

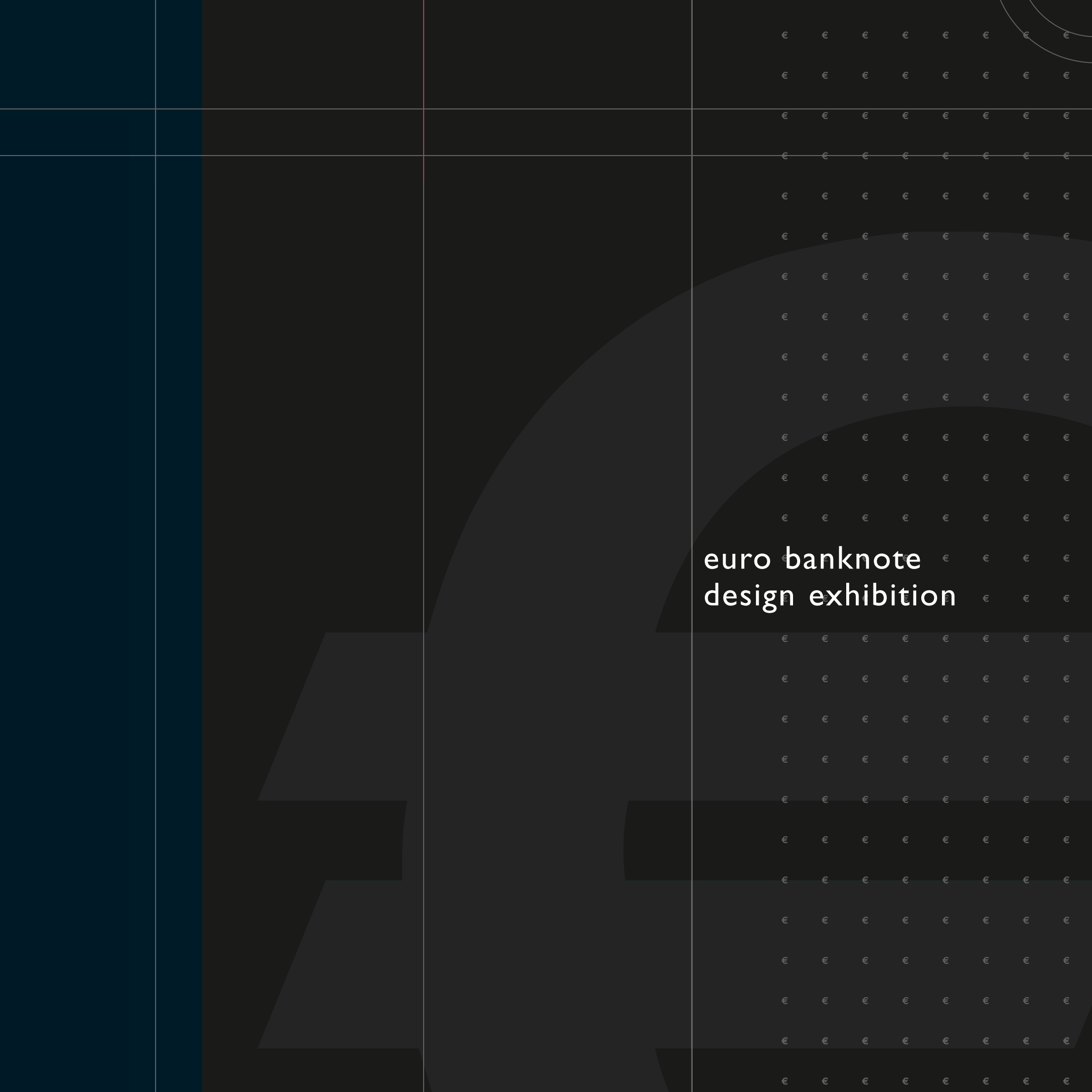


euro banknote design exhibition



EUROPEAN CENTRAL BANK

EUROSYSTEM



euro banknote design exhibition

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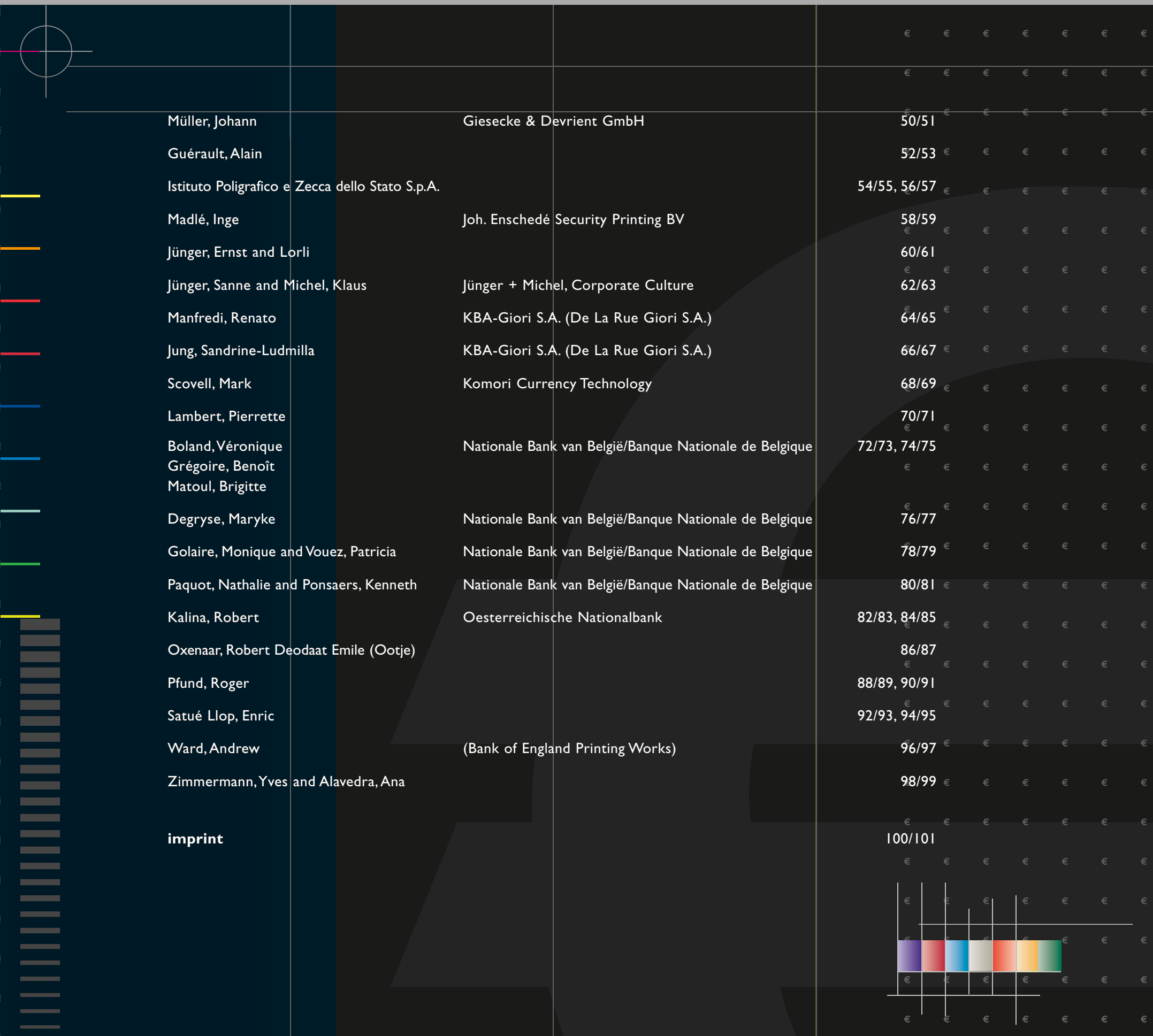
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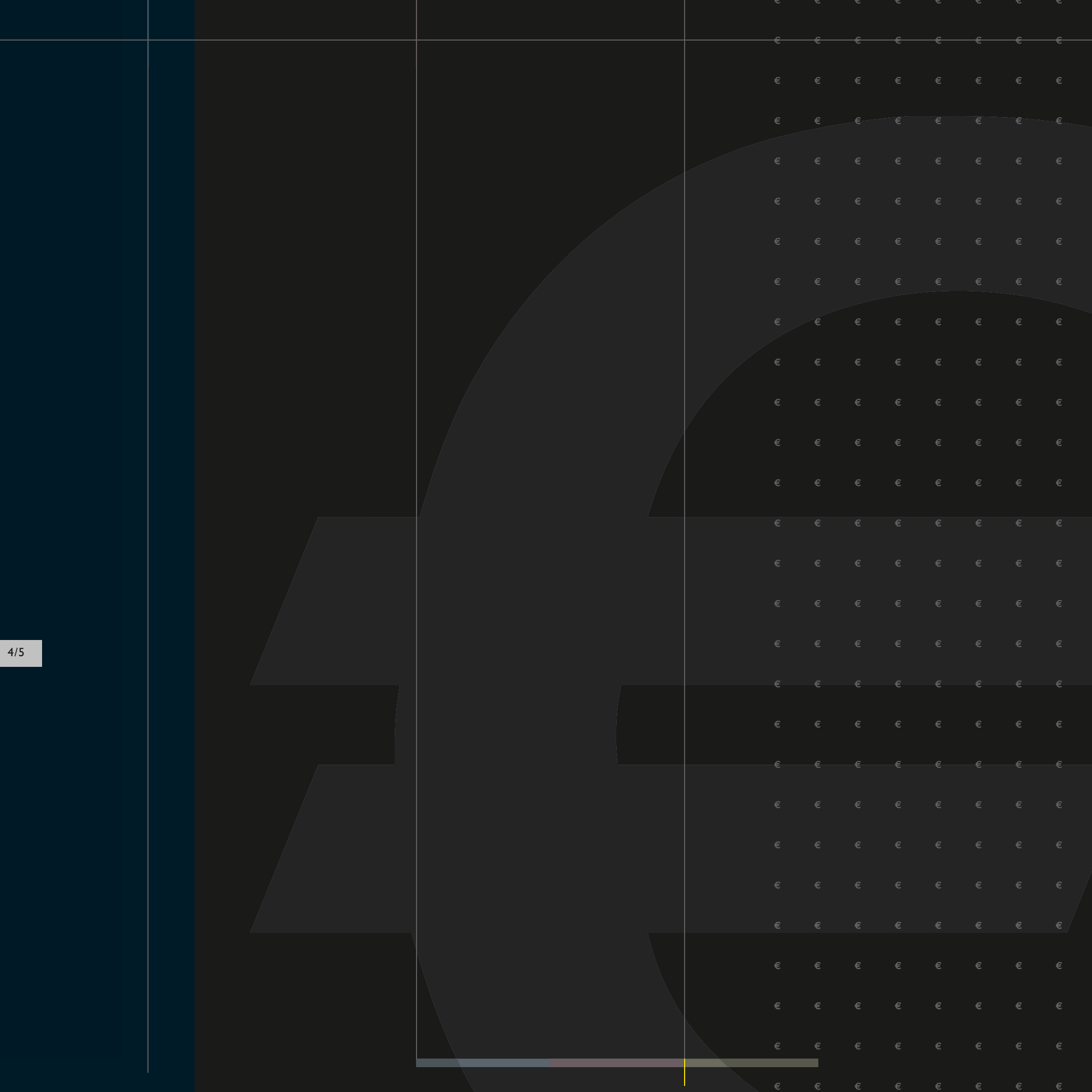
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foreword



1 January 2002 will be remembered as a milestone in the history of Europe. This was the day when the euro banknotes and coins were successfully introduced in the euro area, marking the final step towards Economic and Monetary Union. But this was not just an administrative achievement. By using the euro banknotes every day, we are discovering European integration for ourselves. And so 305 million Europeans in 12 countries have fully embraced the most tangible symbol of our shared identity: the euro banknotes.

But banknotes are not only a means of payment, they are also pieces of craftsmanship, reflecting the soul of the nations issuing them. Our banknotes represent values to which all Europeans are deeply attached, in particular openness and co-operation between our countries and between Europe and the rest of the world. These shared ideals are a key feature of the euro banknote designs.

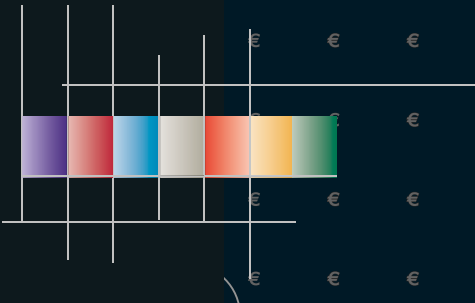
Transferring a series of seven banknotes from the “drawing board” to people’s wallets required many years of careful planning. In February 1996 the Council of the European Monetary Institute (EMI), the forerunner of the European Central Bank (ECB), launched a euro banknote design competition. On 13 December 1996 I had the privilege, together with Baron Alexandre Lamfalussy, President of the EMI, of unveiling the winning design series to the public. These of course became the banknotes we now use every day.

