



INTERNATIONAL
OLYMPIC
COMMITTEE

Research and Reference
Olympic Studies Centre

Olympic Summer Games Medals from Athens 1896 to London 2012

Reference document

Visual overview of each medal with a brief description

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Introduction

This document traces the evolution of the Olympic Summer Games medals, from the first Games in [Athens in 1896](#) to those in [London in 2012](#). Each medal is presented with a photo of its obverse and reverse, with a description of the design and the technical details available.

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

1. The Summer Games Medals

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

With the exception of the medals for the 1956 equestrian events, the medals for the Games of the Olympiad became standardized starting in 1928. On one side, there was the traditional design of the goddess of victory, holding a palm in her left hand and a winner's crown in her right hand. On the other, an Olympic champion was carried triumphantly by the crowd, with an Olympic stadium in the background. For the [1972 Games in Munich](#), the Organising Committee started a new trend, with a reverse designed by an artist from the Bauhaus school, Gerhard Marcks. A further design adaptation was introduced for the [2004 Games in Athens](#) when the International Olympic Committee (IOC) approved the Organising Committee's (OCOG) proposal for an updated version of the goddess of victory and the stadium.

At the 1904 Olympic Games in St Louis, the medal was attached to a coloured ribbon with a pin to fix it to the athlete's chest. It was not until 1960, in Rome however, that the medals were first designed to be placed around the winners' necks. On this occasion, a laurel leaf chain was designed for the purpose. At subsequent Games editions, however, it has most often been a coloured ribbon that was used.

Today, the design of the Summer Games medals must take into account certain visual elements defined by the IOC and the OCOG, with the IOC having the final approval. The medals must show the Greek goddess of victory, the Olympic emblem, the full name of the Games in question, the name of the sport or discipline concerned and the OCOG's emblem. Additionally, they should reflect the visual look, plus cultural and aesthetic elements selected by the OCOG. For example, the [Beijing 2008](#) medals meld metal with jade.



2. From Athens to London

2.1. Athens 1896



Obverse



Reverse

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

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

	1 st Place	2 nd Place	3 rd Place
Designer	Jules Clément CHAPLAIN	Jules Clément CHAPLAIN	-
Composition	Silver	Bronze Cooper *	-
Diameter	48 mm	50 mm	-
Mint	Monnaie de Paris	Monnaie de Paris	-

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



2.2. Paris 1900



Obverse



Reverse

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

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

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

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



2.3. St. Louis 1904



Obverse



Reverse

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

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

The design of these two sides was inspired by the medal of the [1896 Games in Athens](#) and [1900 Games in Paris](#). For the first and only time, the medal was attached to a coloured ribbon with a pin to fix it to the athlete's chest.

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

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



2.4. London 1908



Obverse



Reverse

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

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

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



2.5. Stockholm 1912



Obverse



Reverse

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

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

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



2.6. Antwerp 1920



Obverse



Reverse

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

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

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

	1 st Place	2 nd Place	3 rd Place
Designer	Josué DUPON	Josué DUPON	Josué DUPON
Composition	Gilt silver	Silver	Bronze
Diameter	60 mm	60 mm	60 mm
Mint	Coosemans, Bruxelles	Coosemans, Bruxelles	Coosemans, Bruxelles



2.7. Paris 1924



Obverse



Reverse

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

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

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



2.8. Amsterdam 1928



Obverse



Reverse

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

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

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

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



2.9. Los Angeles 1932



Obverse



Reverse

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

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

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

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

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



2.10. Berlin 1936



Obverse



Reverse

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

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

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



2.11. London 1948



Obverse



Reverse

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

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

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

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



2.12. Helsinki 1952



Obverse



Reverse

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

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

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

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



2.13. Melbourne 1956



Obverse



Reverse

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

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

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



2.14. Stockholm 1956



Obverse



Reverse

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

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

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



2.15. Rome 1960



Obverse *



Reverse *

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

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

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

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

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

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

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



2.16. Tokyo 1964



Obverse



Reverse

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

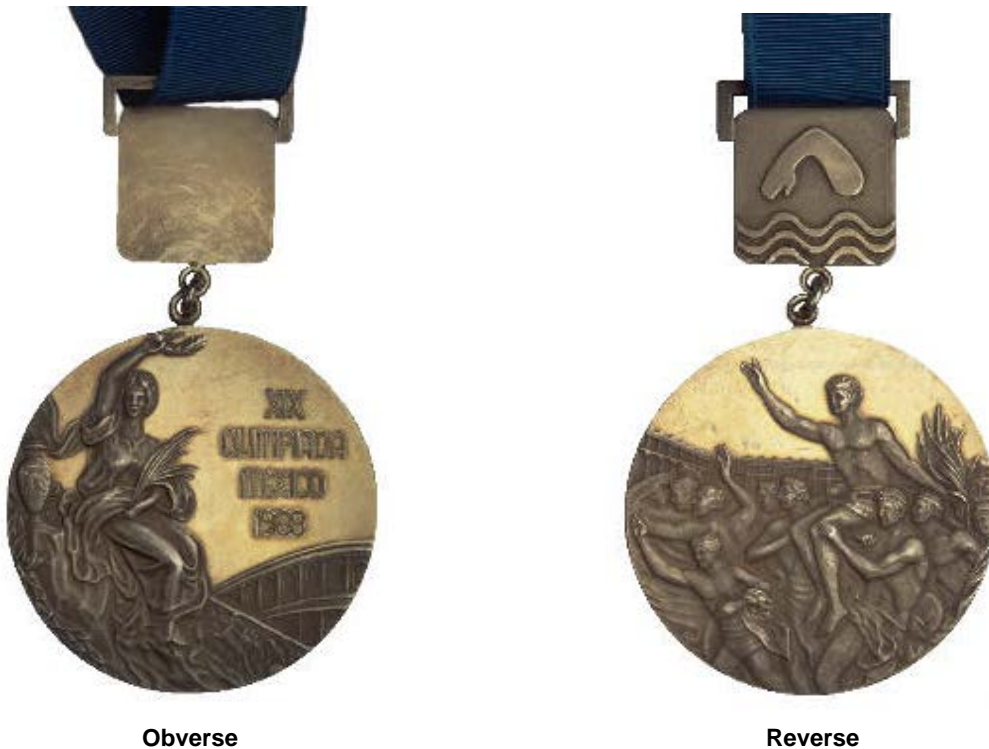
For these Games, the figure of victory is accompanied by the specific inscription: "[XVIII OLYMPIAD TOKYO 1964](#)".

