinter International Exposition

World's fairs and expositions provided Americans an opportunity to experience the wide range of economic, social, political, and exotic culture the world had to offer. 10,000,000 visitors attended the 1876 Centennial Exposition held in Philadelphia and the population of the United States was 50,000,000, but those numbers paled in comparison to the attendance at the 1893 Chicago World's Columbian Exposition.

The enthusiasm that infected the 27,500,000 visitors to the Columbian Exposition inspired *San Francisco Chronicle* publisher Michael de Young to propose moving the best of the Chicago fair to San Francisco. Overland travel to the West relied on two rail links and San Francisco was still regarded as the only major west coast port. Although the Transcontinental and Southern Pacific railways were forever changing California's role in the American economy, San Francisco itself was mired in the economic depression that gripped the nation. De Young saw an opportunity to generate the enthusiasm, capital, and people needed to fuel the city's growth out of its economic malaise. On June 1, 1893, the *Chronicle* carried the proposal to host a World's Fair opening in January 1894 on the heels of the closing of the Columbian Exposition.





Bird's-eye view of San Francisco in 1894 with the location of the California Midwinter International Exposition Grounds in Golden Gate Park shown in the highlighted oval (top, right of center). (American Souvenir & Advertising Co., 1894.)

Time was short, just seven months from idea to opening day. It should be no surprise that the Midwinter organizers attempted to recruit the best of Chicago's international exhibitors to showcase alongside the best California had to offer. De Young sought to promote the economic potential of the West in general and San Francisco in particular. California's mild winter climate and abundant productive land was the main attraction and fair promoters hoped to attract new immigrants after they experienced the "Land of Sunshine, Fruit, and Flowers."

De Young's experience as a commissioner to the Paris Exposition in 1889 and vice president of the World's Columbian Commission helped him focus on the basics. Fair grounds were organized around a central court surrounded by five major exhibit buildings. While pundits estimated a Chicago visitor would need many months to see all the Columbian Exposition, a San Francisco visitor could reasonably hope to see much of interest in a few days. The January start date allowed foreign exhibitors to stay in the country following closing day in Chicago and avoid the costs of shipping goods home and paying new tariffs on re-entry. Time was almost too short and indeed, snowstorms in the Sierra Nevada Range helped delay the fair opening as rail shipments from Chicago

were delayed.

Surrounding a central court and major exhibition buildings, sideshow attractions were to be interspersed with the smaller county exhibit buildings rather than being segregated in a separate midway. Three businessmen, Edgar de Valcourt Vermont, Albert Souhami, and Perry Shuman incorporated \$155,000 in stock to bring the favorite attractions of Chicago's popular Midway Plaisance to San Francisco. Among them were the exotic Turkish and Persian bazaars and the Cairo Street with its donkeys and camels. Eskimos, Dahomeyans, and Hawaiians made the trek from Chicago to San Francisco. The Dahomeyans were delayed for weeks so local African Americans were hired to personate the Dahomeyans. The West contributed a Forty-Nine mining camp, the Haunted Swing, trained seals, and Dante's Inferno where one could experience the fire and brimstone that awaited the unrepentant.

The California delegation in Chicago moved quickly to promote their San Francisco fair. They contracted with mint engraver Charles Barber to design and cut the dies for the official medal that Barber modeled closely after the Columbian Exposition official medal. Barber's journal includes a notation that he was paid \$220 for the dies. Two surviving die trials lead us to wonder

The Midwinter Exposition official medal flanked by the two die trials discussed below.



Incomplete die trial
SH 7-1.1

Official So-Called Dollar
SH 7-1 GP

Blundered die trial
SH 7-1.2

whether he completed the task himself or assigned their execution to an assistant.

Two full press strikes in copper of the medal using both obverse and reverse dies provide insight to the production of dies in the late 1800s. The reverse die for both trial strikes is the finished die used for production strikes. The obverse die is unfinished on the first piece. It lacks the lettering and stars, but it has incised scribe lines typically used to guide the placement of these elements using individual hand punches.

The second die trial is a stunning example of a novice error or a late night in the workshop long after Barber should have gone to bed. The stars are incuse and the motto, EUREKA, is an incuse, mirror image of the lettering.

The California seal was copied from Federal records available to the mint artists at the time. Based on mint practices of the

time, we know Barber likely prepared a to-scale sketch of the California State Seal. A blank die of the appropriate size was coated with hard transfer wax. The pencil scale



Traces of the engraved lines tracing the basic design onto

drawing was attached to the wax surface and a stylus or other burnishing tool was used to transfer the carbon lines to the wax surface. A graver was then used to trace the outline of the design into the soft steel.

Mint staff used several methods to create dies by 1894, but the die trials suggest the initial die was hand engraved. How did we reach this conclusion? A careful examination of the die trials shows the faint raised lines shadowing the mountains and Minerva's head and helmet. In addition, numerous lines run vertically and at odd angles through the relief. These appear to be lines created

the hub. The die would then be inscribed with guidelines to facilitate the addition of the text and stars. The first die trial shows the addition of the guides as incuse lines in the field. Had the lines been inscribed on the master die, the lines would be raised on the die trial. Instead, the lines must have been inscribed on the hub before the die was made. If there were any doubt, the top



The incised lines in the field were used to guide the placement of lettering and stars.

to guide the design as the die was being engraved, as well as the stray marks made as the engraving progressed.

The remaining traces of the rough design outline in the field would be erased in the final polishing of the working die. The hand engraved die would then be used to create a working hub. Any touch ups or design details could then be made on the hub. We cannot determine whether any work was done on the hub at this point. But, we can say that the state seal element was unfinished based on the many stray raised lines scattered across the relief details in the state seal.