The competition participants had to base their designs on the theme “Ages and styles of Europe” and/or use an abstract or modern design. A total of 44 entries were submitted by 29 designers or teams of designers. The designs have now been reproduced for an exhibition held at the ECB and other venues throughout Europe. It gives me great pleasure to invite you, the citizens of Europe, to share this view of history in the making.

A handwritten signature in white ink, likely of Jean-Claude Trichet, positioned at the bottom right of the page.

from design to circulation

15 November 1994	The Council of the European Monetary Institute (EMI) determines the seven denominations of the banknotes: ECU 5, 10, 20, 50, 100, 200 and 500.	26-27 September 1996	A jury of internationally renowned experts in marketing, design and art history assesses all the proposals and draws up two shortlists of the five best design series for each theme.
12 June 1995	The EMI Council chooses two themes for the banknote designs – “Ages and styles of Europe” and an abstract/modern design – and decides that the only words to appear on the banknotes should be the name of the currency and the initials of the issuing authority.	7-13 October 1996	A public survey on the ten shortlisted designs is carried out involving more than 2,000 people from all EU Member States except Denmark.
15-16 December 1995	The Madrid European Council adopts the name “euro” for the new currency.	3 December 1996	The EMI Council selects entry T 382 as the winner. This design was created by Robert Kalina from the Oesterreichische Nationalbank.
6 February 1996	The Banknote Working Group, made up of cash experts from the EU national central banks, submits design briefs for the two themes.	13 December 1996	The winning design is presented to the Dublin European Council and then shown at press conferences in Dublin and Frankfurt.
12 February 1996	The design competition is launched, with 29 individuals or teams nominated by 14 EU national central banks participating. Denmark's Nationalbank decides not to take part.	February 1998	The EMI Council approves the final designs and technical specifications for the new euro banknotes.
3 September 1996	After consulting the European Blind Union, which represents some 7.4 million blind or partially sighted people in Europe, the EMI Council determines the size of each banknote denomination and chooses tactile marks for the €200 and €500 banknotes.	July 1999	Euro banknote production gets under way. By the end of 2001 more than 15 billion banknotes have been produced in 15 printing works for the euro cash changeover.
13 September 1996	The design competition closes; 44 proposals (27 “traditional” and 17 “modern”) are submitted. Each proposal is assigned an identification code to ensure that the selection procedure is anonymous and impartial.	1 January 2001	Greece joins the euro area.
		30 August 2001	The ECB President officially unveils the final designs of the euro banknotes in Frankfurt.
		1 September 2001	Distribution of the euro banknotes to banks and retailers begins.
		1 January 2002	Euro banknotes and coins are put into circulation.



the jury

The jury was made up of internationally renowned experts in marketing, design and art history, chosen by the President of the EMI from a list of candidates submitted by the national central banks. Jury members were completely independent of any national central bank or printing works involved in the competition.

members of the jury

Nicholas Butler, expert in industrial design; Professor at the Faculty of Royal Designers for Industry; Chairman and Managing Director of a graphic design company, London.

Gérard Caron, expert in marketing and advertising; Chairman/Managing Director of a graphic design company; President of the Pan European Design Association, Paris.

Henrique Cayatte, designer; member of the Association of Portuguese Designers, Lisbon.

Guido Crapanzano, expert in communications; Rector of the Institute for Communication Sciences, Milan.

Wim Crouwel, expert in graphic design; former Director of the Museum Boijmans Van Beuningen, Rotterdam.

Mary Finan, communications expert; Managing Director of a public relations company, Dublin.

Bernhard Graf, Director of the Institute of Museum Science, Berlin.

Martin Hoffmann, Art Director of a television company, Luxembourg.

Gunnar Jansson, expert in communication; Professor at Uppsala University, Sweden.

Maria Michaïlidou, art historian; Director of Relations between Greece and the EU; President of the Greek section of AICA (International Association of Art Critics), Athens.

Baron Philippe Roberts-Jones, art historian; Permanent Secretary of the Belgian Royal Academy of Science, Literature and Art, Brussels.

Santiago Saavedra, expert in design and graphic arts; President and General Manager of a publishing company, Madrid.

Yrjö Sotamaa, expert in industrial design and art; Rector of the University of Art and Design, Helsinki.

Angelika Trachtenberg, psychologist and communications expert; Managing Director of an advertising company, Vienna.



the design brief... in brief

“Ages and styles of Europe”

and

“abstract/modern”

Aims

One of the main challenges of banknote design is to successfully combine security features with artistic creativity.

Banknotes should be:

- easy to recognise;
- secure against counterfeiting;
- visually attractive.

The euro banknotes must be clearly identifiable as European and should embody a cultural and political message that is readily acceptable to all European citizens.

Design features

“Ages and styles of Europe”

Each banknote must depict a particular historical period (“age”) and an architectural feature (“style”) from that period to illustrate the “Ages and styles of Europe”. Ages are assigned to the denominations as follows:

€5	classical
€10	Romanesque
€20	Gothic
€50	Renaissance
€100	baroque and rococo
€200	the age of iron and glass
€500	modern 20th century architecture

“abstract/modern”

Each banknote must show a contemporary or modern depiction of abstract and figurative elements.

All designs must ensure gender equality and avoid any national bias.

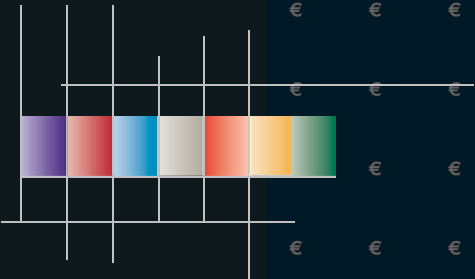
Words and numbers

- The name of the currency – euro – must appear on both sides of the banknotes, in both the Latin (EURO) and Greek (ΕΥΡΩ) alphabets.
- The denomination must appear at least twice on both sides of the banknotes.
- The initials of the European Central Bank in the five linguistic variants – BCE, ECB, EZB, EKT and EKP – must appear on the front of the banknotes.
- The signature of the President of the European Central Bank must be positioned close to the ECB’s initials.
- The “12 stars” symbol of the European Union must be included in the design on the front of the banknotes, but could also appear on the reverse.

Size and colour

The euro banknotes must be the following sizes and colours:

€5	120mm x 62mm	grey
€10	127mm x 66mm	red
€20	133mm x 70mm	blue
€50	140mm x 74mm	orange
€100	147mm x 78mm	green
€200	153mm x 78mm	yellow-brown
€500	160mm x 78mm	purple





€5

Front: head of an athlete by the school of Lisippo.
Reverse: common architectural features of Roman temples and aqueducts.

€10

Front: head of a man from sculpture in Astorga cathedral and common architectural features of the Romanesque period.
Reverse: common architectural features of the Romanesque period with stylised Romanesque church in the background.



€20

Front: head of Madonna Annunciata by Domenico di Nicolò, stylised Castello Visconteo (Pavia) in the background.
Reverse: common architectural features of the Gothic period.



€50

Front: portrait of an unknown woman by an unknown artist, and common architectural features of the Renaissance.
Reverse: interpretation of a sketch of a city gate by Giulio Romano.



€100

Front: portrait of a young man by Simon Vouet. Common architectural and decorative features of the baroque period.
Reverse: stylised baroque gate, façade of a baroque palace in the background.



Guglielmo Savini

Cotignola, Italy, 1939-2001



Graduated from the Fine Arts Academy of Rome.

Won a Banca d'Italia competition in 1970 for training in burin engraving.

Joined the Banca d'Italia printing department in 1971.

Collaborated with designer Robert Kalina (Oesterreichische Nationalbank) on a series of Austrian banknotes.

Designed Italian banknotes, securities and commemorative coins from 1974 until his retirement in 1997.

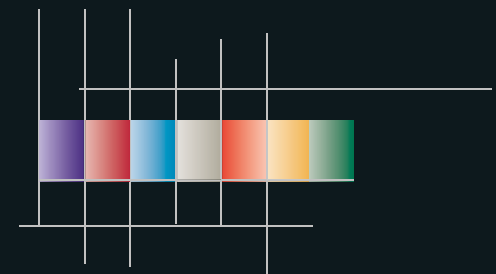


€200

Front: sketch based on a photograph of a young woman by Hugo Erfurth. Kew Gardens Palm House, London, and a stylised building from the iron and glass period.
Reverse: common architectural features of the iron and glass period. Stylised drawing of the house of architect John Sloane in London in the background.

€500

Front: head of a child and stylised depiction of a modern building.
Reverse: common architectural features of the modern period.



€5

Front: head of Ephebus from an original in the Museum of Athens.
Reverse: stylised arcades of a Roman aqueduct.



€10

Front: portrait of the month of January by Benedetto Antelami, Baptistry of Parma.
Reverse: architectural features of the Romanesque period.



€20

Front: head depicting "Justice", from a sculpture by Giovanni di Balduccio da Pisa. Original in the church of S. Eustorgio in Milan.
Reverse: architectural features of the Gothic period.



€50

Front: portrait of a princess by Jean Hey, the Maître de Moulins. Original in the Metropolitan Museum, New York.
Reverse: architectural features of the Renaissance.



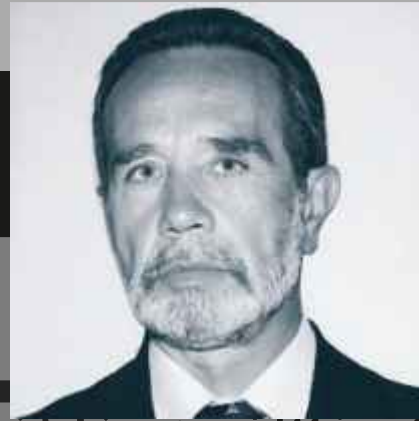
€100

Front: portrait of a man by Maas.
Reverse: architectural features of the baroque period.



Giovanni Pino

Naples, 1945



Graduated from the Fine Arts Academy of Rome in 1969.

Won a Banca d'Italia competition in 1970 for training in burin engraving.

Joined the Banca d'Italia printing department in 1971.

Has designed Italian banknotes, national cheques, securities and commemorative coins since 1974.



€200

Front: portrait of Madame Moitessier by Ingres from an original in the National Gallery of Washington. Reverse: architectural features of the age of iron and glass.



€500

Front: head of a child. Reverse: modern architectural features.





€5

Front: the Ephebus of Antikythera. Amphitheatre in Epidaurus. Part of an Ionic column.

Reverse: aqueduct of Segovia. Part of the Temple of Hephaestus (Doric order), Athens. Part of a Corinthian column.

€10
Front: portrait of head of statue by Benedetto Antelami in Parma cathedral. Interior of the church of San Miniato in Florence.
Reverse: part of Pisa cathedral.



€20

Front: portrait of a statue from Strasbourg cathedral (artist unknown). Part of the chapel of Reims cathedral.
Reverse: part of the portal of Amiens cathedral.

€50
Front: portrait of an unknown lady in the style of the Italian school of painting (artist unknown). Column designed by Michelangelo, ornamental rosette for parquetry, woodcut by Dürer.
Reverse: Tempietto of San Pietro by Donato Bramante in Rome. Relief of the niche of Moses by Antonio del Pontassive after Michelangelo. Piazza del Campidoglio, Michelangelo.



Maria Antonatou

Areti Michelioudaki

Nikos Nikolaou

Pericles Sotiriou

Ioannis Pipinis



€100

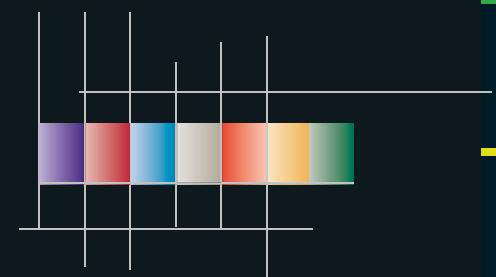
Front: portrait of an unknown lady by Jan de Bray, 1663. Façade of the Dreifaltigkeitskirche, Munich.
Reverse: part of façade of the Neumünster in Würzburg, Germany.

€200
Front: portrait of Monsieur de Pachtere by Edouard Agneessens, 1874. Interior ladder of Crystal Palace, London, 1851.
Reverse: part of the great hall of the Royal Greenhouse of Laeken, Brussels. Part of the Galleria Vittorio Emanuele II, Milan. Detail of supporting element in the "Halle des machines" at the Paris world exhibition, 1862.



€500

Front: "Mr. Clergyman", a photograph by August Sander. Interior of Villa Savoye, Poissy, by Le Corbusier.
Reverse: part of the Schröder House by Gerrit Rietveld, Utrecht, 1924. Part of the Villa Savoye in Poissy.



Maria Antonatou

Athens, 1963



Maria attended the Athens School of Fine Arts from 1984 to 1989. She studied engraving from 1987 to 1989.

She undertook postgraduate studies in painting at the Escuela Nacional de Bellas Artes, Academia de San Carlos, Mexico, from 1990 to 1992.

