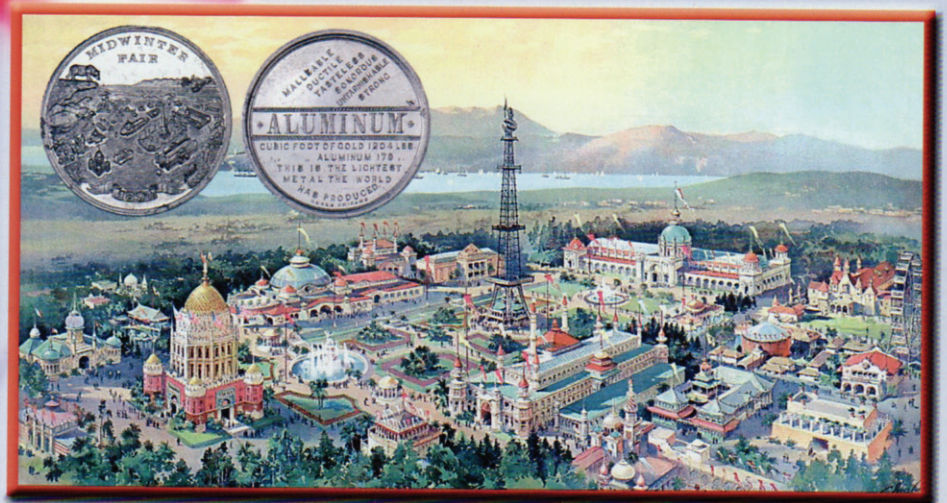


TAMS Journal

October 2009

Volume 49

No. 5



*As one studies the
**California Midwinter
International Exposition***

*he will find that, although the
Midwinter was smaller than the
Columbian Exposition,
its exonomia heritage was
exceptionally rich!*



1894 Medals, Badges, and Miscellaneous Exonumia

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Collector awareness of the 1894 California Midwinter International Exposition is often lost in the shadow of the great World's Columbian Exposition, although interest in Midwinter material produced record prices in the December 2008 auction of the Bill Weber Collection by Holabird-Kagin Auctions. By design, the San Francisco fair was like Chicago but smaller, although the Exposition directors assured the public that far from being an imitation, the Midwinter Exposition was "the natural product of the last hundred years of California's existence, the blossom of its Century plant."

The buildings and grounds were built on a smaller scale, fewer (albeit higher quality) exhibits were accepted, and fewer medallic souvenirs were produced. Many of the souvenirs collected today are known through their inclusion in Hibler and Kappen's catalog, *So-Called Dollars*, yet most collectors rarely see many of these. Pieces not found in Hibler and Kappen are virtually unknown in the collecting fraternity. The tentative catalog of the 1894 exonumia offered here will likely grow in coming years as collectors become aware of additional items associated with the Midwinter Fair.

Planning the Exposition

The enthusiasm that infected visitors to the World's Columbian Exposition inspired *San Francisco Chronicle* editor, Michael de Young, to propose moving the best of the Chicago fair to San Francisco. No sane observer would have embraced such an ambitious plan. Overland travel to the West relied on two rail links and the major west coast port of San Francisco. 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 infected the nation. De Young saw an opportunity to attract 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 (Fig. 1).

Chicago had nearly four years to plan, promote, fund, and build its exposition grounds and the grand buildings known as the White City. San Francisco had a scant seven months. They focused therefore on skimming 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 (Fig. 2). California's mild winter climate and abundant productive land was the main attraction and fair promoters



Fig. 1: 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.)



Fig. 2: Contemporary illustration of Exposition Director Michael H. de Young. It appears to be the official portrait used for the obverse of the De Young so-called dollar, Hibler & Kappen 248.

hoped to attract new immigrants after they experienced the "Land of Sunshine, Fruit, and Flowers."

Time was too short to create a uniquely Western version of the World's Fair. 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. Where 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 day. The January 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 reentry. 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 the 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 incorporated 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. Eskimos, Dahomeyans, and Hawaiians made the trek from Chicago to San Francisco. The West contributed a FortyNiners camp, the Haunted Swing, trained seals, and Dante's Inferno where one could experience the fire and brimstone that awaited the unrepentant.

The Earliest Medals and Badges

The production of promotional medals followed an expedient pattern as well. The earliest Midwinter Exposition medal appears to be one adapted from a Columbus Landing medal (Eglit 242) produced for the Columbian Exposition (Fig. 3). The medal, Eglit 463, is identical to Eglit 242 except that 242 is inscribed to the Columbian Exposition in Chicago 1893 and the Midwinter version is inscribed, CALIFORNIA MIDWINTER / INTERNATIONAL EXPOSITION / SAN FRANCISCO / 1894. The common reverse features the Columbus landing scene and 1492 that appears on many medals of the period. It is likely that these medals were distributed in Chicago during the Columbian Exposition to promote the Midwinter Exposition.

Eglit describes a second badge (Eglit 500) that was the official badge issued by the California World's Fair Commission to the Columbian exposition. The commission's account books note an expenditure of \$2,105 for



Fig. 3: Columbus Landing Medal.
 Obv: Heraldic eagle with E PLUIBUS LTNUM ribbon in its beak. CALIFORNIA MIDWINTER / INTERNATIONAL EXPOSITION / SAN FRANCISCO / 1894. Rev: Columbus landing scene with border of stars. 1894 in exergue. Gilt Brass, 28mm
 Eglit 463

souvenir badges and receipts of \$1,962.51 from the sale of the badges. Although not directly related to the Midwinter Exposition, the top bar of the badge featured the setting sun that became the symbol of the California exposition. A similar badge was issued for the Midwinter Exposition differing only in the inscription and the elimination of the dangling globe (Fig. 4).



Fig. 4: California Bear Badges.
 Top: Illustration of the California Columbian Exposition badge of 1893. Eglit 500
 Bottom: California Midwinter Badge.
 Obv: CALIFORNIA on setting sun bar. Bear bar with the inscription, MIDWINTER INTERNATIONAL / EXPOSITION / 1894.
 Rev: Pinback.
 Gilt Brass, 40mm x 51mm



Fig. 5: So-called official medals of the California Midwinter International Exposition.

Top:
 Obv: Traditional California state seal (see text for a full description).
 Rev: THE LAND OF SUNSHINE FRUIT AND FLOWERS / SOUVENIR / CALIFORNIA / MIDWINTER / EXPOSITION / SAN FRANCISCO / 1894 •. Brass, Gold-plated, and Silver-plated, 34mm
 Hibler & Kappen 245
 Middle:
 Obv: Modified state seal including the rising sun behind the Sierras and the signature at the bottom, MOISE S. F.
 Rev: Same as above.
 Brass, Copper, 34mm
 Hibler & Kappen 245A
 Bottom:
 Obv: Modified state seal except a different, cruder die than the previous example. Minerva's spear points between the U and the R in EUREKA as opposed to the U above. The sun's rays are soft or missing behind Minerva.
 Rev: Same as above.
 Brass, 34mm
 Hibler & Kappen 245A, die variety

The California delegation in Chicago moved quickly to promote their San Francisco fair. By mid-August, the planning committee already had numerous proposals from vendors to produce and sell commemorative aluminum medals. The work of one vendor, U.S. Interior Department agent J.W. Ewing, perhaps led to the production of two varieties of so-called "official medals" (Fig. 5). The two medals share a common reverse (although the size and style of lettering differs). Swoger identifies H&K 245 in his study of National Commemorative Medals as having been approved by the Director of the Mint and designed by Charles E. Barber. The gold-plated medals were produced on a press similar to those used at the U.S. Mint. Ewing's booth was prominently located at the entrance to the Mechanics Building adjacent to the Co-Operative Printing Co. booth where the daily official programs were printed and sold. The relatively common status of H&K 245 and 245A (despite being identified as very scarce to rare) suggests they were in fact sold as official souvenirs. The gold-plated version sold for a dollar, but the brass version is more common suggesting that Ewing switched to cheaper planchets following the opening days of the exposition.