A new master die would be made using

inscribed line to guide the placement of the word, EUREKA, bends where it meets the crest of Minerva's helmet and follows the raised device for a short distance. The stylus would have dipped into the incused portion of the helmet if the lines were made on a die instead of a hub.

The second die trial with the incuse lettering and stars requires further speculation to adequately explain. We might suppose the die trials were made to test the placement of the stars and letters before applying them to the master die. Looking again at the piece, the person placing the punches started on the right near the mountaintop, behind Minerva's

back, working to the left. The placement as too tight and the last star on the left ended well short of the opposite mountaintop.

The placement of EUREKA had its own problems. The U was first punched too low and then punched again slightly higher and offset to the left. Traces of the scribe lines can be seen in the bottom portion of most of the letters with the exception of the

the new working die, finished engraving and cleaning up the state seal detail, and polished out the various guidelines left in the field. The completed die could be used as a master die to make a new hub and working dies from the new hub. More likely, the finished die became the production die available for use at the Midwinter Exposition.

The actual medals struck on opening day



The incused legend and stars had to be added on the hub instead of the working die to produce this unique blundered die trial.

initial E and final A. Since the scribe lines are incuse on the die trial, they had to have been made on the hub. Using the punches on a hub would represent a major blunder. It seems unlikely that Barber would make a mistake of this nature implying that the die production had been assigned to a novice assistant engraver or die maker.

The hub and working die used to create the second die trial would have to be scrapped and the process started again with a new hub and new working die. Minor differences between the finished medals and the die trials indicate a new hub was produced. The engraver eventually applied the punches to

in San Francisco differ in design details that would have been added when finishing the working die by hand. An Interior Department contractor, J. W. Ewing, struck gold-plated medals on opening day using the same type of press as used by the mint. The gold-plated medals sold for one dollar, an expensive purchase at the time. Later medals were struck in brass and sold for a more reasonable twenty-five cents.

The local San Francisco company, L.H. Moise, produced an unofficial variety of the official medal (SH 7-2) adopting a modified version of the state seal popular with the World's Fair Commission and official state

publications of the time. The Moise piece became the basis for a variety of similar California event medals. In our study of the Moise state seal so-called dollars, we were able to demonstrate that the variety SH 7-2.1 was produced between 1896 and 1897 due to the failure of the original die.



The narrow Eureka (top) characterizes the original Moise State Seal die. The wide Eureka (bottom) identifies the later die used to strike salesman's samples SH 7-2.1.

Fair promoters were under the gun. No matter how quickly artists and promoters could generate illustrations of the proposed grounds, no one could be certain how the ground plan would take shape until the location was known. The planning commission's Department of Publicity and Promotion began distributing circulars with information about a proposed site in



The planning commission's logo for the exposition. Compare the design with that on SH 7-3.

Golden Gate Park, including the general plan of the buildings, their estimated size, and preliminary details of their construction.

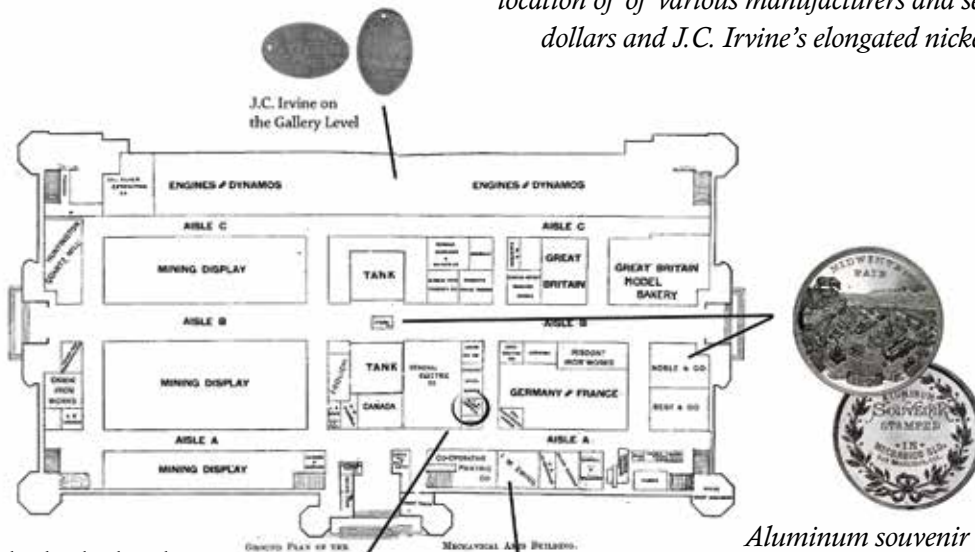
The first pamphlets, with general descriptions of the proposed buildings, were mailed in August. Groundbreaking ceremonies in Golden Gate Park were held on August 24, 1893. Once the site had been selected, architects could begin finalizing their designs for the proposed buildings and final designs were secured for the five main buildings in late September

The evolution of Bonet's Electric Tower, the centerpiece of the planned central court, illustrates their challenge. French architect Leopold Bonet proposed, but did not build,



The Mechanical Arts Building as rendered by Charles Graham.

The floor plan of the Mechanical Arts Building showing the location of various manufacturers and sellers of so-called dollars and J.C. Irvine's elongated nickels and cents.



Blumenfeld had sales booths in the Mechanical Arts and the Manufacturing and Liberals Arts buildings.

Aluminum souvenir medals were struck and sold in the Noble exhibit.

Bronze official souvenir medals were struck in the Ewing booth. Gold plated versions were struck opening day.