She has worked in the design and engraving unit of the Bank of Greece printing works since 1995.

Areti Michelioudaki

Athens, 1967



Areti graduated from the Athens School of Fine Arts in 1991. She currently works in the design and engraving unit of the Bank of Greece printing works.



Nikos Nikolaou

Athens, 1943

Nikos studied painting, stage design, interior design, advertising and typography in Athens.

He was appointed head of the Graphic Arts Department at the Athens Technical School of Graphic Arts in 1976.

He has worked as a banknote designer at the Bank of Greece since 1974, during which time he designed several Greek banknotes and participated successfully in a number of banknote competitions. He was appointed deputy head of the bank's art unit in 2001, and is a member of the Greek Chamber of Fine Arts.

Ioannis Pipinis

Lesbos, Greece, 1945



Ioannis studied engraving, interior design, advertising, typography and stage design at the Athens School of Fine Arts from 1963 to 1973.

He took a postgraduate course in engraving at the Ecole Nationale des Beaux-Arts, Paris, from 1983 to 1985.

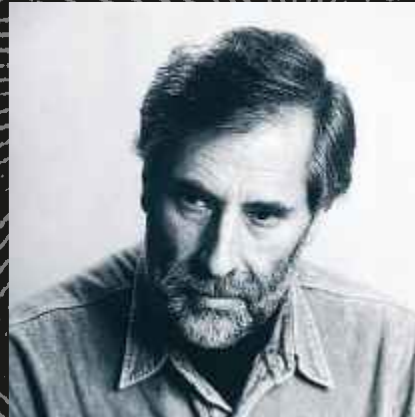
He won second prize in burin engraving at the Salon International de Peinture, Paris, in 1988, and has participated in numerous exhibitions in Greece and abroad.

He has also worked as a cartoonist/ caricaturist for several magazines, designed the sets and costumes for five plays and taught in schools of graphic arts, decoration and design. He has worked as an engraver/ painter in the design and engraving unit of the Bank of Greece printing works since 1972.

He was appointed head of the design and engraving unit and became the deputy director in 1993. He is a member of the Greek Chamber of Fine Arts.

Pericles Sotiriou

Athens, 1940-2001



Pericles studied painting at the Athens School of Fine Arts from 1966 to 1971.

He worked for many years in graphic arts, and was awarded many prizes.

He worked in the design and engraving unit of the Bank of Greece printing works from 1973 to 2000.

He co-designed the 5,000 drachma banknote in 1984, the 10,000 drachma banknote in 1995 and the 200 drachma banknote in 1996, as well as various coins.



€5

Front: portrait inspired by statuary from the classical period; Corinthian capital with scrolls and acanthus leaves in the background.

Reverse: plan of amphitheatre overlaid with drawing of coins from the period.

€10

Front: portrait of a woman in medieval costume, with rose window in the background.

Reverse: plan of Romanesque church overlaid with drawing of carving from the period.



€20

Front: portrait of a man with turban, which was introduced to the west by returning crusaders. Flying buttress – a typical Gothic feature – shown in the background.

Reverse: plan of Gothic cathedral overlaid with drawing of stained glass window.

€50

Front: portrait of a woman, with drawing of Renaissance buildings in the background.

Reverse: plan of Renaissance building overlaid with drawing of architect's tools: a ruler, set square and compass.



€100

Front: portrait influenced by period costume, with architectural feature in the background.

Reverse: plan of baroque church overlaid with illustration of a rococo microscope.

Robert Ballagh

Dublin, 1943



Studied architecture and worked as an engineering draughtsman, a musician and a postman.

Took up painting in 1967; his works are on display in many important collections, including the National Gallery of Ireland, the Ulster Museum, the Hugh Lane Municipal Gallery and the Albrecht Dürer House, Nürnberg.

Designed the final series of Irish pound banknotes before the introduction of the euro, and has designed more than 70 stamps for the Irish Post Office.

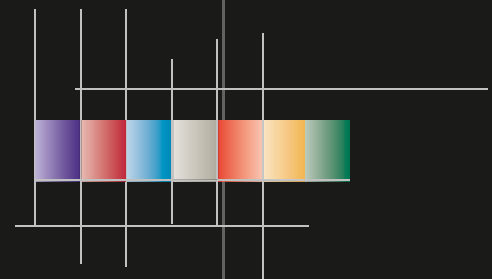
€200

Front: portrait of a woman inspired by 19th century academic portraiture and drawing of modular building from same period; sophisticated iron casting made large scale and lightness possible in buildings. Reverse: architectural plan overlaid with drawing of cast-iron decorative element.



€500

Front: portrait and perspective drawing of imaginary 20th century city. Reverse: plan of modern vaulted roof structure, made possible by modern engineering technology, overlaid with a drawing of a shell structure.





€5

Front: a snail.

Reverse: architectural features.

€10
Front: a fish, symbolising fertility and wisdom,
and fish netting, representing the early
voyages of discovery.
Reverse: an early European globe, reminding
us of the success of those early navigators.



€20

Front: an owl, symbolising wisdom.
Reverse: celestial maps, focusing
on great astronomical discoveries.

€50
Front: a stag, the Roman symbol of
hunting, representing prudence.
Reverse: progress in "written" communication –
from European cave paintings of hunting
scenes via stone letters from the Roman
period to moveable type.



€100

Front: a crab.

Reverse: Europe's contribution to
underwater exploration.

Robert Ballagh

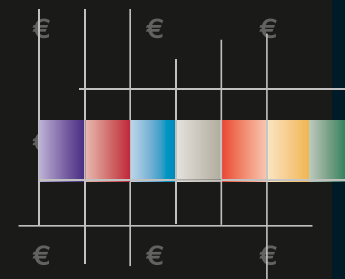
€200

Front: a bee, a symbol of industry, purity and immortality, known for its building skills.
Reverse: modern European buildings and other architectural details.



€500

Front: a newt.
Reverse: the aqualung; a European invention, which made underwater exploration possible.





€5

Front: nature conservation, birds,
a nightingale.
Reverse: nature conservation.



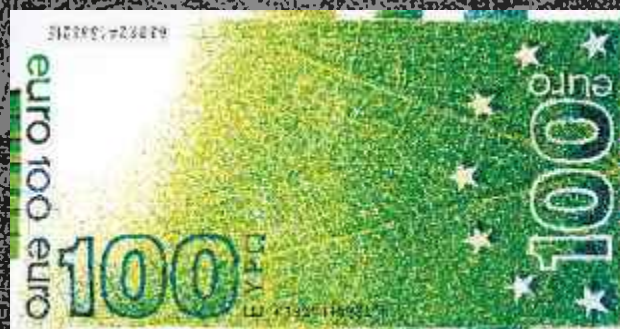
€10

Front: air purity, insects, a peacock.
Reverse: vegetation.

€20
Front: marine fauna.
Reverse: water purity.



€50
Front: ecological agriculture.
Reverse: wind power, clean energy.



€100

Front: forests, the “lungs of the world”.
Reverse: photosynthesis, oxygen.

Erik Bruun

Viborg, Finland, 1926



Studied at the Central School of Industrial Design in Helsinki.

Made Doctor of Arts h.c. at the University of Applied Arts of Helsinki in 2002.

Works as a graphic designer and owns a design studio in Helsinki.

Has designed a wide range of published material, ranging from stamps and posters to annual reports and Finnish markka banknotes.

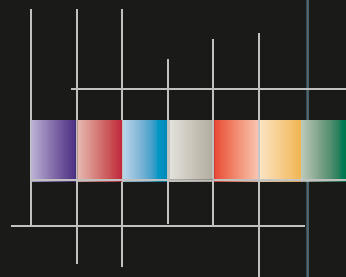
€200

Front: nature conservation, a woodcock (Latin: Scolopax Rusticola).
Reverse: solar energy.



€500

Front: fossils.
Reverse: water quality, plankton, algae.



€5

Front: Ephebus of Athena and reconstructed Temple of Athena.
Reverse: section of propylon of Athena, plan of Temple of Heaion III.



€10

Front: statue representing springtime and crypt of Notre Dame, the Hague.
Reverse: plan of the Church of Saint Peter and Paul at Saint-Séverin en Condroz.



€20

Front: statue of a man in Strasbourg cathedral, interior of York Minster.
Reverse: section of Amiens cathedral, plan of Amiens cathedral.



€50

Front: portrait of an unknown lady, detail from Arrival of the Ambassadors by Vittore Carpaccio (c. 1520).
Reverse: detail from Arrival of the Ambassadors, and Palazzo Farnese, Rome, by Antonio da Sangallo the younger.



€100

Front: portrait of an unknown man, perspective view with portico.
Reverse: Schloss Pfünz by Mauritio Pedetti, 1790.



Daniel Bruun and Johanna Bruun

*Daniel: Espoo, Finland, 1963
Johanna: Helsinki, 1965*



Daniel studied architecture at the Helsinki University of Technology and is a member of the Finnish Association of Architects. He has won many awards in international architectural competitions and set up an architecture studio in 1992.

Johanna lives and works in Helsinki and Paris. She has worked as a fashion designer for design studios and industrial companies in France and Finland. She designs and produces her own ready-to-wear collections and works as a graphic designer.



€200

Front: photograph of a woman, interior of a bank in Vienna by Otto Wagner, 1905.
Reverse: section and roof plan of an ironwork building.



€500

Front: German pavilion by Mies van der Rohe at the Barcelona international exhibition, 1929.
Reverse: Neckermann building in Frankfurt am Main, E. Eiermann, 1958-61.





€5

Front: drawing based on a relief fragment of a woman's head, AD 130, Rome.

Reverse: section of the aqueduct of Segovia, Corinthian acanthus scroll capital.



€50

Front: drawing based on the Portrait of an Unknown Woman by Sebastiano del Piombo.

Reverse: part of the dome of Santa Maria del Fiore, Florence, by Filippo Brunelleschi. Renaissance semi-circular arch window incorporated into rusticated ashlar (Palazzo Gondi, Florence).



€10

Front: drawing based on the head of "La Primavera" (spring), a statue by Benedetto Antelami, Parma cathedral.

Reverse: part of Speyer cathedral in Romanesque style, Romanesque colonnaded doorway.



€100

Front: drawing based on the Portrait of an Elderly Man by Michiel van Mierevelt.

Reverse: part of the façade of the baroque Neumünster in Würzburg, baroque symmetrical interlaced ornament, stucco and wooden ornaments.



€20

Front: drawing based on a statue of St. Florian (artist unknown), detail from the Kefermarkt Altar.

Reverse: Amiens cathedral, early Gothic pediment with trefoil as transom. Rose window from Notre Dame cathedral, Paris.

Reinhold Gerstetter

Leonberg, Germany, 1945



Studied graphic design in Stuttgart.

Gained wide experience in marketing and design in London, Berlin and Israel.

Worked as a graphic designer at the Bundesdruckerei GmbH in Berlin from 1979 to 2002, responsible as chief designer for designing banknotes and stamps.

Has won many international competitions and designed the last series of Deutsche Mark and Spanish peseta banknotes.

Bundesdruckerei GmbH is one of the leading providers of high-security technology equipment worldwide.



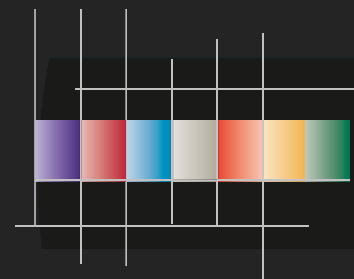
€200

Front: drawing based on a photograph of an unknown man.
Reverse: part of an art nouveau staircase in Vienna designed by Otto Wagner. Part of a steel staircase of the same period.



€500

Front: drawing based on a photograph, "Man and Woman", by August Sander.
Reverse: Schröder House by Gerrit Rietveld, Utrecht, 1924. Residential building designed by Walter Gropius, 1925.





€5

Front: drawing based on a relief fragment of a woman's head, AD 130, Rome.

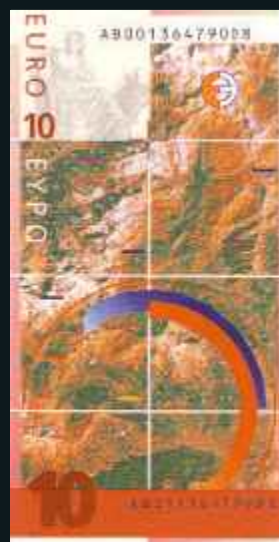
Reverse: satellite picture of western Europe.



€50

Front: drawing based on the Portrait of an Unknown Woman by Sebastiano del Piombo.

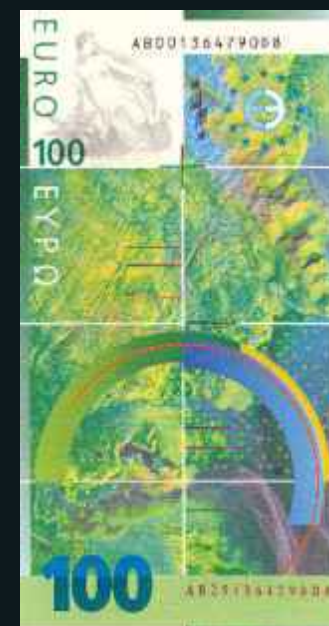
Reverse: satellite picture of eastern Europe.