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

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



2.17. Mexico 1968



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

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

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

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



2.18. Munich 1972



Obverse



Reverse

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

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

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

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



2.19. Montreal 1976



Obverse



Reverse

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

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

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

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



2.20. Moscow 1980



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

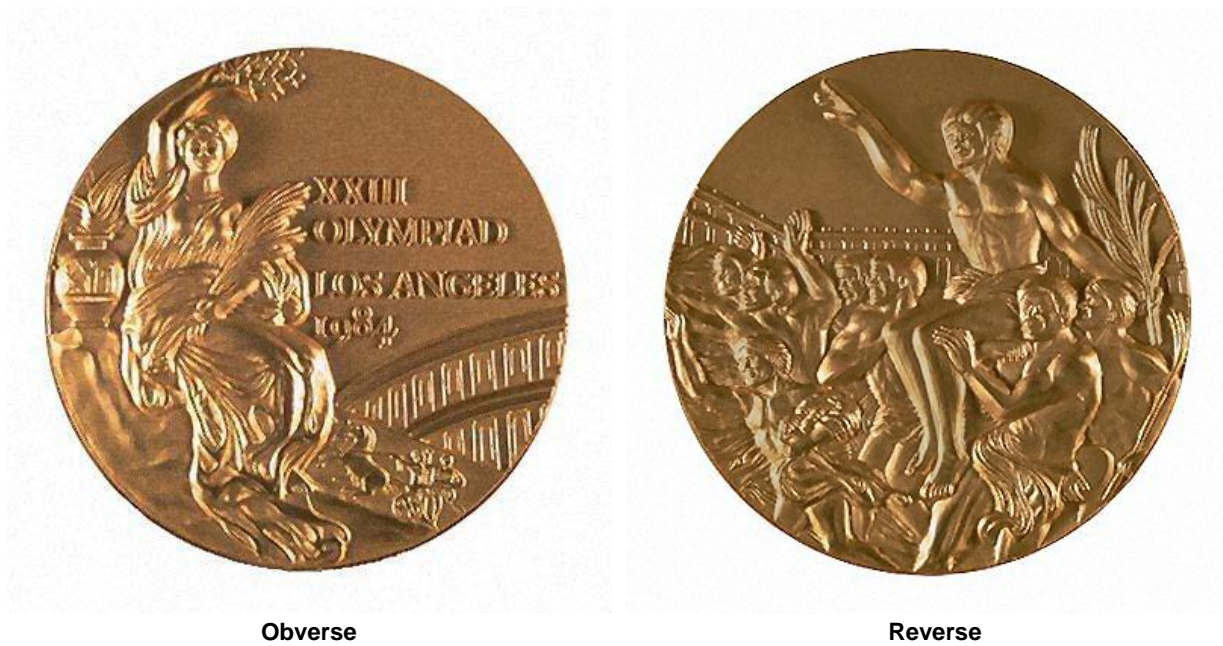
For these Games, the figure of victory is accompanied by the specific inscription: "[ИГРЫ XXII ОЛИМПАДЫ МОСКВА 1980](#)".

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

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



2.21. Los Angeles 1984



Obverse

Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921. For these Games, the figure of victory is accompanied by the specific inscription: "[XXIII OLYMPIAD LOS ANGELES 1984](#)".

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

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



2.22. Seoul 1988



Obverse



Reverse

On the obverse, the traditional goddess of victory, holding a palm in her left hand and a winner's crown in her right. A design used since the [1928 Games in Amsterdam](#), created by Florentine artist Giuseppe Cassioli (ITA - 1865-1942) and chosen after a competition organised by the International Olympic Committee in 1921. For these Games, the figure of victory is accompanied by the specific inscription: "[XXIV Olympiad Seoul 1988](#)".

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

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



2.23. Barcelona 1992



Obverse



Reverse

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

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

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



2.24. Atlanta 1996



Obverse



Reverse

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

For these Games, the figure of victory is accompanied by the specific inscription: "[XXVI OLYMPIAD ATLANTA 1996](#)".

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

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



2.25. Sydney 2000



Obverse



Reverse

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

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

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



2.26. Athens 2004



Obverse



Reverse

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

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

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

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



2.27. Beijing 2008



Obverse



Reverse

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

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

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



2.28. London 2012



Obverse



Reverse

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

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

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