Taber's photograph of the interior of the Mechanical Arts Building and Blumenfeld's sales booth. J.C. Irvine is on the gallery level just beyond the Wells Fargo stage coach visible on the upper right of the image.

an electric tower for the World's Columbian Exposition. Designers produced new promotional literature weekly, but at some point some designs needed to stabilize. What might have been Bonet's original design for Chicago and later San Francisco was adopted as a logo by the planning commission, and it appeared on the title page of the commission's official history published after the fair closed. The design was used for a medal (SH 7-3) issued as a souvenir at the ground breaking ceremonies.

When the fair opened, many of the so-called dollars were struck in the Mechanical Arts Building. Noble & Co. struck their own signed medals and we believe they struck the medals that carry the inscription "Stamped in Mechanics Building."

F. H. Noble, a well-known Chicago jewelry company, produced a bird's-eye view medal (SH 7-13) that captures the beauty and spirit of Graham's illustration (see pages 4-5). A rocky cliff frames the view with a California grizzly bear gazing down on the Exposition. The Golden Gate sits prominently on the horizon. In addition to the major exhibit buildings, some of the important secondary buildings are shown in their appropriate positions including the Japanese Gardens, the Forty-Niner Mining Camp, the pyramidal Santa Barbara Building, and the Model Restaurant sitting between the Agricultural and Fine Arts Buildings. The reverse of the medal touts the virtues of the new metal, Aluminum.

Aluminum maintained its luster as the new wonder metal promoted throughout the run of the Columbian Exposition and across the country in 1893. The breakthrough that relied on electricity to cheaply produce aluminum coincided with the exposition prompting a flood of inexpensive medallic souvenirs. Multiple manufacturers promoted

the novelty and value of their aluminum household goods with aluminum advertising tokens and medals.

Noble produced a wide variety of products including tokens, medals, hatpins, badges, and even California fractional gold. The Midwinter medals likely promoted the company's design and engraving abilities. The Illinois Aluminum Works operated a concession stand selling souvenir coins among other items. We suspect these may have included the Electric Tower medals with the aluminum and Spanish reverses (SH 7-11 and SH 7-12).

Four so-called dollars, in addition to the groundbreaking medal and a medal too large to be a so-called, appear to have been sponsored or commissioned by the exposition executive committee. The common obverse for three of the five medals depicts the Administration Building. The building is shown from a slightly different perspective from that on the Noble medal (SH 7-14), and it is not as finely detailed. The figure's ground line on SH 7-5 and SH 7-6 incorporates the signature, A. HYLEN. CHI. Swedish born Alexander Hysten was a Chicago area cameo cutter and trained engraver. He



An Alexander Hysten ad from 1894.



The five so-called dollars and a 51mm aluminum medal that share significant design characteristics. We believe these were sold at the two Blumenfield concession stands. They may have been commissioned by the exposition planning committee in the summer of 1893 as the groundbreaking medal in the upper left corner was an official medal sold at the August 1893 groundbreaking ceremonies..

likely engraved the representation of the Administration Building and possibly all the dies for these medals.

The central device on SH 7-5 and SH 7-6 is also signed, "BLUMENFELD S.F.C.," in the field. The de Young medal is similarly signed "BLUMENFIELD S.F.C." We suspect that Blumenfield is the correct spelling as that spelling is used in the exposition guidebook. Blumenfield and Blumenfeld appear on Columbian and Midwinter medals. The Midwinter medals include S.F.C. (San Francisco California?) after the name, while the Columbian medals include P.O.C. on three medals (Eglit 21, 321, and 449). Pete Smith proposed that P.O.C. stands for Port of

Chicago. The two spellings of Blumenfield and P.O.C. sometimes listed as P.O.G. confuse the issue.

The reverse of SH 7-5 depicts the Electric Tower. Lights are shown dangling from each of the platforms on the tower, features that appear in various advance drawings of the tower, but they did not appear on the finished tower. SH 7-6 shows the Firth Wheel, the San Francisco version of Chicago's Ferris Wheel. Just as Bonet's Electric Tower paled in comparison to the height of the Eiffel Tower, the Firth Wheel was less than half the size of the Ferris Wheel. Though smaller, its placement on a small rise took riders to the height of 385 feet affording views of

San Francisco's Farallon Islands, 27 miles outside the Golden Gate.

The de Young so-called dollar, SH 7-4, is one of just a few so-called dollar sized medals struck in something other than aluminum. In addition to the Blumenfeld signature, the outer rings of the medal tie its design to those of the others pictured together. The rendition of the state seals on the medals is stylistically similar, although there are differences. The fact that the commission's logo is reproduced on SH 7-3 also seems to tie it to a commissioned, if not official, set of medals.

The outer rings on the obverse and reverse of SH 7-7 and the signature of engraver A. Hylen tie it to the set of medals. At the time we are going to press, we have encountered only two examples of the medal. Perhaps it was rejected for general sales or was simply not as popular.



The Manufactures and Liberal Arts Building as rendered by Charles Graham.

We have a fairly clear picture of Ewing striking the official medals and Noble's exhibit striking medals not far away in the Mechanical Arts Building. Graham's beautiful color bird's eye view of the fair grounds and Taber's photographs of buildings are visible

in the Taber photograph of the interior of the building showing Blumenfeld's display and sales booth. Blumenfeld had a second sales booth in the Manufactures and Liberal Arts Building. Nürnberg firm of L. Christian Lauer displayed their products in the German section on the main floor and their set of six aluminum medal Midwinter Fair views (SH 7-21 to SH 7-26) won a gold medal. On the mezzanine level, Wiley and Bittner from Chicago were selling souvenir coins as was the Illinois Aluminum Works.

The Mexican Central Railway sold a unique, looped diamond shaped medal in their display. We debated whether to include the latter piece as a so-called dollar and opted not to do so.



The Mexican Railway souvenir medal.