€10

Front: drawing based on the head of "La Primavera" (spring), a statue by Benedetto Antelami, Parma cathedral.

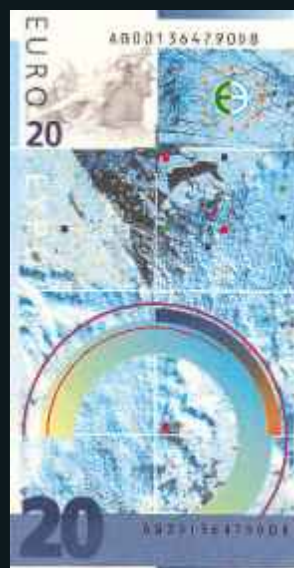
Reverse: satellite picture of central Europe.



€100

Front: drawing based on the portrait of an elderly man by Michiel van Mierevelt.

Reverse: satellite picture of northern Europe.

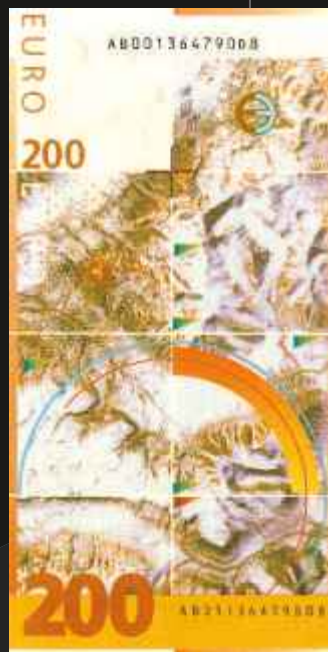


€20

Front: drawing based on statue of St. Florian (artist unknown), detail from the Kefermarkt Altar.

Reverse: satellite picture of northern Europe.

Reinhold Gerstetter



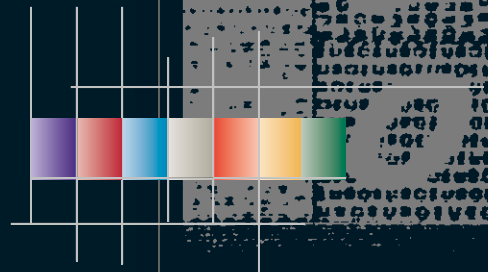
€200

Front: drawing based
on a photograph of
an unknown man.
Reverse: satellite picture
of northern Europe.



€500

Front: drawing based
on the photograph
"Man and Woman" by
August Sander.
Reverse: satellite picture
of southern Europe.



€5

Front: portrait inspired by the Belvedere Apollo. An Ionic capital and a Roman mosaic.
Reverse: Doric temple in Corinth and amphitheatre in Epidauros.



€10

Front: portrait inspired by Romanesque sculptures from southern and central Europe. Romanesque capital and portal are incorporated in the intaglio pattern.
Reverse: crypt from central Europe and portal from southern Europe.



€20

Front: Gothic capital and example of Gothic architectural idiom.
Reverse: Gothic architectural detail and roof.



€50

Front: drawing showing the Renaissance idiom in architecture. Façade inspired by Pienza cathedral by Bernardo Rossellino and the plan of a dome.
Reverse: Renaissance architecture.



€100

Front: perspective study after Johann Jacob Schubler, and floral ornaments.
Reverse: central European architecture with baroque bell towers and an ornamental wrought-iron grill.



Hannu Järviö and Karin Mörck-Hamilton

Hannu: Oulu, Finland, 1948

Karin: Göteborg, Sweden, 1952



Hannu studied security design at the Royal University College of Fine Arts – Security Design, Stockholm.

He currently works as a designer in the banknote development unit at Crane AB, Sweden.

Karin studied security design at the Royal University College of Fine Arts – Security Design, Stockholm.

She is currently Head of Design in the banknote development unit at Crane AB, Sweden.



€200

Front: cast-iron spiral staircase and a pattern inspired by stained glass from central Europe.

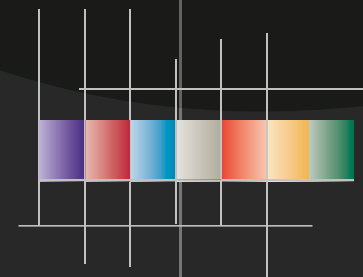
Reverse: greenhouse in iron and glass together with a pattern inspired by handicraft from central Europe.



€500

Front: isometric drawing of a functionalistic house inspired by the architect John Hejduk, the Diamond House.

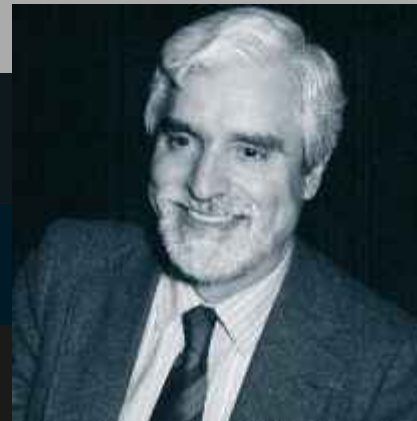
Reverse: Schröder House by Gerrit Rietveld, Utrecht, 1924.





Luís Filipe de Abreu

Torres Novas, Portugal, 1935



Studied painting at the Faculty of Fine Arts, University of Lisbon.

Became Senior Professor at the Faculty of Fine Arts.

Artistic activity in painting, murals, stained glass, ceramic tile panels, tapestry, illustrations, graphic design, stamp design, stage sets and costumes, banknote designs and medals.

Designed five banknote denominations for the Banco de Portugal between 1982 and 1997.



The motifs are figures relating to the denominations and 12 stars of the EU. The graphic motifs are based on stylised figures of each denomination. Their forms and patterns explore the printing process and incorporate the security features, creating an abstract, original, legible, immediate, rich and pleasant composition, unaffected by realistic information.



Luís Filipe de Abreu



€5

Front: portrait of a woman from the classical period.
Reverse: line of classical columns.



€50

Front: portrait of a Renaissance man.
Reverse: Renaissance shell alcove.



€10

Front: portrait of a man in Romanesque style.
Reverse: Romanesque arch and columns.



€100

Front: portrait of a man in baroque/rococo style.
Reverse: composite baroque arched gateway.



€20

Front: portrait of a Gothic woman.
Reverse: Gothic tracery window



John Stevenson

Has worked as a designer of banknote and security documents for De La Rue Currency since leaving school.

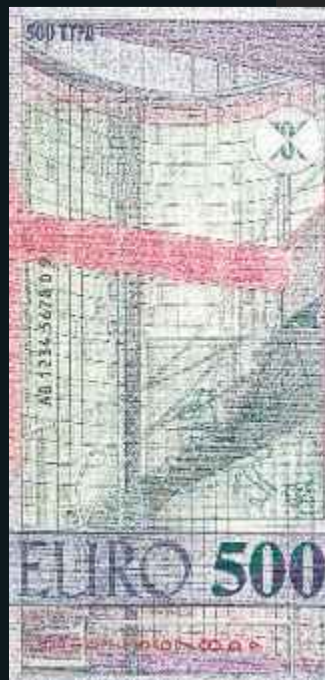
De La Rue Currency is the world's largest commercial security printer and papermaker, involved in the production of over 150 national currencies.



€200

Front: portrait of a woman from the early 1900s.

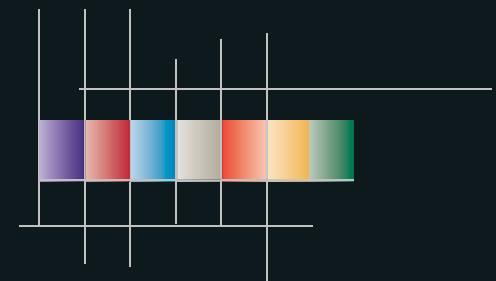
Reverse: iron and glass arched roof typical of stations and arcades.



€500

Front: portrait of a baby symbolising the future of Europe.

Reverse: spiral staircase made of modern, lightweight materials.



The overall theme is the idea of “from many comes one”, which is based on a key idea behind the European Union.



€5

Front: nation – people – countries – cities – towns

Reverse: natural jigsaws – snowflakes – crystal forms

€10
Front: history – tree rings – fossils
Reverse: language – letter forms – written communication



€20

Front: construction – rock strata – minerals – building materials

Reverse: cloth/fabric – fibres woven/joined to create strength

€50
Front: computers – binary code – electronic machinery
Reverse: machinery – mechanical elements and components



€100

Front: light – colour spectrum – paint and ink

Reverse: sound – music – tone

Stuart Rost

Fleet, United Kingdom, 1966



Studied art and design at Queen Mary's College, Basingstoke, from 1982 to 1984.

Worked at De La Rue Currency from 1984 to 1988 as an apprentice banknote designer. Studied graphic design, printmaking and life drawing as well as graphic communication during this period.

Since 1988 has designed numerous sets of banknotes and security documents for clients worldwide.

De La Rue Currency is the world's largest commercial security printer and papermaker, involved in the production of over 150 national currencies.

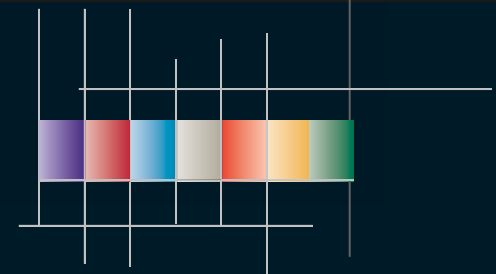
€200

Front: cells – organs – the human body
Reverse: molecules – electrons – atoms



€500

Front: time – phases of the moon – years – hours – minutes – seconds
Reverse: the universe – formation of the sun – planets of the solar system





€5

Front: Ephebus of Marathon, with classical torch.
Reverse: Temple of Artemis at Ephesos, with classical ornament.

€10
Front: portrait of head of statue by Benedetto Antelami, Parma cathedral, with Romanesque ornament.
Reverse: pillars inside Königsutter Abbey, Germany.



€20
Front: portrait of statue of St. Florian (detail from the Kefermarkt Altar, 1490-96), with Gothic spire.
Reverse: interior of Wells Cathedral with Gothic manuscript initial.



€50
Front: portrait of a tailor by Giovanni Battista Moroni, c. 1750, with Italian Renaissance door-knocker.
Reverse: Tempietto of San Pietro by Donato Bramante in Rome, 1502, with Renaissance dome.



€100

Front: portrait of an unknown lady by Jan de Bray, 1663, with baroque/rococo cherub.
Reverse: façade of the Dreifaltigkeitskirche, Munich, early 18th century, with baroque/rococo ornament.

Colin Braun

Started out at Royals and then joined Bradbury Wilkinson in the late 1970s working on banknotes and other security documents.

Worked for Harrisons & Sons Ltd from 1986 to 1997 before going freelance.

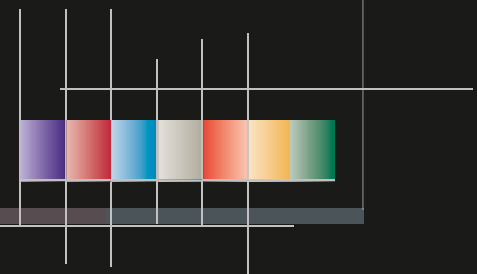
€200

Front: portrait of Monsieur de Pachtere by Edouard Agneessens, 1874, with architectural element.
Reverse: ornate staircase in Vienna by Otto Wagner, and the Clifton Suspension Bridge over the Avon Gorge designed by Isambard Kingdom Brunel.



€500

Front: portrait of the actress Tony van Eyck based on a photograph by August Sander, with architectural element.
Reverse: Lawn Tennis Club, Dublin, designed by Stephenson and Gibney, with a 20th century-style border.





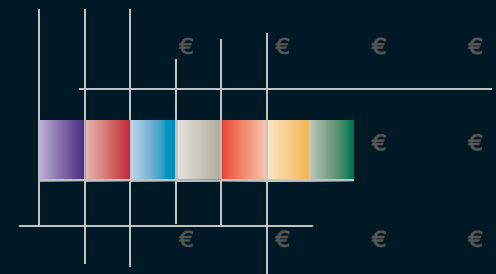
Terry Thorn

Started as an apprentice at De La Rue before moving to Reginald Corfields.

Returned to the security products area by joining Bradbury Wilkinson in 1970 and gained a reputation for his expert visualising skills.

Left Bradbury Wilkinson in 1984 to become a freelance designer of banknote and other security products.

His client list includes Harrisons & Sons, Komori and USBC.



All denominations show a collage on the ages and styles of Europe, as well as structural and ornamental features. The gradients and solid colour parts contain the latest security features against counterfeiting.