It would make sense that Barber would use the official California state seal as his model even though modified versions were used on every other medal and the Publicity Committee's publications. Two die trials from the Bill Weber Collection are even more significant if they represent the work of Barber. One was struck from an unfinished die that shows the scribed lines used to position the stars and "EUREKA" inscription. The second has the stars and EUREKA incuse and mirrored suggesting they were mistakenly punched into a working hub. That seems to be an unlikely mistake for Barber to make if he were producing the master hub himself. I am also surprised that the official publications of the Exposition Committee failed to mention the U.S. Mint connection if Barber did indeed design the medal.

A local San Francisco company, L. H. Moise, produced the other variety, H&K 245A, although it is not immediately obvious why the Moise piece was made independently unless Ewing needed replacement dies and did not have sufficient time to secure them from the East coast. Moise adopted a modified version of the state seal popular with the World's Fair Commission for its obverse die and duplicated the reverse using a slightly different style font. The two varieties appear with relative equal frequency. The Moise piece became the basis for a series of similar California event medals (see H&K 639, Cloverdale Citrus Fair and H&K 729, Truckee Ice Carnival). The Bill Weber collection included a currently unique example of the exposition medal with a second Moise obverse die more commonly used for the later series.

The California state seal, designed in 1849 by Army Major R. S. Garrett, depicts the goddess of wisdom,

Minerva, seated left. The head of Medusa appears on the shield that rests against her thigh. A California grizzly bear stands beside her. Sheaves of grain and grape vines rest at her feet symbolizing California's agricultural productivity. California's gold wealth is symbolized by a miner swinging a pick with a mining pan and rocker at his feet and the state motto, EUREKA, above the scene. The Sierra Nevada range rises behind Minerva, while commercial sailing ships can be seen on the Sacramento River symbolizing the state's commercial greatness. The 31 stars surrounding the scene represent California's anticipated admission to the union in 1849. H&K 245 closely reproduces the seal as originally designed. The obverse of H&K 245A was clearly engraved by another artist, adding the rays of the rising sun over the mountains, the bear is reclining as opposed to standing, and the Medusa shield design more closely replicates the original seal. The obverse is signed, MOISE S.F., below the bear's foreleg.

An inexpensive or jewelry version of the basic "official" design features a simplified version of the California state seal with Minerva facing forward and the sun setting in what appears to be the Golden Gate (Fig. 6). The surrounding inscription reads, CALIFORNIA / MIDWINTER INTERNATIONAL EXPOSITION. The reverse restates a theme of the fair, THE LAND / OF / SUNSHINE / FRUIT AND / FLOWERS. All pieces familiar to me are holed, although it is clear that the hole was applied after the medal was struck.



Fig. 6: Smaller, less expensive version of the "official" medal.
 Obv: Simplified version of California state seal with Minerva facing forward and the setting sun in the Golden Gate. CALIFORNIA / MIDWINTER INTERNATIONAL EXPOSITION.
 Rev: THE LAND / OF / SUNSHINE / FRUIT AND / FLOWERS. Brass, 28mm

Exposition Architecture

Fair promoters were under the gun. Ground breaking ceremonies in San Francisco's Golden Gate Park did not take place until August 24, 1893. 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 the proposed exposition site in the 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, arrived from San Francisco in August. 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. I explored some of the difficulties in promoting a fair with so many details in flux in a 2007 ANA Journal article, "Midwinter Bird's-Eye View." 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, 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 was adopted as a logo by the planning commis-



Fig. 7: Exposition view logo and so-called dollar.
Top: Logo illustration from the exposition official history.
Bottom: Exposition View so-called dollar.
Obv: Modified version of the California state seal in a ring of 32 flowers and punctates. SOUVENIR * / SAN FRANCISCO CALIFORNIA, U.S.A.
Rev: Exposition view with Electric Tower. CALIFORNIA / MIDWINTER INTERNATIONAL EXPOSITION.
 Aluminum, 41 mm
 Hibler & Kappen 261

sion, and it appeared on the title page of the commission's official history published after the fair closed (Fig. 7). Two medals, H&K 261 and H&K 249, reproduce or closely reproduce the commission logo.

The commission logo shows the electric tower with a rayed light beacon at the top and buildings at its base with a sea of buildings with multiple arches and domes arrayed in the distance. Palm trees flank either side of the tower. The reverse of the so-called dollar, H&K 261, is almost an exact match of the logo. The obverse of H&K 249 reproduces the same scene, although the outer legend and building details differ. The obverse of H&K 261 closely ties the piece to the planning commission in that it shares a stylistically similar rendition of the state seal with that appearing on de Young's medal, H&K 248. I



Fig. 8: Electric Tower and Golden Gate so-called dollars.

Top: Electric Tower / State Seal so-called dollar.
Obv: Slightly modified version of the commission logo. * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / SAN FRANCISCO 1894.
Rev: Modified California state seal in wreath with the Golden Gate as a backdrop in place of the Sierra Nevada Range. Signed HANSON CHI below the bear. Aluminum, 38mm Hibler & Kappen 249

Bottom: Exposition View / Golden Gate so-called dollar.
Obv: Bird's-eye view of the exposition grounds. * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / SAN FRANCISCO 1894.
Rev: View of San Francisco's Golden Gate. GOLDEN GATE / SAN FRANCISCO, CAL. Aluminum and Gilt Bronze or Brass, 38mm Hibler & Kappen 250



Fig. 9: Two bird's-eye views of the exposition grounds photographed by Isaiah Taber. (H.S. Crocker, 1894)

will return to a discussion of the de Young and related medals below.

H&K 249 is closely related to the so-called Golden Gate medal (H&K 250). The reverse adaptation of the California state seal turns the view of the seal from the east towards the Sierra Nevada to the west and San Francisco's Golden Gate (Fig. 8). The Golden Gate medal expands this view to capture the theme -- the Sunset City -- the exposition planners wished to emphasize, the sun setting in the west framed by the Golden Gate. On the left bank of the entrance to San Francisco Bay is Fort Point, built by the Army Corps of Engineers to defend the bay. The obverse of the Golden Gate medal features an early rendering of a bird's-eye view looking northeast along the main axis of the exposition grounds. The rear of the Administration Building appears in the foreground flanked by columns topped by statues on either side. These columns were likely included in early publicity illustrations, but they were never built.

Five major buildings surrounded the central grand court (Fig. 9). The buildings are featured, along with Minerva from the state seal, on a brass souvenir badge and an aluminum medal (Fig. 10).

The largest building, the Manufactures and Liberal Arts Building, anchored the northeast end of the court

(Fig. 11). San Francisco architect Arthur Page Brown designed the Moorish style building with California Mission influences. The 100,000 square foot building grew by the addition of a 30,000 square foot annex as demand for exhibit space grew. Another 47,000 square feet of exhibit space was provided in gallery spaces. The exterior was cream color with a turquoise blue dome and cupola finished in gold. The roof was finished in Spanish red metal tiles and 14,000 square feet of glass. Flags of the exhibiting nations flew from the cornices. Smillie Brothers of San Francisco built the structure for \$113,600.

The Byzantine-Gothic style Administration Building, also designed by A. Page Brown, anchored the southwestern end of the grand court. The square building featured hexagonal towers topped by gilt bronze domes at the corners, a central hexagonal gilt bronzed domes tower, all finished with Mooresque ornamentation and Byzantine pink, gold, cream, and white coloring. At night, the building was lit with a vast array of lights. P. Antonelli built the structure for \$30,654.