We also debated including the small gold "dollars" at the end of the listing (SH 7-32 to SH 7-33). The "Days of Old of Gold of 1849" (SH 7-32) seems a natural souvenir from the "Mining Camp of '49." Visitors could board a stage coach at the Administration Building and ride back in time to experience life in the gold rush days in the Sierra complete with reconstructions of the cabins of Mark Twain, Bret Harte, and John Marshall. A placer mine with sluice boxes, rockers, and the paraphernalia of the forty-

niners added to the experience. It promised to be a representation of “The days of old, The days of gold, The days of '49,”

But, what about the other one SH 7-33? The March 5, 1894 San Francisco Chronicle reported the theft of \$500 worth of small souvenir gold coins from vendors on Cairo Street. The thief took them to Chinatown where merchants convinced them they were brass and bought them at twenty-five cents for a handful. Eventually, 370 of the stolen coins were recovered.

The Eureka Cal Gold 1894 Charm open wreath struck by Nobel was not catalogued because it is too small. At 9.26mm and .16gms it is a fractional gold piece.



Eureka Cal Gold Open Wreath Nobel

The Midwinter Fair closed on July 4, 1894 with a roaring and colorful celebration of American independence. A unique display of fireworks and blazing images were promised, but the fog so common in the city settled on the fair grounds muting the crowd's enthusiasm. Perhaps under the cover of the festivities, five hundred men crowded into the Aquarium on the Midway to observe a clandestine performance by a nude female. Tipped off in advance police were present and dutifully waited until the end of the performance to arrest the young woman.

World fairs were opportunities for all forms of entertainment under many guises. The Society for the Suppression of Vice paid close attention to the gum girls who roamed the fair grounds selling gum and flirting with men, the belly dancers who performed special dances in private in addition to their



A Midwinter Fair badge modified for the closing day celebration on July 4, 1894.

public performances, and the hula dancers. It seems no one complained about the topless women in the Dahomey village as they were portrayed as living in their natural state. Indeed, the final report of the fair is liberally illustrated with their photographs.

Did the fair meet de Young's expectations? The final financial report shows a net profit of \$66,851.49. The Fine Arts Building and an infant international collection of art were donated to the city. The Japanese Tea Garden and Court of Honor remain fixtures in Golden Gate Park, although they have changed over the years just as the De Young Museum of Art has been rebuilt twice since 1894. Fair promoters were successful in restoring San Francisco's economy and establishing its presence as the premier city on the West Coast.



Native women on display at the Midwinter Fair and pictured in the final report. "Ethnographic" displays were considered educational as opposed to indecent even though many of the women were hired from the local community as opposed to being true indigenous "emigrants."

California Midwinter Exposition Official SCD



Gold-Plated

SH 7-1 Exposition official medal struck in the Mechanics Building by an U.S. Interior Department contractor. The dies were designed and engraved by Charles E. Barber and produced by the Philadelphia Mint. Gold-plated medals were struck on opening day.



Brass

Obv: Depiction of California's state seal based on the original design.

Rev: An exposition slogan, The Land of Sunshine Fruit and Flowers, around the rim. The central text declares the medal a souvenir of San Francisco's California Midwinter Exposition in 1894.

Size: 33.5 to 34.2mm



Silver-Plated

SH 7-1 CU Copper, 16.46gm, R-8

SH 7-1 BS Brass, 17.06 to 17.30gm, R-5

SH 7-1 GP Gold-Plated Brass, 17.22gm, R-6

SH 7-1 SP Silver-Plated Brass, R-8

Note: Two copper die trials are known. They were sold as Lots 1011 and 1012 in the December 2008 Holabird-Kagin sale of the Bill Weber Collection, So-Called Dollars and \$50 Slug Facsimiles.

SH 7-1.1 CU Copper Die Trial Incomplete, 19.32gm, R-10

SH 7-1.2 CU Copper Die Trial Blunder, 19.39gm, R-10

Moise State Seal SCD



Brass

SH 7-2 Moise version of the official medal. We do not know if these were sanctioned copies sold on the exposition grounds or if they were unofficial medals to sell off-site.

Obv: Depiction of a modified version of the California state seal.

Rev: The same text and layout as the reverse of SH 7-1. Different letter punches were used to copy the design.

Size: 33.6 to 34.3mm

SH 7-2 BS Brass, 16.88 to 17.62gm, R-5

SH 7-2 AL Aluminum, 4.39gm R-9

SH 7-2 GP Gold-Plated Brass, 17.05gm, R-8

SH 7-2 SP Silver-Plated Brass, 17.18 to 17.32gm, R-8

Die Variety SH 7-2.1

Wide EUREKA 1897 restrrike.

Obv: New die, "wide EUREKA."

Rev: Same die as 7-2.

SH 7-2.1 BS Brass, 17.9gm, R-8

Note: SH 7-2.1 was struck in 1896/97, perhaps as salesmen's samples. Some brass alloys used in 1894 have a copper color.



Gold-Plated



Aluminum



Wide Eureka

Ground Breaking Souvenir SCD



Aluminum



I. W. Taber's 1893 photograph of the official ground-breaking ceremony.

SH 7-3 Although not a signed Blumenfeld piece and it is not signed by Chicago engraver A. Hysten, the obverse is the same design as that used by the exposition organizing committee.

Obv: Early view of the plans for the exposition grounds with an early design of the proposed Electric Tower.

Rev: A depiction of the California state seal.

Size: 41.4mm

SH 7-3 AL Aluminum, 7.48gm, R-5

Note: The medal was sold at the ground breaking ceremonies on August 24, 1893 for 50 cents.

Michael de Young - Blumenfield SCD



Gold-Plated

SH 7-4 Midwinter vendor, J.E Blumenfield sold a number of souvenirs in the Mechanical Arts Building including a set of medals defined by a distinctive style of textured outer inscription ring.