Jaap Drupsteen

Hasselt, the Netherlands, 1942



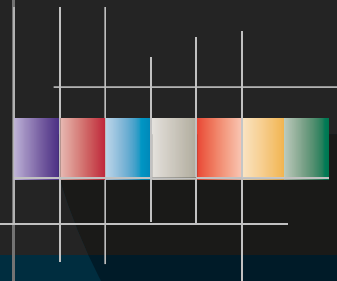
Studied graphic design at the Academy of Arts and Crafts, Enschede.

Worked as a graphic designer and designer/director for TV stations from 1964 to 1979, and as a freelance graphic designer and TV director between 1980 and 1985.

Creative Director at Signum (BBDO group) from 1985 to 1988.

Designed leaders, art objects, interiors, stamps and coins, and directed art documentaries, music videos and advertising films.

Designed a new series of banknotes for De Nederlandsche Bank between 1988 and 2000 and a new series of identity documents for the Netherlands in 2002.





€5

Philosophical, intellectual and moral legacy of Greek civilisation, with focus on classical harmony and serenity.



€10

Influence of religion on society in the early Middle Ages.



€20

Development of writing and translation.



€50

Exaltation of humanist values.



€100

Flourishing of the arts and, in particular, music.

Miguel Angel Plaza

Madrid, 1963



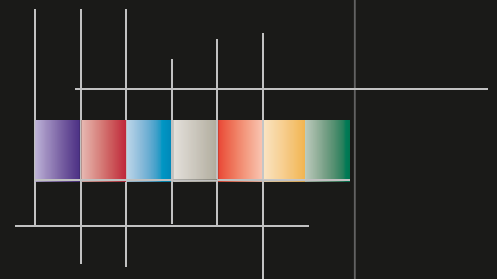
Has worked as a graphic designer at the Real Casa de la Moneda – Fábrica Nacional de Moneda y Timbre (the Spanish Royal Mint) since 1978.

The Spanish Royal Mint dates back to the 15th century, but the company was officially established by law in 1893. It designs and circulates, among other things, coins and collector coins, banknotes and security papers.

€200
Advances in industry and technology, invention of photography and the first moving images.



€500
Gender equality, development of communications, modern architecture.



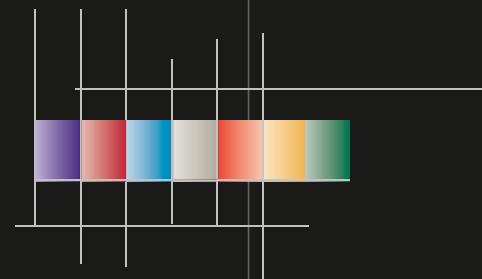
Front: the intersection of the four
compass points creates a new
platform on which to build Europe
and its structures.



Reverse: circles and interactive
relationships between the structures.



Miguel Angel Plaza



€5

Portrait of a Roman woman.



€10

Portrait of the month of January by
Benedetto Antelami, Baptistry of Parma.

€20

Portrait of Jobst Seyfried by
Rueland Frueauf the Elder.

€50

Portrait of a woman (artist unknown).



€100

Luise Ulrike of Prussia, Queen of
Sweden, 1720-82 (artist unknown).

Johann Müller

Munich, 1948



Studied at the Technical College of Art and Communication Design in Munich.

Trained in security design under René Binder.

Head of Design at Giesecke & Devrient GmbH since 1975.

Giesecke & Devrient is a globally operating technology group specialising in banknote and security printing and automatic currency processing equipment.



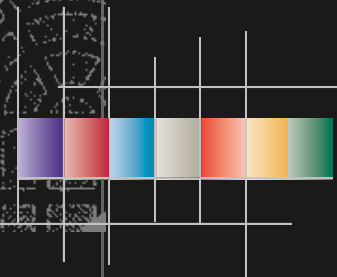
€200

Carl Friedrich Voigt, coin engraver
(photograph by August Sander).



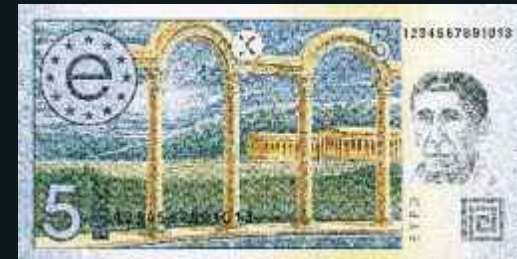
€500

Drawing based on a portrait of Tony
van Eyck, actress (photograph
by August Sander).



€5

Front: artist's representation of a Roman dignitary, with sculpted acanthus leaf.
Reverse: free illustration of the Villa Hadriana, Italy, AD 130.



€10

Front: portrait of a noble's wife in the Middle Ages.
Reverse: the abbey church of Notre Dame, Bernay, France.



€20

Front: portrait of a man wearing a hood and dressed in a "cote-hardie", 14th century France.
Reverse: illustration of a window/door opening in Gothic style; in the background, a representation of one of the buttresses of Milan cathedral, Italy.



€50

Front: portrait of a woman in Renaissance costume.
Reverse: the church of San Michele in Murano, Venice, Italy.

€100

Front: portrait of a man from the Flemish baroque period.
Reverse: illustration of the columns in the interior of St. John's church, Prague, Czech Republic.



Alain Guérault

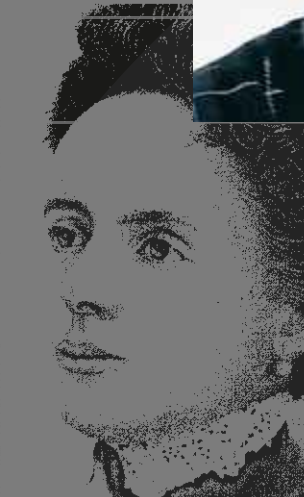
1956



Studied at the Ecole Nationale des Beaux-Arts and the Ecole Supérieure d'Art Graphique/Atelier Met de Penninghen.

Has illustrated widely and been involved in designing many high-profile advertising campaigns.

Has designed banknote series and banknote security features for the Banque de France and several African banks since 1994.



€200

Front: portrait of a late 19th century French woman.

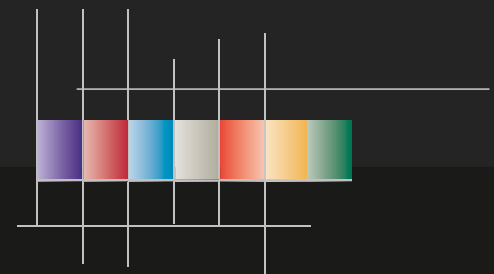
Reverse: botanical gardens, France.



€500

Front: portrait of a man wearing a 1930s-style suit and wing-collared shirt.

Reverse: two semi-detached houses designed by J.P.P. Oud, Rotterdam, the Netherlands; Schröder House by Gerrit Rietveld, Utrecht, 1924.





€5

Front: head of a statue from the classical period. Free interpretation of the Aqueduct of Segovia.

Reverse: Free drawing of Roman mosaic. Griffin from the classical period.



€10

Front: portrait of a woman based on French Romanesque elements. Ornamental Romanesque elements.
Reverse: view of Cluny Abbey.



€20

Front: portrait of a man, and typical architectural structures from the Gothic period.
Reverse: Gothic architectural elements based on a palace in Venice and Marburg castle.



€50

Front: portrait of a Renaissance woman.
Reverse: view of a Renaissance palace.

Istituto Poligrafico e Zecca dello Stato S.p.A.



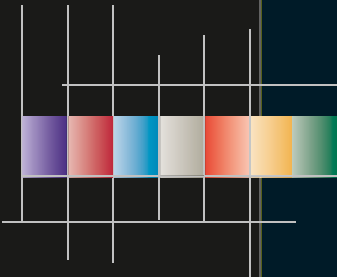
€100
Front: portrait of a man from the baroque period. An armillary sphere.
Reverse: architectural element from a baroque church.



€200
Front: portrait of a woman based on a late 19th century picture.
Reverse: 19th century steam engine.



€500
Front: portrait of a young boy and girl in early 20th century costume.
Reverse: drawing of a modern building based on a school in Cergy-Pontoise, Paris.





€5

Front: head of a Greek athlete.
Reverse: design inspired by the
12 stars of the EU.



€10

Front: stylised drawing of a northern
European eagle from the Middle Ages.
Reverse: fantasy designs.



€20

Front: an Italian parade helmet
from the Middle Ages.
Reverse: design inspired by
characters from the Middle Ages.



€50

Front: design inspired by classical art.
Reverse: fantasy designs.



€100

Front: design inspired by a small
Neapolitan baroque sculpture of
"St. George and the Princess".
Reverse: design inspired by Gian
Lorenzo Bernini's sculpture of
"St. Theresa's ecstasy" (1647-52).

Istituto Poligrafico e Zecca dello Stato S.p.A.

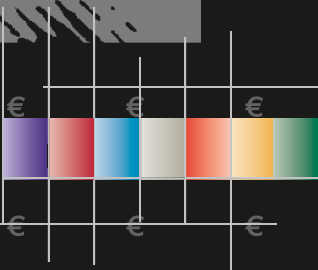
€200

Front: design inspired by the female face.
Reverse: fantasy designs.



€500

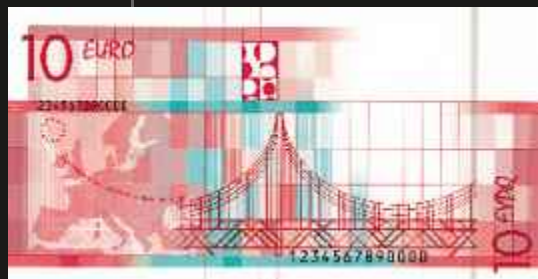
Front: design representing a human kaleidoscope.
Reverse: design inspired by modern architecture.





€5

Front: house architecture influenced by the Dutch De Stijl school of art. The colour grey is a “melting pot” for the colours red, yellow and blue.
Reverse: stylised modern architecture.



€10

Front: early cast-iron bridge, with flowers.
Reverse: stylised cast-iron bridge.



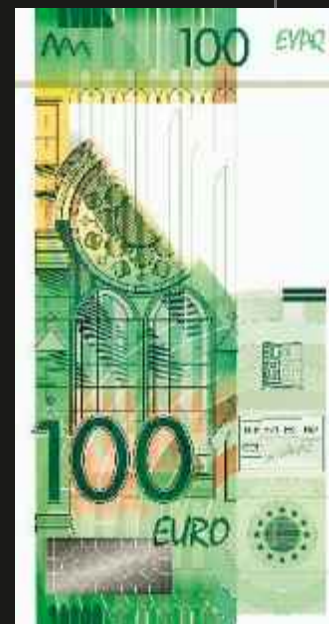
€50

Front: anatomical study, reflecting the search for knowledge that marked the Renaissance.
Reverse: stylised ground plan of a city.



€20

Front: silver vase of the baroque/rococo period.
Reverse: stylised ground plan of a building from this period.



€100

Front: Gothic cathedral window. Labyrinth patterns on the floor are typical of the period.
Reverse: stylised ground plan of a cathedral.

Inge Madlé

Amsterdam, 1963



Studied at the Dutch Technical High School for gold and silversmiths in Schoonhoven, the Netherlands, specialising in engraving techniques. Also studied portrait engraving in Switzerland.

Since 1985 worked as the in-house designer for Joh. Enschedé, Haarlem, the Netherlands.

Designs and hand-engraves banknotes and postage stamps for lithographic, photogravure and intaglio processes.

Has designed and/or engraved banknotes for Hong Kong, Armenia, De Nederlandsche Bank and the Bank of Aruba.

Joh. Enschedé is a printer of banknotes and postage stamps for over 50 postal administrations worldwide.



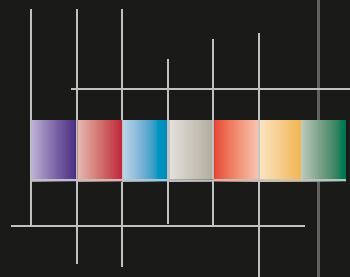
€200

Front: monk's script "CC" (200 in Roman numerals).
Reverse: stylised colonnade with Celtic and Scandinavian features.



€500

Front: mask and Greek pottery.
Reverse: stylised amphitheatre, intertwined with pottery motifs.





€5

Front: marble sculpture, floor mosaic and column base.
Reverse: column capital, part of classical amphitheatre.



€10

Front: stone sculpture and floor, mythical creature.
Reverse: column capital, Romanesque arched arcades.



€20

Front: wooden carving and ceiling design, staff with globe.
Reverse: column, Gothic tracery.



€50

Front: painting and wall relief, scallop shell.
Reverse: arcade with column, hall with archway.



€100

Front: painting and stucco elements, putto (representation of a cherub).
Reverse: column capital, flight of steps.

Ernst and Lorli Jünger

Ernst: Hanau, Germany, 1935

Lorli: Weimar, Germany, 1938



Ernst studied in Offenbach and Munich. From 1972 to 1998 lectured in design communication at Munich University.

Lorli studied in Offenbach and Munich.

Have worked together on international exhibitions, theatre and concert posters, programmes, catalogues, stamps and graphic features for several large companies.