Samuel Newsom designed the California Mission style Horticultural and Agricultural Building. A red clay tile roof further enhanced the Mission theme. The living



Fig. 10: Five Edifices badge and so-called dollar.

Top: Five Edifices badge.
 Obv: Pinbar, SOUVENIR. Red, white, and blue ribbon. Badge features Fine Arts Building, Mechanical Arts Building, Administration Building, Horticultural and Agricultural Building, Manufactures and Liberal Arts Building, / Minerva from the California state seal. CALIFORNIA / MIDWINTER INTERNATIONAL / EXPOSITION / 1894.
 Rev: Blank
 Brass, 35mm x 84mm.

Bottom: Five Edifices so-called dollar.
 Obv: Modified California state seal. CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION / 1894.
 Rev: Five roundels with the Administration Building in the center. Clockwise from the left, Mechanical Arts Building, Horticultural and Agricultural Building, Manufactures and Liberal Arts Building, and Fine Arts Building.
 Aluminum, 35mm
 Hibler & Kappen 260
 Note: A die variety without the period after the 1894 date appeared in the Bill Weber sale.



Fig. 11: The five major buildings surrounding the central Court of Honor. From the previous page, top to bottom: Manufactures and Liberal Arts, Administration Building, Fine Arts Building and Mechanical Arts Building. The Horticultural and Agricultural Building is above. (Photographs by Isaiah Taber, H.S. Crocker, 1894)

exhibits planned for the structure required sunlight provided by a central one hundred foot dome of glass surmounted the rectangular central portion of the building. Electric lights illuminated the dome at night. J. H. Wissinger built the structure for \$58,500.

The Egyptian style Fine Arts Building, designed by C. C.

Fig. 12: Bonet's Electrical Tower at night with the Horticultural and Agricultural Building on the right and the Administration Building on the left. (Isaiah Taber Photograph, H.S. Crocker, 1894)



McDougall of San Francisco, sat adjacent to the Horticultural Building. It was the only building intended to be permanent and was built by Worrall and Miller for \$57,400. The exterior surface was decorated with hieroglyphic designs, but life-sized elephant heads, originally intended for the building, were used on the Baker's Chocolate Building instead.

On the other side of the court, Edmund R. Swain designed the Indian style Mechanical Art Building. Hurbat and Logan built the structure for \$75,600. The general color tone was old ivory and the finials of the towers and roofs of the kiosks were finished in gold. Some of the medallion souvenirs were struck onsite in this building. California's mining industry was represented in the building including a display of gold samples from the State Mining Museum, a column of asphalt mined in Kern County, and a gilded globe representing \$250,000,000 in gold mined in Nevada. Machinery of every sort was on display and in operation. The steam engines and electric dynamos that powered the machinery in the building and the central court were displayed in an annex.

Bonet's Electric Tower sat at the center of the grand court, but funding uncertainties required changes and compromises in the final design (Fig. 12). What could have been a grand novelty was forced in the end to mimic the design of the Eiffel Tower. Originally intended to be topped by a golden globe and bear, the globe was ultimately displayed in the California mining exhibit. In its place was a powerful searchlight that lit up the fair grounds at night. One

thousand incandescent bulbs outlined the tower, another thousand bulbs were arranged in geometric pat-terns, and another twelve hundred bulbs moved in a shift-ing pattern of geometric designs in response to a "music box like" revolving cylinder with wooden stops located below ground. Electric Tower medals are among the most common of the exposition medals.

Souvenir Medals

Hibler and Kappen state that many of the aluminum medals issued for the Midwinter Exposition were struck in the Mechanics Building on the Exposition grounds. The final report of the fair states that a great variety of machines for making medals and similar souvenirs were in continuous operation in the Mechanics Building. Three so-called dollars -- the products of two obverse dies, one reverse die, and a muling of the two obverse dies -- state they were struck on site (Fig. 13).



Fig. 13: Mechanics Building so-called dollars.

Obv: Electric Tower with the inner inscription, ELECTRIC TOWER. The outer ring reads, CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION / 1894. Rev: Mechanics Art Building with the inscription below, MECHANICS ART / BUILDING. Outer inscription reads, * SOUVENIR * / OF THE SUN-SET CITY. Aluminum, 38 mm
Hibler & Kappen 251

Obv: Electric Tower obverse.
Rev: Wreath, ALUMINUM / SOUVENIR / STAMPED / IN / MECHANICS BLD. / SAN FRANCISCO, CAL.
Aluminum, 3 8 mm
Hibler & Kappen 252

Obv: Mechanics Building reverse. Rev: Wreath souvenir reverse. Aluminum, 38 mm Hibler & Kappen 253

The more common medal pictures the Electric Tower with the planned globe at its peak topped by a bear statue and flag. The design is consistent with illustrations appearing in the Official Guide and numerous souvenir booklets. The less common medal shows the Mechanics Art Building and declares its function as a SOUVENIR OF THE SUN-SET CITY. The muling of these two obverse dies (H&K 251) is the least common of the three medals. The common reverse declares the Aluminum Souvenir was stamped in the Mechanics Art Building.

The Mechanics Art Building medals are also known with various counterstamps, two of which are pictured here (Fig. 14). The "Stamped" reverse has a blank space in the middle of the design as if they medals were meant to be counterstamped. One piece pictured here includes the date, "JAN 27 1894," in this space. The date is significant as it was the opening day of the fair. Seventy-two thousand people crowded the exposition grounds on that sunny Saturday. Military regiments and fraternal organizations paraded around the Court of Honor. The Girl's Flag Brigade of Oakland carried American flags, dressed in red, white, and blue and many appear to wear a common commemorative badge or ribbon. The other counterstamped piece commemorates the visit of "W.D. Freeman / Salem Or." to the fair. It is holed, as are many souvenirs, likely for attachment to ribbons or watch fobs.



Fig. 14: Counterstamped Mechanics Building so-called dollars.

Top: H&K 251 stamped "W.D. Freeman. / Salem Or." On the obverse.

Bottom: H&K 253 stamped "JAN 27. 1894." on the reverse. January 27 was opening day for the exposition.



Fig. 15: Four stylistically related so-called dollars possibly issued by the exposition's Executive Committee/

Top left: Administration Building - Electric Tower so-called dollar.

Obv: Administration Building with bear below. The inner inscription reads, ADMINISTRATION BUILDING. Signed on the base, A. HYLEN CHI. Signed in the field below the base, BLUMENFELD S. F. C. Outer inscription reads, * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / 1894. Rev: Electric Tower with 18 / 94 on either side and bear below. SOUVENIR OF SAN FRANCISCO.
Aluminum, 40 mm
Hibler & Kappen 246

Top right: Administration Building - Firth Wheel so-called dollar.

Obv: Administration Building obverse as described above.
Rev: Firth Wheel with inner inscription, FIRTH WHEEL. Outer inscription reads, * SOUVENIR OF SAN FRANCISCO, CALIFORNIA * / 1894.
Aluminum, 40 mm
Hibler & Kappen 247

Bottom left: De Young so-called dollar.

Obv: Bust of de Young left. Inner inscription reads, PRESIDENT & DIRECTOR GENERAL / M. H. DE YOUNG. Microscopic, BLUMENFIELD S. F. C. Outer inscription reads, * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / 1894.

Rev: Modified state seal with Golden Gate in the distance. * SOUVENIR OF SAN FRANCISCO, CALIFORNIA * / 1894.
White Metal, 40 mm
Hibler & Kappen 248

Bottom right: Bear/Sunset City unlisted so-called dollar.