Obv: Bust of Michael H. de Young facing left.
Outer ring: Microscopic lettering along the inner ring reads, BLUMENFIELD S.F.C.
Rev: Modified state seal with Fort Point in the distance.

Size: 40.0mm

SH 7-4 WM White Metal, 15.07gm, R-6

SH 7-4 GP Gold-Plated White Metal,
14.66gm, R-7

Note: Problem free specimens are rare.



White Metal

Electric Tower - Blumenfeld SCD



Aluminum

SH 7-5 Another signed Blumenfeld piece (note the misspelling, Blumenfeld). The obverse is signed by Chicago engraver, A. Hylan.

Obv: View of the Administration Building with a walking bear below. The baseline of the administration building engraving is signed, A. HYLEN CHI. The microscopic letters in the field below the baseline read, *BLUMENFELD S. F. C.*

Rev: A detailed depiction of the Electric Tower.

Size: 40.0mm

SH 7-5 AL Aluminum, 6.35gm, R-5

Firth Wheel - Blumenfeld SCD



Aluminum

SH 7-6 Another signed Blumenfeld piece (note the misspelling, Blumenfeld). The obverse is signed by Chicago engraver, A. Hylen.

Obv: View of the Administration Building with a walking bear below. The baseline of the administration building engraving is signed, A. HYLEN CHI. The microscopic letters in the field below the baseline read, BLUMENFELD S. F. C.

Rev: A depiction of the Firth Wheel, San Francisco's version of the Ferris Wheel.

Size: 40.0mm

SH 7-6 AL Aluminum, 6.69gm, R-5



Isaiah Taber's official photograph of the Firth Wheel built by San Francisco's J. Kirk Firth and Co. and Firth's Phoenix Iron Works.

California Bear / Golden Gate - Blumenfield SCD



Aluminum



Michael de Young's *San Francisco Chronicle* distributed *Colored Art Views of the Midwinter Fair and the Golden State*, through supplements to their Sunday papers. Their view of the rocky shoreline at the mouth of the Golden Gate and Fort Point appeared in the first supplement issued March 26, 1894. Compare the view with that on the reverse of SH 7-7.

SH 7-7 Although not signed by Blumenfield, the obverse is signed by Chicago engraver, A. Hylan and the general style matches that of the other Blumenfield medals.

Obv: California bear walking left. The baseline below the bear is signed, A. HYLEN CHI. The textured ring with the outer inscription is similar to that of the three previous so-called dollars.

Rev: A shoreline depiction of the Golden Gate to the west of Fort Point at the entrance to San Francisco Bay. The outer inscription refers to the exposition grounds in San Francisco's Golden Gate Park.

Size: 38.25mm

SH 7-7 AL Aluminum, 7.78gm, R-10

SH 7-7 AL/BZ Bi-Metallic Aluminum outer ring with Bronze center, R-10

Electric Tower / Mechanics Art SCD



Aluminum

SH 7-8 Several medal manufacturers struck souvenir medals in the Mechanics Art Building. The Electric Tower / Mechanics Art so-called dollar is a pairing of the obverse dies of SH 7-9 and SH 7-10.

Obv: View of the Electric Tower.

Rev: View of the Mechanics Art Building.

Size: 38.5mm

SH 7-8 AL Aluminum, 6.69gm, R-6



I. W. Taber's 1894 photograph of the Electric Tower as built.

Electric Tower / Stamped in Mechanics Building SCD



Aluminum

SH 7-9 Several medal manufacturers struck souvenir medals in the Mechanics Art Building. Two different versions commemorated that fact.

Obv: View of the near final design for the Electric Tower. The globe and bear holding an American flag at the top were replaced with a powerful search light.

Rev: A wreath with the souvenir “stamped in” legend. Some medals were inscribed in the central blank area at the exposition.

Size: 38.4mm

SH 7-9 AL Aluminum, 6.14 to 6.40gm, R-6

Mechanics Art / Stamped in Mechanics Building SCD



Aluminum

SH 7-10 Several medal manufacturers struck souvenir medals in the Mechanics Art Building. Two different versions commemorated that fact.

Obv: View of the Mechanics Art Building.

Rev: A wreath with the souvenir “stamped in” legend. Some medals were inscribed in the central blank area at the exposition.

Size: 38.2 to 38.4mm

SH 7-10 AL Aluminum, 6.10gm, R-6

Note: Fewer than 10 examples of SH 7-10 are known with the Exposition opening date, JAN 27 1894, stamped in the blank field on the reverse.



SH 7-10 with date stamp.

Electric Tower / Wonderful Aluminum SCD

SH 7-11 A detailed representation of the Electric Tower coupled with a reverse extolling the virtues of the wonderful metal, aluminum.

Obv: Depiction of the Electric Tower.

Rev: Text praising the wonderful metal aluminum.

Size: 38.4mm

SH 7-11 AL Aluminum, 6.14gm, R-6

Note: John Raymond's website reports only one recorded sale in the past 30 years, we are aware of 5 to 6 sales.

Spanish Exhibit SCD



Aluminum

SH 7-12 A detailed representation of the Electric Tower coupled with a reverse image of what is assumed to be the facade of Spain's exhibit area at the exposition.

Obv: Depiction of the Electric Tower.

Rev: The facade of the Spanish exhibit area.

Size: 38.4mm

SH 7-12 AL Aluminum, 6.13 to 6.17gm, R-6

Note: The Spanish exhibit was located next to Italy in the Liberal Arts Building and was described as Low Moorish Arches of gaudy coloring surrounding the enclosure of Spain. John Raymond's website reports only seven recorded sales in 30 years.