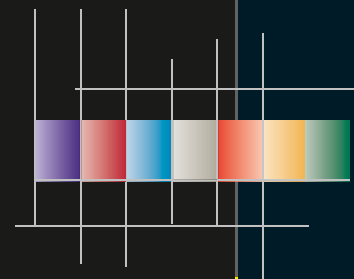
They have also taken part in banknote design competitions for the Deutsche Bundesbank.



€200
Front: photograph and wrought-iron element, jewellery.
Reverse: wooden column, industrial building, wrought-iron grating.



€500
Front: photograph and wall decoration, assemblage of cubes.
Reverse: partial façades exemplifying modern architecture.



The banknotes have been assigned symbolic motifs which focus on the unique identities of European countries and nationalities.

The front sides also show the denomination in Roman numerals.

The reverse sides feature the 12 stars of the EU and a national element. The map shifts position to reflect the relevant issuing country.



€5
Games and dances



€10
Food and national cuisine



€20
Geography and topography



€50
Climate and weather



€100
Language and communication

Klaus Michel and Sanne Jünger

Klaus: Munich, 1963
Sanne: Munich, 1964



Both studied industrial design in Berlin, graduating in 1991 and 1993 respectively.

They then took up a variety of teaching appointments in Berlin, Weimar and Halle.

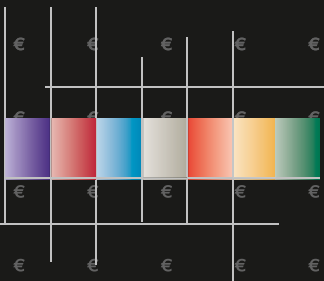
Both have wide experience in project development and formed the partnership Jünger + Michel, Corporate Culture, in Berlin in 1995.



€200
Philosophy and religion



€500
Justice and trade





€5

Front: portrait inspired by the bronze statues of Riace and the "Charioteer" of Delphi; an Ionic capital, and a Roman arch and wall.

Reverse: a door inspired by Roman monuments in North Africa, a Corinthian capital and an aqueduct.

€10

Front: the monastic age – a copyist monk, inspired by antique illuminated manuscripts, and Romanesque architectural elements. Reverse: depiction of a copyist monk, detail of an illuminated manuscript, and a portal and low relief inspired by architectural motifs from northern Italy.



€20

Front: sculpture inspired by a French Gothic-style statue; a rose and cathedral pillars. Reverse: interior views of a French cathedral.

€50

Front: Flemish portrait from the Renaissance, and a pillar from a Florentine palace. Reverse: court perspective inspired by the Uffizi Gallery in Florence; an astrolabe, a compass card rose, and an ornamented low relief inspired by a Florentine motif.



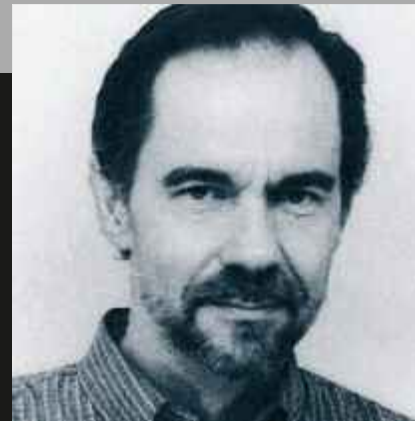
€100

Front: baroque portrait, a scroll inspired by French stuccoes, and a drape typical of baroque iconography.

Reverse: interior of an Austrian library; a baroque angel and church interior.

Renato Manfredi

Castelnovo né Monti, Italy, 1954



Graduated from the Academy of Art in Carrara, Italy, in 1972.

Has painted and exhibited widely in Italy and Austria.

Since 1983, has worked as a banknote designer for KBA Giori S.A.

KBA-Giori S.A., Lausanne, is a global provider of security printing systems to the banknote industry.



€200

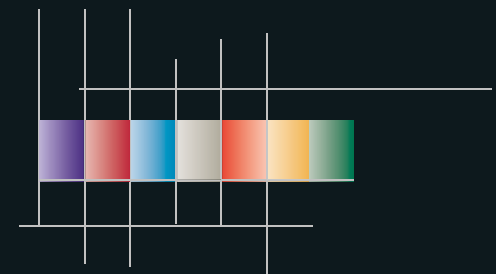
Front: portrait of a middle-class man from the Industrial Revolution; a staircase and handrail inspired by Victor Horta's art deco buildings in Brussels. Reverse: a vase, iris and factory interior.



€500

Front: a 1920s-style portrait; contemporary design and architectural features.

Reverse: a communications aerial, modern architectural features and a factory building.



€5

Front: the continually changing structures that make up Europe's towns and cities.
Reverse: cultural and architectural cross-breeding.



€10

Front: human beings' links to the earth.
Reverse: shaping a precious stone, symbolising the shaping of Europe.



€20

Front: the female form, symbolising the spirit of consensus and patience – and fishing, the fruit of patience.
Reverse: the wealth of European marine life.

€50

Front: time as a constant driving force in life.
Reverse: various lamps.



€100

Front: the tranquillity of the natural world.
Reverse: opening of the iris, symbolising the currency's new openings in Europe.



Sandrine-Ludmilla Jung

Niederhelfenschwil, Switzerland, 1970



Undertook an apprenticeship in graphics and trained at an agency from 1987 to 1992.

Worked freelance at agencies and as a designer in 1992 and 1993.

Designed banknotes at KBA-Giori S.A. from 1994 to 1999.

Has taught design and graphic arts in the Canton de Vaud, Switzerland, since 1999.

KBA-Giori S.A., Lausanne, is a global provider of security printing systems to the banknote industry.



€200

Front: Europe's diverse flora and fauna, and mountain ranges.

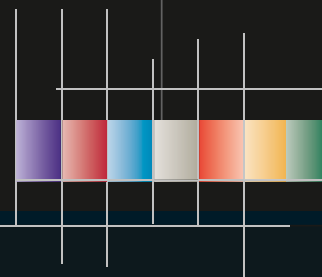
Reverse: wisdom and determination.



€500

Front: co-operation in EU research.

Reverse: the moon, contemplating the future.



€5

Front: patterns from friezes appearing on architecture, ceramics, interiors and fabrics from the classical period.
Reverse: capital, sculpture and interior.



€10

Front: portrait of a man, ornaments from friezes and capitals.
Reverse: arches, pillars and ornamental candelabra from 12th century Romanesque churches.



€20

Front: portrait of a man and church carvings.
Reverse: capital, windows and carvings from a Gothic church interior.



€50

Front: portrait of a woman in Renaissance style. Patterns based on works by Filippo Brunelleschi (1377-1446) and on a church in Padua.
Reverse: stylised interior of a palace in Rome. Corner pilaster, and a frieze with medallions by Bramante of Urbino (1444-1514).



€100

Front: portrait of a woman, which alludes to paintings by Gainsborough, Rubens and Watteau, and baroque patterns.
Reverse: church with tile patterns, an iron gate pillar and a baroque ceiling.



Mark Scovell

Windsor, United Kingdom, 1946



Studied technical illustration and graphic design at the Portsmouth College of Art.

Started work in London in 1976 as a banknote designer for Bradbury Wilkinson, travelling to Africa and the Middle East on design assignments.

From 1986 to 1997 worked for Komori Currency Technology, designing banknotes and security documents.

Now works as a design and technology technician and graphic artist and has exhibited widely in the United Kingdom.

Komori Currency Technology supplies high security printing machinery and ancillary equipment to security printers worldwide.



€200

Front: portrait of a man, in sepia tones, based on early Victorian photographs. Wrought-iron gate panels and cut-glass star effect.

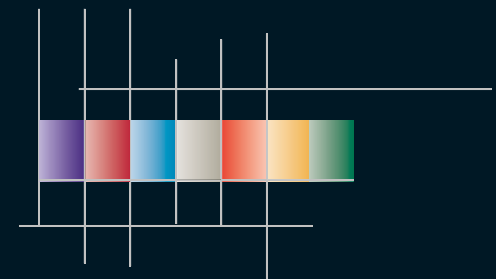
Reverse: iron-structured interior derived from photographs of a railway station. Wrought-iron decoration for staircase and cut-glass design emphasising light and structure.



€500

Front: portrait of a woman in art nouveau style.

Reverse: architectural design and abstract shapes inspired by Le Corbusier, art deco figure and abstract radiating patterns.



€5

Front: palmettos and lotus flowers.
Reverse: three classical orders of architecture: Doric, Ionic and Corinthian.



€10

Front: Romanesque architectural elements.
Reverse: stylised bell towers, abbey columns and Romanesque basilicas.



€20

Front: Gothic architectural elements and illuminated manuscripts.
Reverse: stylised naves and flying buttresses, inspired by Gothic cathedrals.

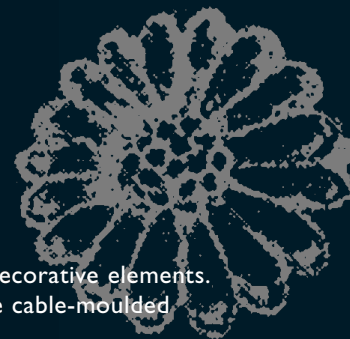
€50

Front: decorative elements inspired by Renaissance tapestries.
Reverse: renaissance pillars and windows architraves.



€100

Front: baroque decorative elements.
Reverse: baroque cable-moulded columns.



Pierrette Lambert

Poitou, France, 1928



Studied fine arts and etching in Poitiers and Paris and worked as a painter.

Has designed stamps, banknotes and coins in France, Monaco and many African countries, including the 5, 50 and 200 French franc banknotes for the Banque de France.

Has exhibited widely and has received many prizes and awards for her work, most notably the Jacques Callot award for stamp design.



€200

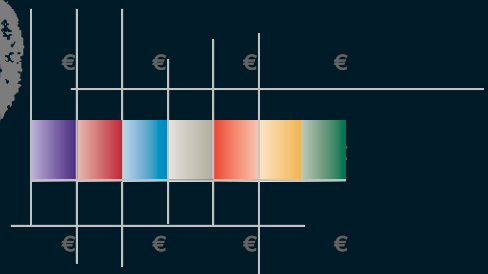
Front: elements inspired by metal structures and windows.

Reverse: motif inspired by wrought ironwork and a stylised study of ivy and convolvuli.



€500

Front: stylised interior decoration, evocation of a fountain.
Reverse: variety of modern urban architecture.





€5

Front: child's face, with classical pillars.
Reverse: stylised aerial view of a European landscape.



€10

Front: child's face, with Romanesque pillars.
Reverse: stylised aerial view of a European landscape.



€20

Front: child's face, with Gothic pillars.
Reverse: stylised aerial view of a European landscape.



€50

Front: child's face, with Renaissance pillars.
Reverse: stylised aerial view of a European landscape.



€100

Front: child's face, with baroque/rococo pillars.
Reverse: stylised aerial view of a European landscape.

Brigitte Matoul

Liège, Belgium, 1963

Benoît Grégoire

Huy, Belgium, 1959

Véronique Boland

Rocourt, Belgium, 1966



Veronique studied plastic arts. She has worked as an artistic designer at the Nationale Bank van België/Banque Nationale de Belgique since 1989.

Benoît studied plastic arts. He was banknote engraver from 1986 to 1998. He has worked as a graphic designer and webmaster at the Nationale Bank van België/Banque Nationale de Belgique since 1998.

Brigitte studied plastic arts. She worked as a graphic designer at the Nationale Bank van België/Banque Nationale de Belgique from 1991 to 2000, and now works at the bank as an image co-ordinator.



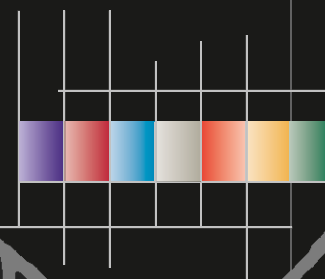
€200

Front: child's face, with iron pillars.
Reverse: stylised aerial view of a European landscape.



€500

Front: child's face, with concrete pillars.
Reverse: stylised aerial view of a European landscape.





€5

Front: technological innovation – communication.
Reverse: mountains.



€10

Front: progress in mathematics and physics.
Reverse: hills and valleys.



€20

Front: space exploration.
Reverse: natural landscapes.



€50

Front: human evolution.
Reverse: countryside.



€100

Front: developments in environmental protection.
Reverse: villages.

Front: spirals symbolising the evolution of Europe.

Reverse: European aerial landscapes – an endless road stretches across all the banknotes, and stars unite to form the EU symbol.