Obv: Bear walking left with 1894 below. Signed A HYLEN CHI along the base. The outer inscription reads: * SOUVENIR * / SAN FRANCISCO. CALIFORNIA. Rev: Shoreline view of the Golden Gate and Fort Point. SUNSET CITY GOLDEN GATE PARK CALIFORNIA / 1894.
Aluminum, 38mm

So who made the many medals and other souvenirs? Some are signed, but it is not clear whether some medals were made off-site and sold at the fair or if all were struck on the fair grounds, as is clearly the case with the Mechanics Art Building medals. The official history of the exposition records that S. Chr. Lauer won a gold medal for the aluminum medals, badges, and combs produced at the fair. Willey and Bittner of Chicago sold souvenir coins. An American company, the Aluminum Novelty Works, also received a gold medal for their aluminum novelties. Apparently owned by or affiliated with the Rhode Island jeweler, C.G. Bloomer's Sons, the Aluminum Novelty Works had a booth in the Manufactures and Liberal Arts Building and could have sold medals among other products. The San Francisco Novelty Works and the Illinois Aluminum Works had sales booths in the same building. Louis Lumitz won a gold medal for aluminum goods and Eugene Deutch & Co. received a silver medal for aluminum articles. The final report from the expositions accountants notes sundry receipts of \$373.42 from the sale of souvenir coins, although it is not clear whether that sum represents a percentage of the sales of the "official" medal or something else.

Four medals and possibly five could have been sponsored or commissioned by the exposition planning commission (Fig. 15). The common obverse for two of the five medals depicts the Administration Building. The fig-

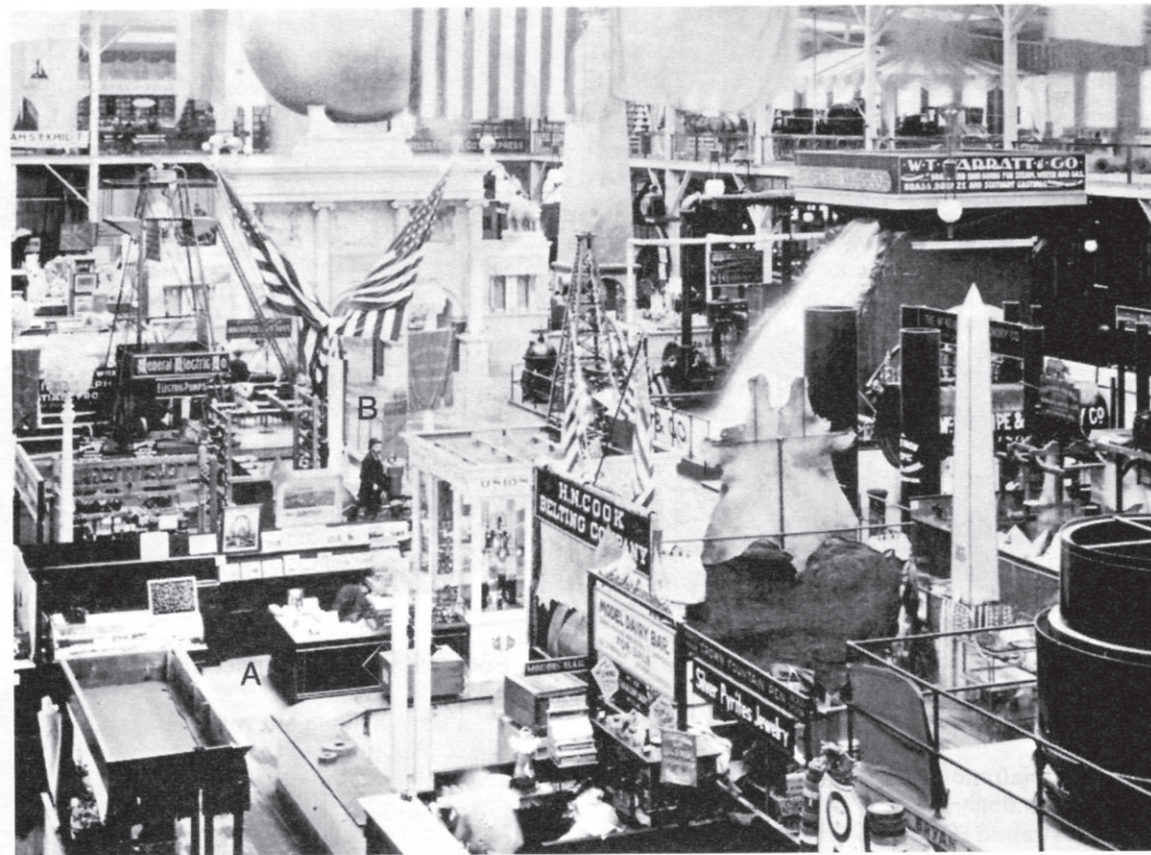


Fig. 16: View of the ground floor of the Mechanical Arts Building. The letter A indicates the location of the J.E. Blumenfeld sales area, B indicates the F.H. Noble location. Note the Graham poster displayed to the left of the man standing below the letter B. What appear to be trays of medals can be seen on the desk to the right of the letter A. (Isaiah Taber Photograph, H.S. Crocker, 1894)

ure's ground line incorporates the signature, A. HYLEN. CHI. Swedish born Hylén was a Chicago area cameo cutter and trained engraver. He likely engraved the representation of the Administration Building and possibly the other elements on two of these medals. The central device is also signed, "BLUMENFELD S.F.C.," in the field. The de Young medal is similarly signed "BLUMENFELD S.F.C." I suspect that Blumenfeld is the correct spelling and that Blumenfeld commissioned or produced but did not engrave the medals. If that is correct, S. F. C. could stand for San Francisco California or San Francisco Chronicle. Since de Young published the Chronicle, the latter is an intriguing possibility. Unfortunately, BLUMENFELD P.O.G. appears on two opening day Columbian medals (Eglit 321 and 449). In reality, S.F.C. may mean something else altogether.

J.E. Blumenfeld is listed as a vendor in the Mechanical Arts Building representing souvenir product

lines from a number of manufacturers. His sales booth appears in a Taber photograph (Fig. 16). Careful study of the photograph shows what appears to be a sales booth with official photographs, a bird's-eye view poster lithograph by Charles Graham (see Fig. 17), and at least two cases that appear to display medals. Behind the Blumenfeld booth is the F.H. Noble table where other medals were sold (see Fig. 19 and 20).

The reverse of H&K 246 depicts the Electric Tower, albeit without a statue on top. 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.

The second medal, H&K 247, 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, 100 feet in diameter with 16 cars carrying 10 passengers each. 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. J. Kirk Firth and Co. designed and built the wheel undoubtedly using components constructed by another of Firth's companies, the Phoenix Iron Works. In addition to manufacturing mining, locomotive, and heavy construction machinery,



Fig. 17: The official bird's-eye view of the Exposition drawn by Charles Graham. (Winters Art and Lithographing Company, 1893)

Firth performed the structural work for the Electric Tower and the Crocker Building in downtown San Francisco. A twenty-minute ride cost 25 cents.

The third medal, H&K 248, the de Young so-called dollar, is the only so-called dollar sized medal 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 previous two medals and to that of H&K 261 described in Figure 7. As I mentioned earlier, the rendition of the state seals on the two medals is stylistically similar, although there are differences. The fact that the commission's logo is reproduced on H&K 261 also seems to tie it to a commissioned if not official set of medals.