Spanish Exhibit

Grizzly Bear Exposition View - Noble SCD



Aluminum



Bird's-eye view of the exposition grounds

SH 7-13 Aluminum new metal tokens and store cards were struck in abundance for the 1893 World's Columbian Exposition. Most of the Midwinter so-called dollars were struck in aluminum.

Obv: A California Grizzly Bear looks over a detailed bird's-eye view of the exposition grounds.

Rev: In praise of Aluminum. Signed NOBLE CHICAGO along the lower rim.

Size: 44.2mm

SH 7-13 AL Aluminum, 9.35 to 9.42gm, R-6

Administration Building - Noble SCD



Aluminum

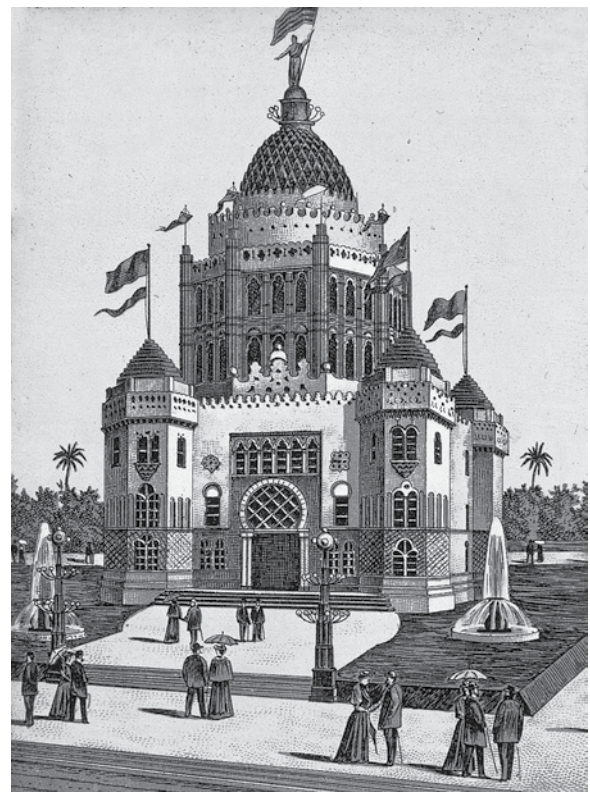
SH 7-14 Aluminum new metal tokens and store cards were struck in abundance for the 1893 World's Columbian Exposition. Most of the Midwinter so-called dollars were struck in aluminum.

Obv: A highly detailed representation of the Administration Building.

Rev: In praise of Aluminum. Signed NOBLE CHICAGO along the lower rim.

Size: 44.2mm

SH 7-14 AL Aluminum, 9.35gm, R-6



Midwinter Exposition building

Exposition View / Administration Building - Noble SCD



Bronze-Plated

SH 7-15 Noble combined the obverse dies from their aluminum medals to create a bronze-plated medal struck on a white metal base.

Obv: A California Grizzly Bear looks over a detailed bird's-eye view of the exposition grounds.

Rev: A highly detailed representation of the Administration Building.

Size: 43.57mm

SH 7-15 BPWM Bronze-Plated Antiqued White Metal, 22.88gm, R-8

Note: Specific gravity of 7.42 indicates primarily a tin alloy. A few low grade examples have been examined that appear to be White Metal, but likely had been Bronze-Plated

Exposition View / Ornate Five Edifaces - Schwaab SCD



Aluminum

SH 7-16 Schwaab Stamp and Seal of Milwaukee produced four signed medals, at least one badge, and perhaps other medals and badges for the exposition.

Obv: An early promotional bird's-eye view of the proposed layout of the exposition grounds. Signed SCHWAAB S & S CO. MILWAUKEE along the base of the view.

Rev: Vignettes of the edifices of the five major exposition buildings. Signed S. S. & S. CO. MILWAUKEE along the lower rim.

Size: 43.5 to 43.8mm

SH 7-16 AL Aluminum, 5.22 to 6.16gm, R-5

Note: Typically known in a medal orientation, but some are known in a coin orientation. The piece pictured has a die crack running around the circumference of the obverse just inside the rim.



Agriculture & Horticulture – The world was primarily an agrarian society until the latter 19th century. Farming was the basis for most jobs.

Liberal Arts – The caduceus in Greek mythology was the symbol of Hermes, messenger of the gods. It became a symbol of medicine in the U.S. in the late 19th and early 20th century.



Fine Arts – The major international expositions awakened an interest in the fine arts and exposed art to millions of people.

Mechanics – The industrial revolution had its birth in the mid to latter 19th century and great inventions and production processes were being developed.



Exposition View / San Francisco Facts - Schwaab SCD



Aluminum

Reverse Legend

Souvenir of San Francisco

The principal
Seaport on the western
Coast of America,
And the chief city of California,
Established in 1776 as Mission Dolores.
Was taken by U.S. in 1847.
Population then 450, population now is 350,000.
Has one of the best harbors in the world.
Miles of fine streets, fine public buildings, U.S. Mint.
37 banks. Finest cable car system in this country.
Improved electric light plants, gas and water works.
The large office and business buildings,
Hotels and churches are numerous and magnificent.
Has fourteen daily newspapers
and over
Fifty other weekly and monthly publications.
Has large manufacturing establishments.
Population is thoroughly cosmopolitan.
Golden Gate Park,
Covering 1,050 acres, is one of
The greatest in
The world.

Metropolis of the Western Coast

SH 7-17 Schwaab Stamp and Seal of Milwaukee produced four signed medals, at least one badge, and perhaps other medals and badges for the exposition. The images on the medals are based on early conceptual drawings produced by the exposition publicity committee.

Obv: An early promotional bird's-eye view of the proposed layout of the exposition grounds. Signed SCHWAAB S & S CO. MILWAUKEE along the base of the view.

Rev: Promotional facts about the city of San Francisco.