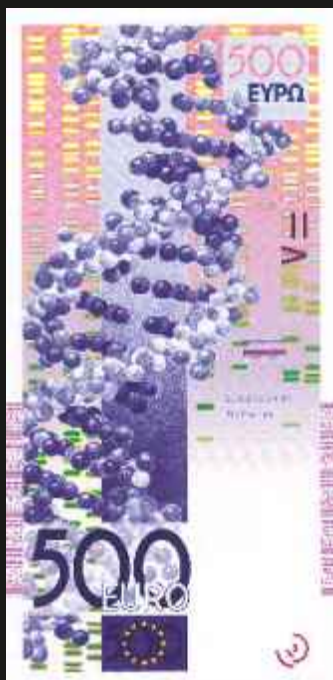
Brigitte Matoul

Benoît Grégoire

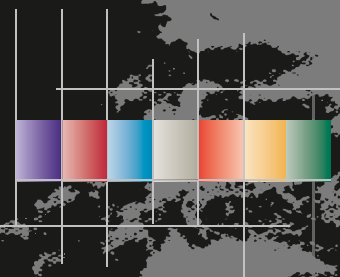
Véronique Boland



€200
Front: artistic developments.
Reverse: cities and rivers.



€500
Front: scientific and medical progress.
Reverse: ports and the sea.





abstract/modern

€5
TECHNICAL AND SCIENTIFIC RESEARCH

Front: a microscope; genetic profiles with a computer-generated DNA molecule.
Reverse: a megabit chip and a scatterometer weather reading.



€10
INTERNATIONAL COMMUNICATION
AND NETWORKS

Front: from the platen press to satellite communications.
Reverse: radio waves, letters of the alphabet and transport networks.



€20
ECONOMIC AND MONETARY UNION

Front: important European coins through the ages.
Reverse: gear wheels, electromagnets, wind turbines and a picture of a building site.



€50
DIVERSITY IN UNITY

Front: human, regional and cultural diversity.
Reverse: a folklore dance group and a loom.



€100
GREEN EUROPE

Front: an oak tree and flowers.
Reverse: honeycombs, blackberry bushes and a natural landscape.



Maryke Degryse

Roeselare, Belgium, 1958



Studied textiles, design, graphic art, ceramics and screen printing.

Has worked as a graphic designer at the Nationale Bank van België/Banque Nationale de Belgique since 1981.



€200

THE UNION AND THE WORLD

Front: the globe and time zones.

Reverse: a compass and reference to development aid.

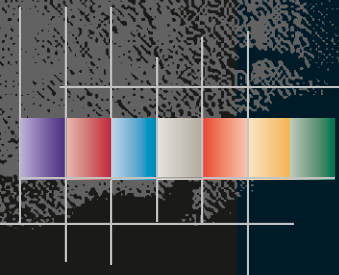


€500

A PEOPLE'S EUROPE

Front: inside the Palais de l'Europe in Strasbourg; human rights and fundamental freedoms.

Reverse: the dove of peace.





abstract/modern

The series is based on the concepts of motion, geometric harmony, natural forces and time.

€5

Front: Kepler's law on elliptical planetary motion, stars and oak leaves.
Reverse: sun rings, a wheel and an astrolabe.



€10

Front: Fresnel's equations for reflection and refraction of light, a ladybird and a crumpled piece of paper.
Reverse: an astrolabe, a screw and an astronomical compendium.



€20

Front: fractals, fish and condensation.
Reverse: a sand-glass and levers.

€50

Front: a bee communicating the location of pollen, and honeycombs.
Reverse: a sundial, a pulley and an astronomical board showing the moon's phases.



€100

Front: chemical reactions, pigeons and a bird's nest.
Reverse: an armillary sphere and gears.



Patricia Vouez and Monique Golaire

Patricia: Uccle, Belgium, 1952

Monique: Brussels, 1958



Patricia studied art, humanities and illustration in Brussels. She has worked as a banknote designer and engraver at the Nationale Bank van België/Banque Nationale de Belgique since 1981 and has also designed stamps and lottery tickets.

Monique studied architecture and decorative arts in Brussels, specialising in typography and the use of letters in graphic design. She has worked as a graphic artist and guilloche designer at the Nationale Bank van België/Banque Nationale de Belgique since 1985.

€200

Front: a vortex line, cats and tree bark.
Reverse: a fob watch, magnetism and the workings of a modern wristwatch.



€500

Front: a reaction in the bubble chamber, fossils and the human being.
Reverse: a radio telescope, a nuclear reaction and detail of a printed circuit board.





€5

Front: frieze of lotus palmettes.
Reverse: acanthus leaf, detail of the
Ionic order, ornamental designs.



€10

Front: fragment of Romanesque
portal, leaf frieze.
Reverse: fragments of Romanesque
capital and portal, frieze of arches.



€20

Front: fragment of pointed arch
frieze, rosettes.
Reverse: fragments of rose window,
portal and wall inscription.



€50

Front: shell-shaped niche,
mannerist decorations.
Reverse: shell, stone spiral
stairs and fleur-de-lis.



€100

Front: fragments of rocaille elements.
Reverse: basilica façade, cabled
column, fragment of ceiling and
series of balusters.

Kenneth Ponsaers and Nathalie Paquot

Kenneth: Wilrijk, Belgium, 1949

Nathalie: Huy, Belgium, 1964



Kenneth studied graphic arts in Antwerp and Brussels.

Nathalie studied design in Liège.

Both work as graphic and guilloche designers at the Nationale Bank van België/Banque Nationale de Belgique.

Kenneth was responsible for the front sides; Nathalie for the reverse.



€200

Front: art nouveau woodwork, stained glass.

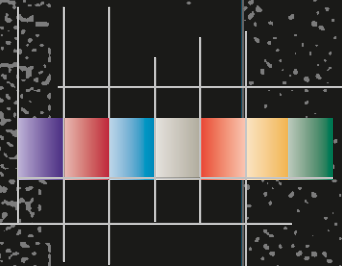
Reverse: fragment of an industrial structure, art nouveau ironwork, frieze and ornamental designs.



€500

Front: art deco zigzag designs.

Reverse: art deco design, ornamental stainless steel structure and modern decorative designs.



The winning designs chosen by the EMI Council were produced by Robert Kalina of the Oesterreichische Nationalbank and inspired by the theme “Ages and styles of Europe”.

They were chosen because they unite historical developments in technology, art and communication into one harmonious composition, and they epitomise the dawn of a new Europe with its shared cultural heritage and the vision of a joint future in the next millennium.

The banknote designs depict the architectural styles of seven periods in Europe's cultural history – classical, Romanesque, Gothic, Renaissance, baroque and rococo, the age of iron and glass, and modern 20th century architecture – and show three main architectural elements: windows, gateways and bridges.

The windows and gateways on the front of each banknote symbolise the spirit of openness and co-operation in Europe. The 12 stars of the European Union are also featured to represent the dynamism and harmony of contemporary Europe.

These design elements are complemented on the reverse of each banknote, which features a bridge typical of the respective age of European cultural development. These bridges range from early constructions to the sophisticated suspension bridges of the modern era and are used as a metaphor for communication among the people of Europe and between Europe and the rest of the world.



Robert Kalina

Vienna, 1955



Attended masterclasses at the Hochschule für Grafische Künste in Vienna from 1974 to 1975.

Has worked as a banknote designer at the Oesterreichische Nationalbank and Oesterreichische Banknoten- und Sicherheitsdruck GmbH since 1976; designed all the Austrian schilling banknotes issued after 1982.

In 1996 won the European Monetary Institute's euro banknote design competition.

Designed the highest-denomination banknote for Bosnia-Herzegovina in 2002.



The concept focuses on three key elements of the new banknotes:

■ THE 12 STARS OF THE EU

replacing national elements, giving the new currency a home

■ THE DENOMINATION AND SECURITY FEATURES

significantly enhancing the confidence of European consumers

■ COMPUTER ARTWORK AS AN ABSTRACT/FIGURATIVE ELEMENT

achieving greater emotional depth.

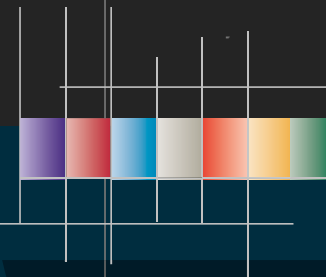
This creates a clear balance between the technological and aesthetic requirements. The banknotes tell the story of the EU flag itself, with front and reverse combining to form the perfect circle of stars.

Front: the denomination is used as a figurative element, highlighted by a graphical background which provides the link to scientific/computer artwork.

Reverse: against the background of computer artwork, the circle of stars is completed to create the European flag.



Robert Kalina





Robert Deodaat Emile (Ootje) Oxenaar

The Hague, the Netherlands, 1929

Studied visual art at the Royal Academy of Art, The Hague.

Worked as an independent graphic designer for the Dutch pavilion at the World Fair, Brussels, 1958.

Has designed, among other things, stamps, passports, crests and a series of Dutch guilder banknotes.

Has held various teaching appointments in the Netherlands.

Was appointed visiting professor at Rhode Island School of Design in 1987, and has lectured at many universities and design schools in the United States, Europe and Japan.

Has exhibited widely and received many international awards.



The banknote series offers a global vision of society through the ages.

The front sides feature portraits, communication methods, architectural and pictorial art, literary and philosophical references, the image of the maze, and transport imagery. The reverse sides feature architectural features, symbolism, plans or drawings, philosophy, literature and the image of the maze.



€5

Front: stone-engraving sculpture; Thucydides, History of the Peloponnesian War (495-429 BC); portrait of Pericles, statesman during the golden era of Greek civilisation. Reverse: low relief of a Grecian frieze; temple of Concord at Agrigento (5th century BC); the theatre of Epidaurus (350 BC).



€50

Front: the emergence of cartography; portrait of Erasmus (1469-1536), Dutch humanist; Leonardo da Vinci's flying machine. Reverse: Tempietto San Pietro in Montorio (1502); Michelangelo's drawing of the Piazza Campidoglio, Rome.



€10

Front: illuminations and written text; portrait of Héloïse, a French abbess, and Abelard, author of Correspondence; tympanum from the Basilica of St. Madeleine, Vézelay (1120); medieval wagon. Reverse: nave of the Basilica of St. Madeleine; Catalan Romanesque pavement.



€20

Front: early printing and the Gutenberg Bible; portrait of St. Thomas Aquinas (1228-74), Italian theologian and philosopher; Italian altar by Jacobello (1380). Reverse: choir vault in Amiens Cathedral (1270); rose window from Notre Dame Cathedral, Paris.

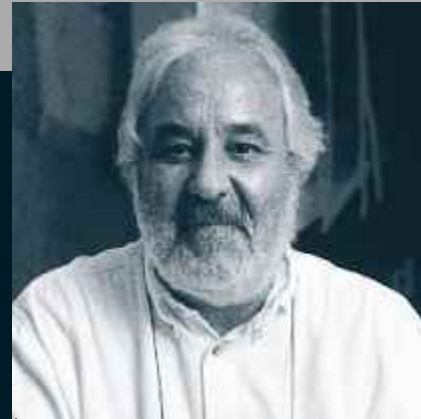


€100

Front: the first newspaper; portrait of Shakespeare (1564-1616), English playwright; sculpted vault, Monastery of Melk (1738); hot-air balloon. Reverse: dome of Wies Church, Germany (1750); dome of the Chapel of the Holy Shroud, Turin.

Roger Pfund

Berne, 1943



Has worked for the Swiss National Bank since 1971 and designed the new Swiss passport.

Designed the last series of French franc banknotes for the Banque de France.

Was involved in several Swiss and international PR campaigns in cultural and humanitarian fields.

Carried out design work for the 700th anniversary of the Swiss Confederation and the 50th anniversary of the United Nations.

Was made an Officier of the French Ordre des Arts et des Lettres in 2002.



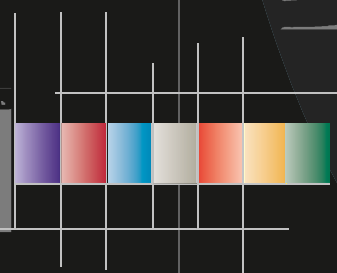
€200

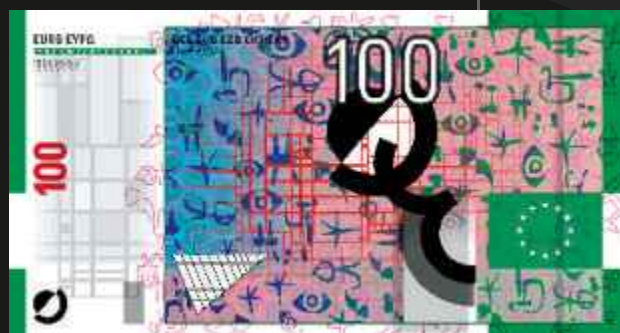
Front: the postage stamp; portrait of Goethe (1749-1832), German poet; Amsterdam Stock Exchange by H. P. Berlage; steam engine. Reverse: glasshouses at Kew Gardens, England (1850); the Corn Exchange, Paris.



€500

Front: integrated electronic circuit; portrait of Einstein (1879-1955), German physicist; elevation of the Georges Pompidou Centre (Beaubourg) 1971; aeroplane. Reverse: Paimio Sanatorium, Finland (1930); modular structure of the elevation of a building.