The fourth piece in the set, previously unlisted until it appeared in the Weber Collection, is a slightly smaller, albeit thicker aluminum medal depicting the California bear and a view of the Golden Gate from the shore near Fort Point. The inclusion of Sunset City and Golden Gate Park tie the piece to the exposition even though it is not specifically mentioned on the medal. It is possible that it represents a trial strike of a rejected medal design.

With the exception of the four medals just described, H&K 261, which could be a piece that belongs in the set just described, and the Schwaab "Facts" medal that is clearly part of another series (Fig. 21), only one

other medal states that it is a Souvenir of San Francisco. The 51 mm, heavy aluminum medal features the state seal on the obverse and the Administration Building on the reverse (Fig. 18). The state seal varies from the two described immediately above in its treatment of the shield and the mountains behind Minerva. The shields on the previous two medals lack the Medusa head, the current medal shows the Medusa head. The mountains on the pre-



Fig. 18: Large aluminum souvenir medal. Obv: Modified state seal surrounded by a ring of 32 stars, 1894. * SOUVENIR * / SAN FRANCISCO. CALIFORNIA. Rev: Administration Building in ring of punctates. ADMINISTRATION / BLDG. * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / 1894. Aluminum, 51 mm

vicious two medals clearly represent the sun setting in the Golden Gate. The identity of the mountains on the current medal is ambiguous. The illustration of the Administration Building most closely resembles that of the Noble medal, although it is not as detailed (Fig. 20). It is not clear to me that it can be associated with any of the possible medal series discussed here and it may be an instance of one manufacturer copying the basic designs of others.

The design and layout of the five major buildings and grand court with central Electric Tower were meant to be seen in contrast with Chicago's White City. The blend of Moorish, Indian, Spanish, and California Mission style architecture pushed by A. Page Brown matched the splendor of Chicago's Classic architecture on a smaller scale. Charles Graham's color palette, designed to compliment the colors of the setting sun, inspired the local nickname, "The Opal City." Graham's watercolor bird's-eye view of the exposition grounds, completed in November 1893, captures the richness of his palette.

F. H. Noble jewelry company of Chicago produced a bird's-eye view medal (H&K 259) that captures the beauty and spirit of Graham's illustration (Fig. 19) on their own coin press in the Mechanic Arts Building. A rocky cliff frames the view with a California grizzly bear



Fig. 19: Bird's-Eye View / New Metal so-called dollar.

Obv: Bear on crag overlooking the exposition grounds. MIDWINTER FAIR. 1894 on ribbon below.

Rev: MALLEABLE / DUCTILE / TASTELESS / SONOROUS / UNTARNISHABLE / STRONG / * ALUMINUM * / CUBIC FOOT OF GOLD 1204 LBS. / " ALUMINUM 170 " / THIS IS THE LIGHTEST / METAL THE WORLD / HAS PRODUCED. / NOBLE CHICAGO.

Aluminum and Silvered white metal, 45mm
Hibler & Kappen 259



Fig. 20: Administration Building / New Metal so-called dollar and mule of two Noble medals.

Top: Administration Building medal.

Obv: Administration Building with the title, ADMINISTRATION BUILDING, above. Outer ring reads, * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / 1894.

Rev: MALLEABLE / DUCTILE / TASTELESS / SONOROUS / UNTARNISHABLE / STRONG ALUMINUM / CUBIC FOOT OF GOLD 1204 LBS. / " ALUMINUM 170 " / THIS IS THE LIGHTEST / METAL THE WORLD / HAS PRODUCED. / NOBLE CHICAGO.

Aluminum, 45mm
Hibler & Kappen 258

Bottom: Mule of H&K 259 and 258. Obv: Obverse of H&K 259. Rev: Obverse of H&K 258. Copper-plated base metal, 45mm

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.

A second medal (H&K 258) featuring the Administration Building also carries the aluminum reverse of the bird's-eye view medal (H&K 259). The Noble rendering of the details of the Administration Building is the most detailed and well executed of the medals depicting the building (Fig. 20). The Lauer medal comes close, but its smaller size and lower relief necessarily required a loss of detail in comparison. A rare, copperplated muling of the bird's-eye view and Administration Building obverses suggests the company toyed with entering the higher end medal market as well. The two pieces I am aware of are struck on a heavier than aluminum base metal and then copper plated. Noble had a sales booth in the Mechanical Arts Building in addition to its production display area (see Fig. 16). Noble also sold Columbian commemorative quarters and half dollars.



Fig. 21: Schwaab Stamp and Seal Company obverse and reverse medal designs.

Obverse 1: Bird's-eye view of exposition grounds with microscopic SCHWAAB S & S CO. MILWAUKEE at its base. MIDWINTER EXPOSITION / 1894 / SAN FRANCISCO, CAL.

Obverse 2: Modified version of the California state seal with Minerva facing over her shoulder and the Golden Gate in the background. CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION

Reverse 1: The five major buildings of the exposition with the Administration Building in the central roundel. Clockwise from the top: the Horticultural and Agricultural Building, symbols of science, the Manufacturers and Liberal Arts Building, symbols of the arts, the Fine Arts Building, symbols of the mechanical arts, the Mechanical Arts Building, symbols of agriculture. In microscopic text at the base of the medal, S. S. & S. CO. MILWAUKEE.

Reverse 2: In outer band, SOUVENIR OF SAN FRANCISCO / METROPOLIS OF THE WESTERN COAST. The central inscription reads, THE PRINCIPAL / SEAPORT OF 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 THE 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.

Aluminum, 45mm
Hibler & Kappen 254: Obverse 1 and Reverse 1
Hibler & Kappen 255: Obverse 1 and Reverse 2
Hibler & Kappen 256: Obverse 2 and Reverse 1
Hibler & Kappen 257: Obverse 2 and Reverse 2

Schwaab Stamp and Seal Company (not listed as a vendor from what I can determine) produced two obverse dies and two reverse dies used to strike a total of four different Midwinter medals (Fig. 21). The more common obverse die reproduces a bird's-eye view of the Exposition grounds. The general quality of the engraving is less than that of many other medals cataloged here. The outline of the Grand Court of Honor narrows more than necessary for proper perspective. The round Cyclorama of Kilauea that treated visitors to a first hand experience of the power of an active Hawaiian volcano appears to be a pie slice. More troublesome, the rising sun is shown on the northeast horizon in contradiction to the Sunset City theme of the fair. The general effect is pleasing, but it fails on close examination.

The less common obverse die is a loose interpretation of the California state seal with Minerva facing forward towards the viewer's right shoulder. This generic depiction of the seal was used on promotional materials issued by the planning commission and was likely adapted from those materials. A standing bear is awkwardly placed before Minerva's shield and is too small in relation to the other elements. The Golden Gate horizon is consistent with other modifications of the seal for the Exposition. The ornate border is a classic Schwaab design element of the era. The forward facing Minerva closely matches that found on the badge and medal shown in Figure 10. They are likely Schwaab products as well.

The more common reverse die features the five major buildings in roundels with symbols of arts, crafts, agriculture, and science at the intersections. At the center is the Administration Building. To the left is the Mechanical Arts Building, the Horticultural Building above, the Manufacturers and Liberal Arts Building to the right, and the Fine Arts Building below.



Fig. 22: Lauer's Exposition Palace so-called dollars.

Common Obv: Modified version of the California state seal, signed LAUER at the base.

Rev 1: Exposition view signed LAUER NURNBERG along the base. CALIFORNIA / SAN FRANCISCO / MIDWINTER / INTERNATIONAL / EXPOSITION / 1894. Aluminum 35mm Hibler & Kappen 262

Rev 2: Fine Arts Building, signed LAUER NURNBERG along the base. CALIFORNIA MIDWINTER INTERNAT. EXPOS. / SAN FRANCISCO 1894 / FINE ARTS BUILDING.