Size: 44.0mm

SH 7-17 AL Aluminum, 5.35gm, R-5

State Seal / Ornate Five Edifaces - Schwaab SCD



Aluminum

SH 7-18 Schwaab Stamp and Seal of Milwaukee produced four signed medals, at least one badge, and perhaps other medals and badges for the exposition. The images on the medals are based on early conceptual drawings produced by the exposition publicity committee.

Obv: Schwaab's interpretation of the California state seal.

Rev: Vignettes of the edifices of the five major exposition buildings.
Signed S. S. & S. CO. MILWAUKEE along the lower rim.

Size: 43.6mm

SH 7-18 AL Aluminum, 5.25gm, R-6



State Seal / San Francisco Facts - Schwaab SCD



Aluminum

SH 7-19 Schwaab Stamp and Seal of Milwaukee produced four signed medals, at least one badge, and perhaps other medals and badges for the exposition. The images on the medals are based on early conceptual drawings produced by the exposition publicity committee.

Obv: Schwaab's interpretation of the California state seal.

Rev: Promotional facts about the city of San Francisco.

Size: 43.5 to 43.7mm

SH 7-19 AL Aluminum, 5.30 to 5.47gm, R-6

State Seal / Plain Five Edifaces SCD



Aluminum

SH 7-20 Schwaab Stamp and Seal's distinctive interpretation of the California state seal closely resembles the execution of the seal on SH 7-18 leading us to conclude that it too may be a Schwaab product even though it is unsigned.

Obv: Similar to Schwaab's interpretation of the California state seal.

Rev: Vignettes of the edifices of the five major exposition buildings.

Size: 35mm

SH 7-20 AL Aluminum, 3.27gm, R-6

Die Variety SH 7-20.1

No Period after date.

Obv: New die, no period after date. There are other minor differences such as the position of the bear in relation to Minerva's shield.

Rev: Same die as SH 7-20.

SH 7-20.1 AL Aluminum, 3.20gm, R-7



SH 7-20.1
No period variety

Lauer Exposition View SCD



Aluminum



The six Lauer medals, SH 7-21 through SH 7-26, were sold in an aluminum box as pictured here.

SH 7-21 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The first in the series is based on an early artist's rendering of the exposition grounds. It bears no resemblance to what was actually constructed on the site.

Obv: Artist's conception of the exposition grounds. The medal is signed, LAUER NURNBERG, below the view.

Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-21 AL Aluminum, 3.67gm, R-6

Note: The set of six Lauer medals won a gold medal for their quality at the Exposition.

Lauer Administration Building SCD



SH 7-22 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The second in the series depicts the Administration Building much as it was constructed.

Obv: The Administration Building with the signature, LAUER NURNBERG, inside the base of the groundline.

Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-22 AL Aluminum, 3.62gm, R-6



I. W. Taber's 1894 photograph of the Administration Building as built.

Lauer Fine Arts Building SCD



Aluminum



I. W. Taber's 1894 photograph of the Fine Arts Building as built.

SH 7-23 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The third in the series depicts the Fine Arts Building much as it was constructed. A major difference is the elephant heads shown on the medal that arrived after the building was constructed and were then installed on another exposition building.

Obv: The Fine Arts Building with the signature, LAUER NURNBERG, below the groundline.
Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-23 AL Aluminum, 3.69gm, R-6

Lauer Agricultural Building SCD



Aluminum

SH 7-24 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The fourth in the series depicts the Agriculture Building much as it was constructed.

Obv: The Agriculture Building with the signature, LAUER NURNBERG, below the groundline.
Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-24 AL Aluminum, 3.90gm, R-6



I. W. Taber's 1894 photograph of the Agriculture Building as built.

Lauer Mechanics Building SCD



Aluminum



I. W. Taber's 1894 photograph of the Mechanics Building as built.

SH 7-25 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The fifth in the series depicts the Mechanics Building much as it was constructed.

Obv: The Mechanics Building with the signature, LAUER NURNBERG, below the groundline.

Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-25 AL Aluminum, 3.54gm, R-6

Lauer Manufactures Building SCD



Aluminum

SH 7-26 Lauer, the Nuremberg German die-sinking firm, produced a set of six aluminum medals depicting an exhibition building on the obverse with a common reverse based on the California state seal. The last in the series depicts the Manufactures Building much as it was constructed.

Obv: The Manufactures Building with the signature, LAUER NURNBERG, below the groundline.

Rev: California's state seal with the microscopic signature, LAUER, below the bear's front paw.

Size: 35.7mm

SH 7-26 AL Aluminum, 3.68gm, R-6



I. W. Taber's 1894 photograph of the Manufactures Building as built.

Early Electric Tower / State Seal - Hanson SCD



Aluminum



Holed variety

SH 7-27 Chicago die engraver, C. H. Hanson, created a medal based on another of the artist's conceptions of the fair grounds and a unique interpretation of the state seal using the Golden Gate and Fort Point as a back drop in place of the Sierra Nevada range.

Obv: Exposition view similar to the exposition logo as it appears on SH 7-3.

Rev: Modified version of the California State Seal using the Golden Gate and Fort Point as a backdrop. The signature, HANSON CHI is found below the bear.

Size: 38mm

SH 7-27 AL Aluminum, 5.02gm, R-5

Notes: Usually found holed, not holed varieties are 10 to 20 times rarer, R-6.

Exposition View / Golden Gate SCD



SH 7-28 San Francisco's exposition view (with a misplaced Firth Wheel), paired with a Golden Gate. A version of the Golden Gate scene appears on a coin box and SH 7-30.

Obv: Exposition view close to the actual layout of the fair grounds.

Rev: A view of the Golden Gate looking west towards the setting sun. Fort Point is shown at the southern entrance to the bay.