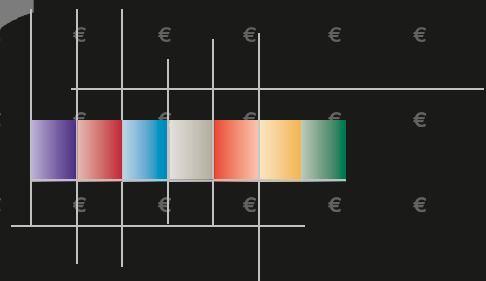




The series was inspired by some of the most prominent trends in 20th century abstract art: the search for abstraction; fragmentation; graphic imagery; spherical movement; colour fields; the shift to imagination; and the rejection of traditional perspective.

Each banknote features a colourful mosaic of basic, overlapping symbols supported by a dominant element. Lettering gives examples of 20th century poetry.

Roger Pfund



€5

Dancing figures
from the classical period.



€10

Painting from the
Romanesque period.



20

Sculpture from
the Gothic period.



€50

Literature from
the Renaissance.



€100

Music symbolising
the baroque/rococo period.



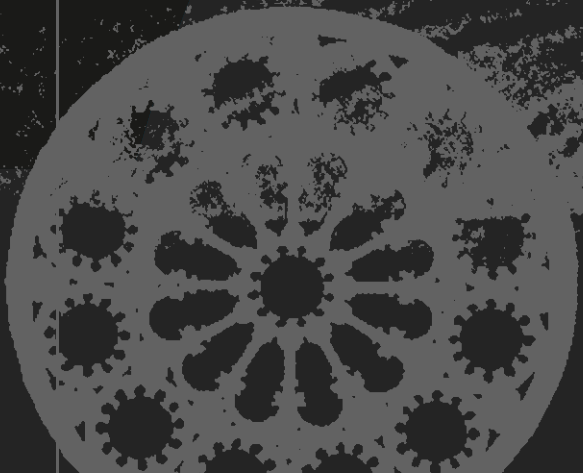
Enric Satué Llop

Spain, 1938



Graduated in Fine Arts and has worked as a graphic designer, historian and university professor.

Has taught for the past ten years at the Universitat Pompeu Fabra and the School of Architecture in Barcelona.



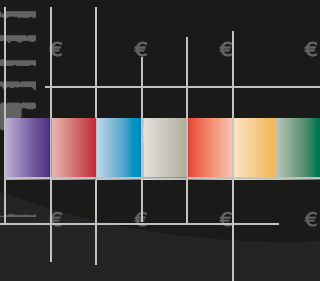
€200

Architecture representing the 19th century.



€500

Cinema – a 20th century art form.





abstract/modern

2,000 years of European graphical language

€5
Symbols of basic goods



€10
Biological symbols



€20
Astrological symbols



€50
Transport symbols



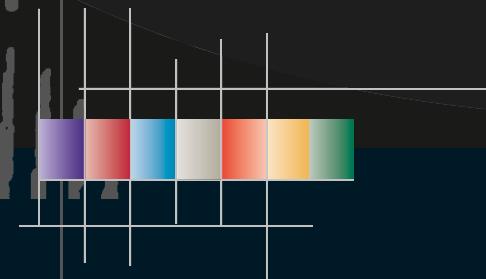
€100
Printing and typography

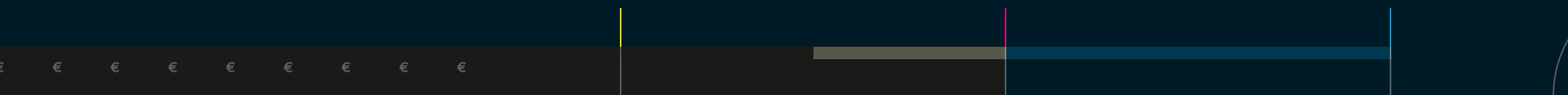


A collage of Euro banknotes, including a 200 Euro note and a 500 Euro note, set against a background of repeating Euro symbols. The 200 Euro note is yellow and features a large '20' and the word 'EURO'. The 500 Euro note is purple and features a large '500' and the word 'EURO'. Both notes show the European Union flag and the word 'EURO' in multiple languages. The background is a dark blue grid of repeating Euro symbols (€).

[illegible]

€500
Musical language





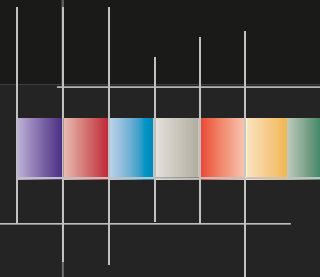
Andrew Ward

Keighley, United Kingdom, 1957



Worked in the design department of the Bank of England printing works from 1982 to 2002, and was chief designer there between 1995 and 2002.

Has worked as currency design advisor to the Bank of Canada since 2002.





€5

Front: portrait of a man; classical period.
Reverse: composite Greek-Roman temple.

€10
Front: portrait of a man;
Romanesque period.
Reverse: Romanesque church.



€20

Front: portrait of a woman; Gothic period.
Reverse: Gothic church.

€50
Front: portrait of a woman;
Renaissance period.
Reverse: Renaissance building.



€100

Front: portrait of a woman;
baroque and rococo period.
Reverse: baroque/rococo church.

Yves Zimmermann and Ana Alavedra

Yves: Basel, 1937
Ana: Logroño, Spain, 1945



Yves studied design at the Allgemeine Gewerbeschule, Basel, from 1954 to 1957.

He worked for the Geigy Pharmaceutical Company and went to Barcelona as Art Director for the company in 1961.

He received a national design award from King Juan Carlos of Spain in 1995.

He has given seminars and conferences on design issues in Spain, Argentina and Mexico.

Ana studied at the Elisava Design School, Barcelona, from 1962 to 1966.



€200

Front: portrait of a man;

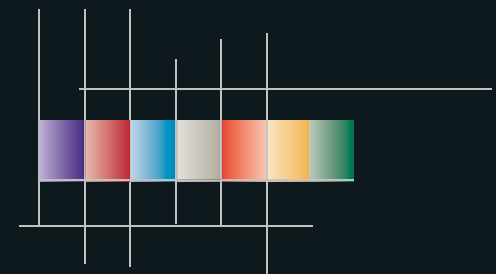
iron and glass period.

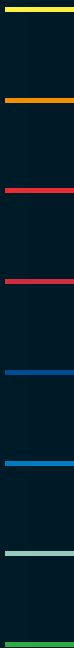
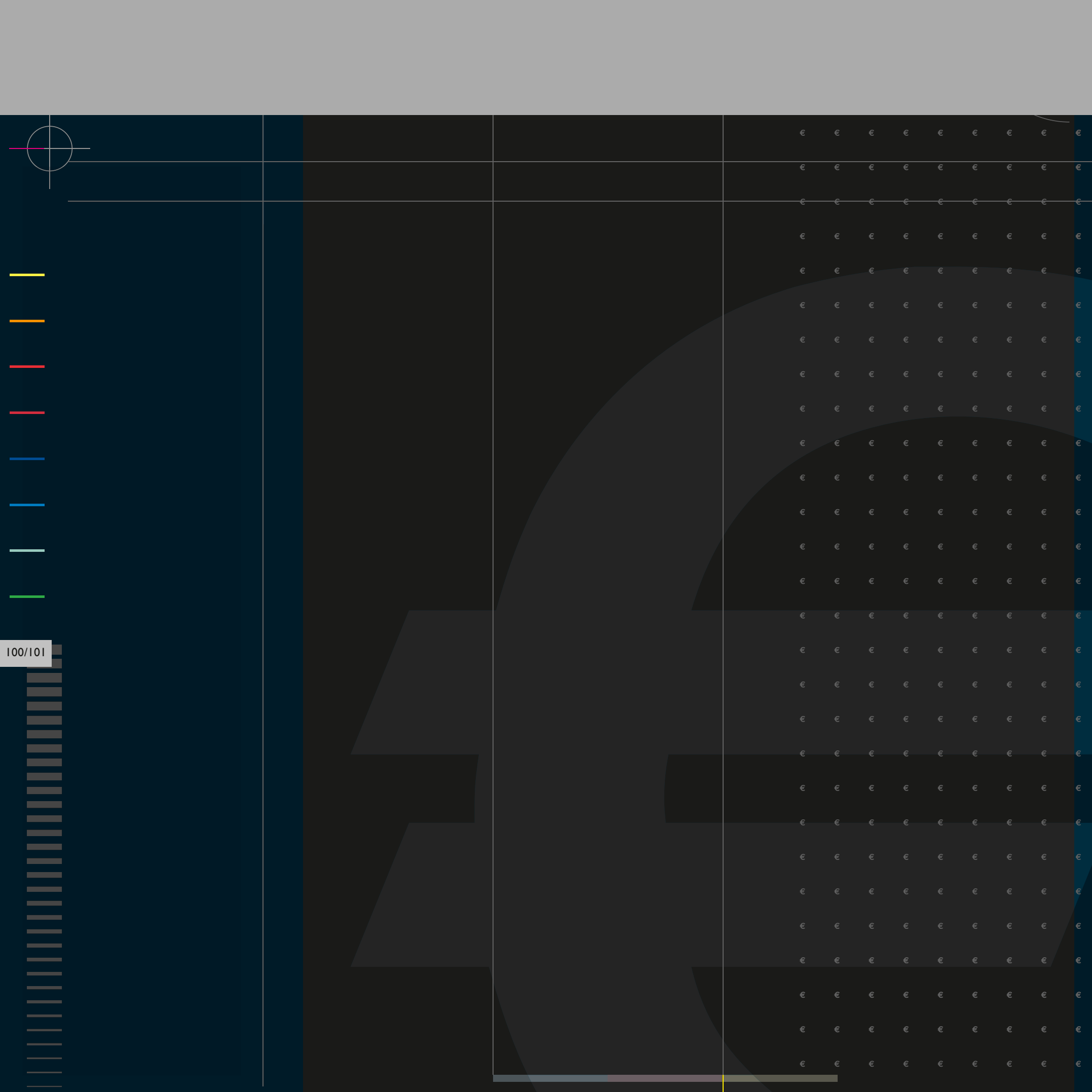
Reverse: iron and glass building.

€500

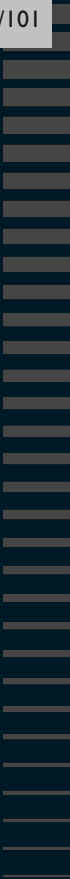
Front: portrait of a woman; 20th century.

Reverse: 20th century building.





100/101



euro banknote design exhibition

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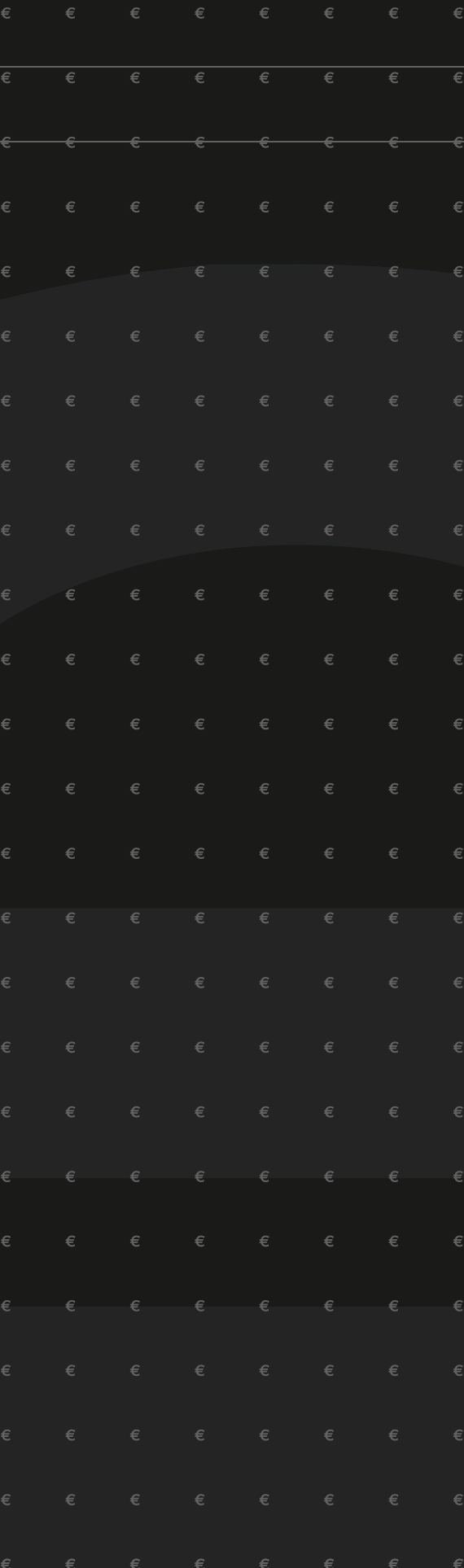
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European Central Bank
Kaiserstrasse 29
60311 Frankfurt am Main, Germany
Tel.: +49 69 13 44 0
<http://www.ecb.europa.eu>

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