Aluminum, 35mm
Hibler & Kappen 263

Rev 3: Mechanical Arts Building, signed LAUER NURNBERG along the base. CALIFORNIA MIDWINTER INTERNAT. EXPOS. / SAN FRANCISCO 1894 / MECHANICS BUILDING. Aluminum 35mm Hibler & Kappen 264

Rev 4: Horticultural and Agricultural Building, signed LAUER NURNBERG along the base. CALIFORNIA MIDWINTER INTERNAT. EXPOS. / SAN FRANCISCO 1894 / AGRICULTURE / BUILDING. Aluminum 35mm Hibler & Kappen 265

Rev 5: Manufactures and Liberal Arts Building, signed LAUER NURNBERG along the base. CALIFORNIA MIDWINTER INTERNAT. EXPOSITION / SAN FRANCISCO 1894 / MANUFACTURES / BUILDING.

Aluminum, 35mm
Hibler & Kappen 266

Rev 6: Administration Building, signed LAUER NURNBERG along the base. CALIFORNIA MIDWINTER INTERNAT. EXPOSITION / S. FRANCISCO 1894 / ADMINISTRATION / BUILDING. Aluminum. 35mm Hibler & Kappen 267

The less common reverse die recites facts about San Francisco, Metropolis of the Western Coast. A similar Chicago medal (Eglit 42) shows a pioneer scene of the Chicago area on the obverse and recites a similarly detailed set of facts about Chicago. Although the Chicago medal is not signed by Schwaab, it is marked PATENT APPLIED FOR. I suspect the two pieces were part of possible thematic series for souvenir medals.

The Exposition Palace medals produced by the Nurnberg firm of Lauer were among the most detailed produced for the Columbian Exposition and the Midwinter Exposition (Fig. 22). As already noted, the firm received a gold medal in San Francisco for their work. They produced a set of six medals and container for sale at the fair. The set included one with a view of the grounds and five additional medals, one for each of the major buildings. As mentioned earlier, the view of the grounds (H&K 262) is based on the commission logo, except the electric tower is replaced with a nondescript obelisk, palms, and boats on the bay, an impossible view from the perspective of the primary scene. The container is a simple aluminum box with a paper cover inscribed, FIRST PREMIUM / Aluminum Medals / Midwinter Fair / SIX VIEWS.

The other five exhibition palace medals are excellent renderings of the promotional illustrations issued prior to the construction of the exposition buildings. The Fine Arts Building (H&K 263), for example, shows the elephant heads that were originally meant to decorate the building entry. No other Midwinter medals portray the elegance of the Mechanics Building, the Agricultural Building, or the Manufactures Building as well as the Lauer medals. While the low relief necessarily limits the fine details on the Administration Building (H&K 267) when compared with the Noble medal (H&K 258), the creative use of textured surfaces creates a visual illusion of color and detail that surpasses most other architectural medals.

Mexico issued aluminum rectangular medals for the Columbian and Midwinter Expositions that differ only in the ribbon bearing the medal's reverse inscription and the date (Fig. 23). The heart of the obverse pictures the famous Aztec calendar stone with a bust of Columbus above. A sailing ship is shown to the left of the stone and a steam train to the right. Below the stone are instruments of science and industry including instruments of navigation. The dates 1492 and 1892 commemorate the discovery of the New World. The reverse depicts Hermes, Olympian god of travel, animal husbandry, astronomy, and astrology. A male blacksmith and a female with sheaves of grain are to the left of Hermes. An American flag and eagle provide a backdrop for the scene. The ribbon above the scene proclaims, MEXICAN SOUVENIR EXPOSITION CALIFORNIA. The date, 1894, appears in exergue. I suspect these were sold as souvenirs at the Mexican Railway promotional booth.



Fig. 23: Mexican Midwinter Exposition Souvenir. Obv: Aztec stone calendar surrounded by a bust of Columbus; steam train; implements of science, industry, and navigation; and sailing ship. The dates 1492 and 1892 on ribbon. Rev: Hermes with male blacksmith and female with sheaves of grain. The American flag and eagle as a backdrop. Ribbon inscribed, MEXICAN SOUVENIR EXPOSITION CALIFORNIA. 1894 in exergue. Aluminum, 39mm square.

Spain is represented as well with an Electric Tower medal (Fig. 24). The representation of the tower includes a bear with a flag standing on a globe atop the tower. The representation complete with bear is consistent with early descriptions of the planned design for the tower. The reverse shows an ornate series of arches with flag pennants that I assume represents the entry to Spain's exhibit area. Although exposition literature rarely mentions the



Fig. 24: Spanish medals.
Top: Spain exhibit medal.
Obv: Electric Tower, CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION / *.**
Rev: Screen of arches with banners, SECCION DE ESPANA / CALIFORNIA / 1894. (Spain Section, California)
 Aluminum, 38mm

Bottom: New Metal reverse.
Obv: Same as above.
Rev: THIS MEDAL IS MADE OF THE WONDERFUL METAL ALUMINUM / * in outer ring. Inner legend, ODORLESS / TASTELESS / MALLEABLE / DUCTILE. Aluminum, 38mm**

presence of Spain, Spain received more award medals than any other foreign country. There are no signatures or initials to provide any clue as to who might have produced the medal, but the same obverse is paired with an Aluminum promotional reverse. The Aluminum reverse appears on a Columbian medal, Eglit 464, with a Columbian Administration Building obverse. The latter medal similarly provides no clue as to its manufacture.

Souvenir Badges

Fair promoters maintained that they made no special effort to attract people to the fair after it opened. Over 200,000 attended in the first two weeks. The exposition promoters did schedule special celebration days and many smaller events for virtually every day of the exposition. The Department of Entertainment developed a variety of souvenir badges that were sold on special event days. In pictures posed for German Day, participants can be seen with some sort of special badge and ribbon, although the details cannot be discerned. Labor was honored both through the exclusive use of organized labor in

constructing the grounds and through dedicated days at the fair (e.g. Bill Posters, Foresters, Grocers, Butchers, Letter Carriers, and United Workmen). I suspect the LABOR AND LIBERTY looped bird's-eye view medal was part of a special badge or ribbon honoring Labor.

Brass souvenir badges, not unlike many issued for different states in Chicago, could be generic souvenirs or something more closely associated with a special use (Fig. 25). The San Francisco souvenir badge with the pin bar topped by a bear, for example, shows a column clearly topped by a winged-statue. In the right rear is a fountain that resembles the California Fountain built in front of the Administration Building. The remaining buildings are generic and do not resemble actual building designs except for the use of spires, domes, and turrets. The scene on the badge duplicates that used on official exposition stationary. The California pinbar Schwaab badge could be a generic badge or one issued for the May 1 California Day. In perusing the many published photographs of people at the fair, an official in the Sacramento County display can be seen wearing a similar shaped badge. In another, one of the Gum Girls who strolled the fair selling chewing gum can be seen wearing a souvenir-shaped badge. Unfortunately, no details can be made out.