Size: 38mm

SH 7-28 AL Aluminum, 6.09 to 6.17 gm, R-6

SH 7-28 GPS Gold-Plated Silver, 17.17gm, R-7

Note: All gold-plated specimens have a die crack on the obverse on the 4 of the date 1894. Specific gravity of 9.21 indicates .200 fine silver, higher than nickel silver or German silver.



Aluminum

Uniface State Seal SCD



Brass

SH 7-29 Uniface impression of the die used to make a “tall” Midwinter coin stack paperweight with a blank bottom. The die was also used to make a “short” coin stack box as pictured here.

Obv: A rendition of the California state seal not found on other so-called dollars from the Exposition.

Rev: Blank.

Size: 34.35mm

SH 7-29 BS Brass, 13.67gm, R-9

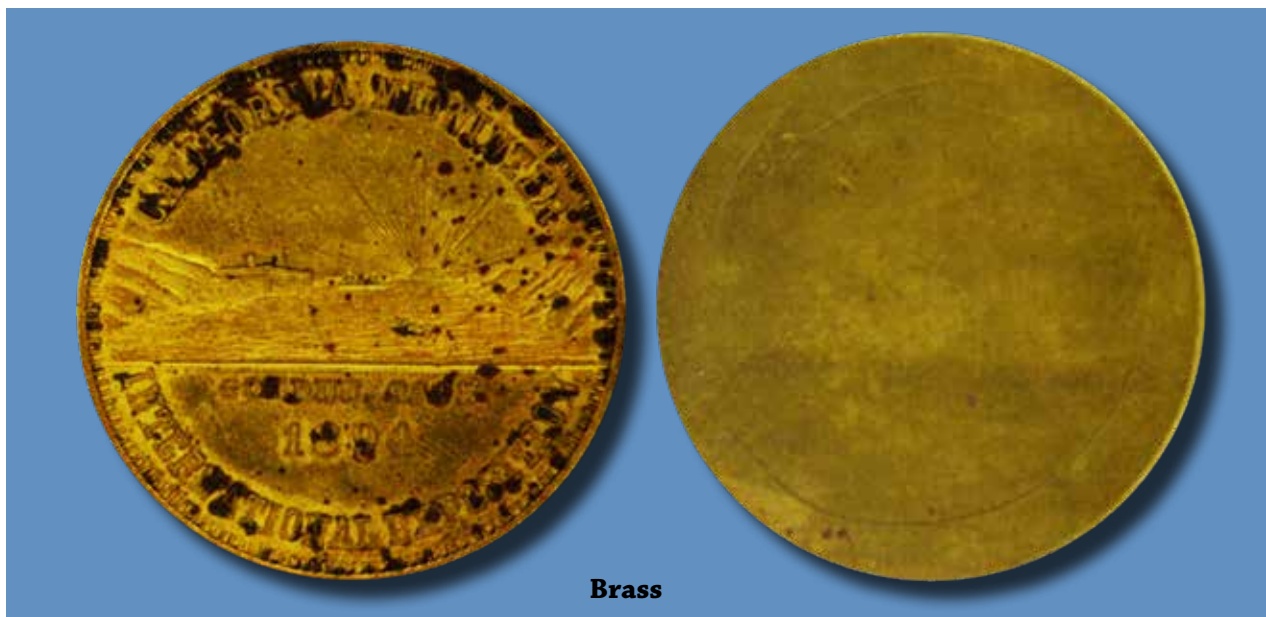
Notes: Possibly a unique die trial.



A “short coin stack” box with SH 7-29 as the lid and SH 7-30 as the bottom. The box pictured here includes a paper label for German Day at the Exposition.



Uniface Golden Gate SCD



SH 7-30 Uniface impression of the die used to make one style of "tall" Midwinter coin stack box.

Obv: A view of the Golden Gate looking west towards the setting sun. Fort Point is shown at the southern entrance to the bay. Similar to the reverse of SH 7-28

Rev: Blank.

Size: 34.60mm

SH 7-30 BS Brass, 9.49gm, R-9

Notes: Possibly a unique die trial.



A "tall coin stack" box with SH 7-30 as the lid and a blank bottom.

Midwinter Exposition Shell SCD**Aluminum**

SH 7-31 Aluminum shell depicting the Administration Building, Electric Tower, and a bear with the flags of the U.S. and California.

Obv: Depiction of elements reflecting the theme of the California Midwinter Fair.

Rev: Incuse impression of the obverse design.

Size: 37.93mm

SH 7-31 AL Aluminum, 1.29gm, R-9

Days of Gold Souvenir SCD



Gold

SH 7-32 Souvenir California gold dollar size SCD depicting a miner swinging a pick.

Obv: Depiction of a minor swinging a pick with a cabin or mill house in the distance. The inscription, THE DAYS OF OLD OF GOLD OF 1849, an bridged version of the theme of the Midwinter '49 Mining Camp, "The days of old / the days of gold / the days of '49." The lines are drawn from the 1876 song written by E. Zimmer, The Days of '49.

Rev: Wreath with a miner's pick and shovel and pan within along with SOUVENIR. The legend reads, CALIFORNIA GOLD / 1894.

Size: 13.4mm

SH 7-32 G Gold, .87gm, R-8

Note: The miner with pick design is similar to other rare Miner California Gold charms made by San Francisco jeweler, Herman J. Brand. See SH 14-14 for another use of Brand's Miner design.

Eureka Cal Gold Closed Wreath SCD

SH 7-33 California gold charm with a crude representation of the California state seal. We are not certain but this was likely struck by Nobel.

Obv: Abbreviated representation of the California State seal

Rev: Closed wreath with CAL. GOLD / 1894 / CHARM within.

Size: 12mm

SH 7-33 G Gold, .31gm, R-8