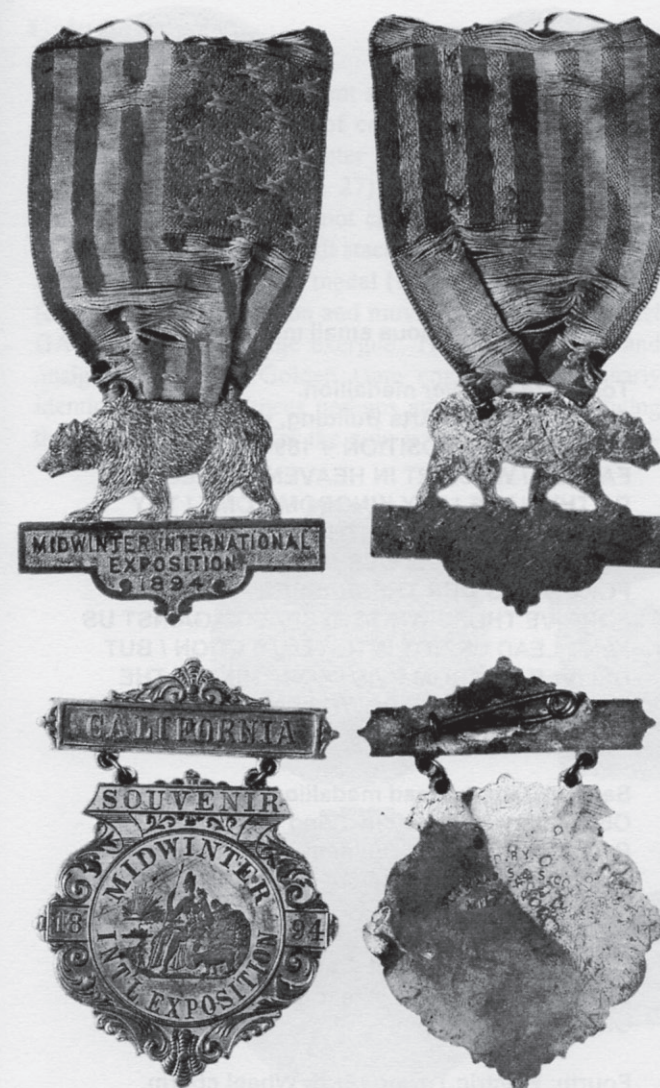


Fig. 25: Four exposition event and special day badges.

Top: Labor medal.
Obv: Bird's-eye view of the exposition grounds. • CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION • / SAN FRANCISCO 1894. Rev: Modified California State seal, LABOR AND LIBERTY. Copper and Gilt, looped, 32mm

Second: Souvenir badge.
Obv: Bear pinbar, SAN FRANCISCO. Badge features view of exposition grounds with the surrounding legend, CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION / 1894. Above, SOUVENIR.
Rev: Plain.
 Brass, 43mm x 64mm

Third: Flag badge.
Obv: Bear badge, MIDWINTER INTERNATIONAL / EXPOSITION / 1894. Flag ribbon securely sewn onto badge loops. Unknown if it had a separate pinbar. Rev: Blank.
 Gilt brass, 40mm x 80mm

Last: Souvenir badge.
Obv: Ornate pinbar, CALIFORNIA. Badge features the Scwaab version of the California state seal with the surrounding inscription, MIDWINTER EXPOSITION. 18 / 94 split to either side of the central figure. SOUVENIR above.
Rev: The badge is marked, MNFD. BY / SCHWAAB S & S. CO. / MILWAUKEE / WIS.
 Gilt Brass, 40mm x 56mm

In addition to special days, several congresses were sponsored and held during the exposition including an Economic Congress, an Odd Fellows Congress, a Literary Congress, and a Woman's Congress. On July 4th, the exposition celebrated San Francisco Day, Independence Day, and Sunset Day (the fair's finale). Perhaps the Exposition Badge described in Figure 3 was adapted with the American flag ribbon as shown here for the celebrations on the 4th.

Miscellaneous Souvenirs

A number of miscellaneous medals, charms, buttons, and elongates were produced as well (Fig. 26). Not all were necessarily sold on the exposition grounds. Jeweler Max Shirpser, located at 910 Market Street in downtown San Francisco, advertised in the exposition guide as the "Headquarters for Midwinter Fair Souvenirs." Mrs. L. J. Wheelock sold official miniature souvenir shovels at several concessions stands scattered about the exposition grounds and at La Verite Toilet Bazaar on Market Street. Other stands likely sold a variety of exonomic souvenirs as well.

A small medal featuring the Mechanics Building on the obverse and the Lord's Prayer on the reverse is typical of similar medals demonstrating the diesinker's art of fine engraving. A second small medal with a Liberty Head obverse and Administration Building reverse is a stock design used for several exposition and fair souvenirs.

The Electric Tower and Firth Wheel are paired on an ornate, scalloped base metal (possibly nickel-plated) piece that appears to be a charm for jewelry. A second base metal piece with the Electric Tower on the obverse and a reeded rim design on the otherwise blank reverse may have been the face of a button or medallion decorating some other object. The light at the top of the tower is painted red.

A California gold charm was cataloged in the Weber Collection. Weber's notes indicated he believed the charm was associated with the Midwinter Exposition by virtue of its 1894 date. A second, round charm with a deformed numeral 8 may be dated 1894 as well. Many such fraction gold pieces and charms were issued in San Francisco. The aluminum shell pictured in Fig. 26 is another item from the Weber Collection.



Fig. 26: Miscellaneous small medals.

Top: Lord's Prayer medallion.
Obv: Mechanical Arts Building, • CALIFORNIA MIDWINTER EXPOSITION • / 1894. Rev: OUR FATHER / WHO ART IN HEAVEN / HALLOWED BE THY NAME / THY KINGDOM COME / THY WILL BE DONE ON EARTH / AS IT IS IN HEAVEN / GIVE US THIS DAY OUR DAILY BREAD / AND FORGIVE US OUR TRESPASSES / AS WE FORGIVE THOSE WHO TRESPASS AGAINST US / AND LEAD US NOT INTO TEMPTATION / BUT DELIVER US FROM EVIL / FOR THINE IS THE KINGDOM AND THE POWER / AND THE GLORY FOREVER / AMEN. Brass, 17mm x 40mm

Second: Liberty Head medallion.
Obv: Liberty head left in a ring of stars.
Rev: Administration Building. MIDWINTER EXPOSITION. Brass, 18mm

Third: Gold charm.
Obv: Crude variation of California State seal, EUREKA above. Rev: Wreath, CAL. GOLD / * 1894 CHARM. Gold, 11 mm

Fourth: Electric Tower - Firth Wheel charm.
Obv: Electric Tower with inscription, ELECTRIC TOWER / 1894. CALIFORNIA / MIDWINTER / INTERNATIONAL / EXPOSITION on ribbons. Rev: Firth Wheel and inscription, FIRTH WHEEL. Nickel-plated, 26mm

Fifth: Aluminum shell.
Obv: Recumbent bear, American and California flags, the Electric Tower, and the Administration Building. CALIFORNIA MID-WINTER FAIR above. Rev: Incused design. Aluminum, 36mm

Sixth: Electric Tower button.
Obv: Electric Tower and red paint. CALIFORNIA MIDWINTER FAIR. Rev: Blank except for reeding. Base Metal, 21mm

Coin Stacks

Coin boxes, apparent stacks of reeded-edge coins that open to hold a stack of coins (or other small items) were made for the Midwinter Exposition as well as the Columbian Exposition (Fig. 27). Three varieties, a short, a tall, and a tall thin stack (not cataloged here), are known from San Francisco. The tall stack shows a scene similar to the so-called Golden Gate medal (H&K 250). The two differ in the outer inscription and moving the title, GOLDEN GATE, and 1894 to the exergue. The base is blank and unsigned. The two Golden Gate engravings are nearly identical with differences perhaps attributable to reducing the size of the design for the coin box. The similarity sug-

gests the same maker. The short coin box has a modified state seal design on top, similar to that of H&K 249 except for the Golden Gate in the background. The shield designs are identical. The base of the short box is the Golden Gate design. Both boxes are approximately 31 mm inside diameter (allowing for the hinge), or sufficient to hold a stack of half dollars.

In addition to the coin boxes described here, a solid brass tall coin stack with the California state seal design from the short coin stack is known. The Bill Weber collection included a uniface medal with the design of the obverse of the tall coin stack. Perhaps it was a trial strike of the die used to produce the coin box.



Fig. 27: Tall and short coin boxes.

Top: Tall coin box.
Obv: Golden Gate view, CALIFORNIA MIDWINTER / GOLDEN GATE / 1894 / INTERNATIONAL EXPOSITION.
Rev: Blank.
Brass, 31 mm inner diameter.

Middle: Short coin box.
Obv: Modified California state seal, ~ CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION ~ / SAN FRANCISCO 1894.

Rev: Golden Gate view, CALIFORNIA MIDWINTER / GOLDEN GATE / 1894 / INTERNATIONAL EXPOSITION.
Brass, 31 mm inner diameter.

Bottom: Tall coin stack.
Obv: Modified California state seal, * CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION * / SAN FRANCISCO 1894. Rev: Blank.
Solid brass, 34mm x 25.5mm

Elongates

A large number of elongates on many different U. S. coin denominations (Eglit lists 13 different US coin types and a variety of foreign coins) are known from Chicago. I am aware of two elongates from San Francisco. I am aware of two elongates from San Francisco, both rolled on Liberty head nickels, one of which is pictured here (Fig. 28). J.C. Irvine, a San Francisco die-sinking firm still producing badges today, rolled your nickel for a small fee. I would not be surprised if other denominations exist as well.



Fig. 28: Elongated 1883 Liberty Head Nickel, MIDWINTER / EXPOSITION / S.F. CAL. 1894.

Award Medal

Collectors of exposition award medals typically overlook the Midwinter Exposition probably because the directors selected a three-part badge in place of the typical medal of award (Fig. 29). The medal, pictured here in its original case, includes a pinbar with the manufacturer's mark, BRAXMAR N.Y., on the reverse; a yellow ribbon; and the base of the badge with heraldic eagle, wreath, and grizzly bear superimposed on the San Francisco Bay looking out towards the Golden Gate. Ribbons wrapped around the wreath name the areas of award—Science, Art, Literature, Commerce, Horticulture, Agriculture, and Mining. Bronze, silver, and gold medals were identical, a bronzed brass base with the setting sun left unbronzed and golden against the rest of the medal. William Lipsky reports that a G. Giacomini designed the award. It was produced by C. G. Braxmar Co. of New York City, a company specializing in firemen, police, Masonic, and award medals and badges.

Gold and silver recipients could order at their own expense silver, gold-filled, or gold replacement for the bronzed base. In all, 2,083 medals were awarded. Accountants for the exposition reported spending \$2,865 for award medals and receiving \$418.65 for those upgrading their awards. Another \$417.95 was spent for medals presented to 196 exposition jurors.

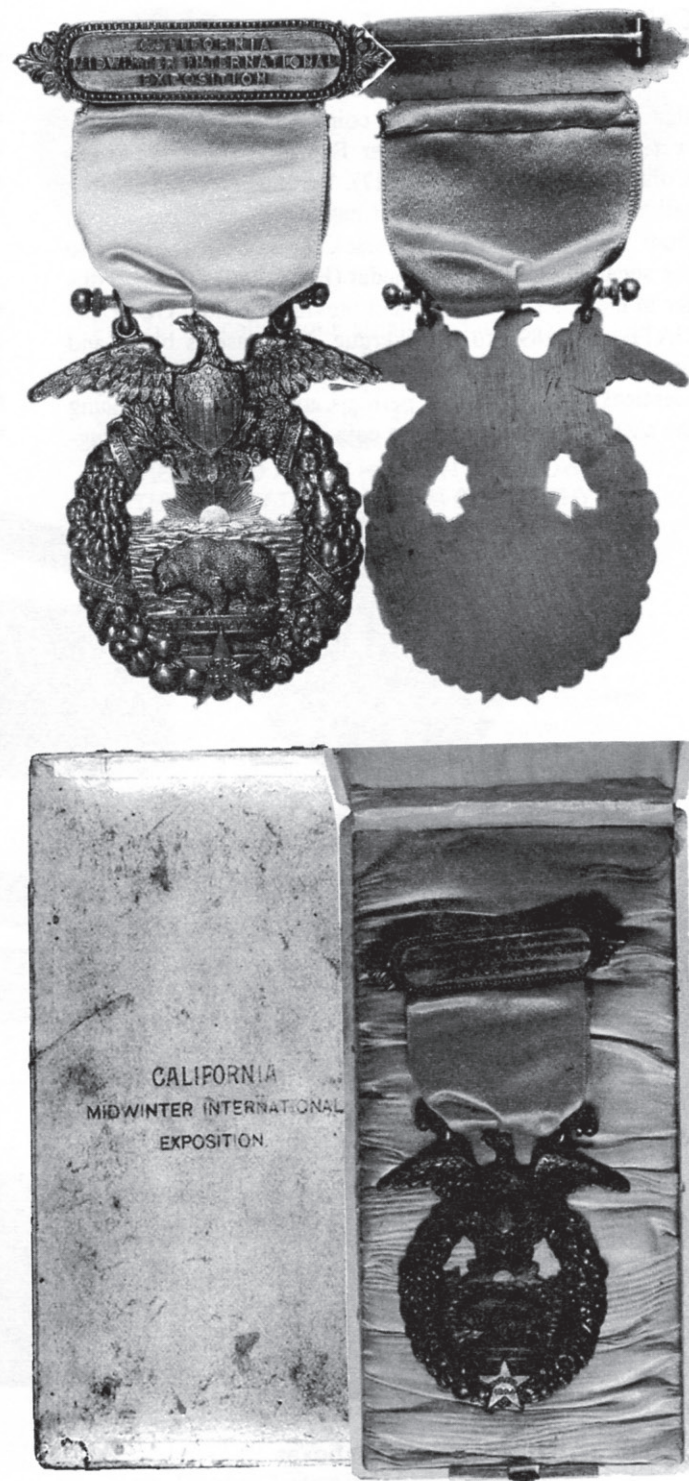


Fig. 29: California Midwinter International Exposition Award Medal. Presented in a white box with gold lettering on top, CALIFORNIA / MIDWINTER INTERNATIONAL / EXPOSITION..

Obv: Pinbar, CALIFORNIA / MIDWINTER INTERNATIONAL / EXPOSITION. Yellow ribbon. Base includes an eagle, a bear, and the sun setting in the Golden Gate. SAN FRANCISCO on the base below the bear. A star at the bottom

with the words, EUREKA / 1894. A wreath of fruit and flowers with entwined ribbon inscribed (clockwise from bottom left) COMMERCE / LITERATURE / ARTS / SCIENCE / HORTICULTURE / AGRICULTURE / MINING. Rev: Pinbar stamped, BRAXMAR / N.Y. Bronzed brass, 60 mm from wing tip to wing tip. Could be ordered in silver, gold, and gold-filled.

Conclusion

I am certain that other items remain to be cataloged. Newspaper articles report that the leader of the Mexican Band, the Exposition Band, and John Phillip Sousa received badges consisting of a gold bar with pendant Greek Cross with the words, California Midwinter International Exposition 1894. On the reverse are the words, Compliments of the Executive Committee. Reportedly, the members of the executive committee received similar badges. Jurors (196 in all) also received medals in the form of badges for their service.

The fair closed July 4, 1894, although exhibitors continued to sell their wares as the grounds were being disassembled. When the books were closed, the fair netted a 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 only to watch it fall in the 1906 earthquake, but that is another story.

Acknowledgements

Jeff Shevlin commented on an earlier version of this paper and provided photographs and descriptions of pieces not previously known to me.

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