euro banknote design exhibition

AG 28429085

гт



200 5(

THUS

211231313131111

EUROPEAN CENTRAL BANK

| | | | € € | | | | | Æ | € |
|--|--|-------|---|---|---|---------------------------------|---|----------------------------|--|
| | | | € € | | | | | | |
| | | | €€ | € | € | € | € | € | € |
| | | | € € | € | € | € | -€ | € | -€ |
| | | | €€ | | | | | | |
| | | | €€ | € | | | | € | € |
| | | | | | | | | | € |
| | | | | | | | | | € |
| | | | | | | | | | € |
| | | | € € | | | | | | € |
| | | | € € | | | | | | |
| | | | € € | | | | | | |
| | | euro | han | kno | nteo | | | | |
| | | euro | Uan | | | | | | |
| | | desig | | | | วฅ | | | |
| | | desig | | chib | oitic | | | | |
| | | desig | n e> | chib ء | itic « | | | | € |
| | | desig | n e> « « | chib « | e e | | | | € |
| | | desig | n e) e e e e e e | chib e e e | e e e | | | | €€ |
| | | desig | n e) e e e e e e | chib e e e | e e e e | € € € | € € € | €€ | € € € |
| | | desig | n e) e e e e e e e e | chib e e e e | e e e e e | € € € | € € € € | € € € | € € € € |
| | | desig | n e) e e e e e e e e e e | chib e e e e | e e e e e | € € € € | € € € € | € € € € | € € € € |
| | | desig | n e) e e e e e e e e e e | chib e e e e e | e e e e e e | € € € € € | € € € € € | € € € € | € € € € € |
| | | desig | n e) e e e e e e e e e e | chib e e e e e e | e e e e e e e e | € € € € € | € € € € € € | € € € € € | € € € € € € € |
| | | desig | n e> | chib | e e e e e e e e | € € € € € € | € € € € € € € € | € € € € € € | € € € € € € € € € € € € |
| | | desig | e e e e e e e e e e e e e e e e e e e e e e e e e e e e | chib e e e e e e e | € € € € € € € € € € € € € € € € € € € | € € € € € € € | € € € € € € € € € | € € € € € € | |

contents

| | | | | €€ | € | € | € | € | € ; | €€€ |
|---|---------------------|-----------------------------|----------------|---------------------|---------------|---|----|---|-----|-----|
| | | | | | | | | | € | ∈€ |
| | | | | | | | | | | € € |
| foreword | | | | | | | | | | |
| Willem F. Duisenberg | | | | €€ | € | | | | € | €€ |
| | | | | | | | | | | € € |
| introduction | | | | €€ | € | | | | | € € |
| from design to circulation | | | | € €_ |) € | | | | | e 6 |
| the jury | | | | 7 | 7 | | | | | |
| the design brief in brief | | | | €€€ | € | | | | | €€€ |
| | | | | €€ | | | | | € ; | € € |
| designers | | | | | | | | | | € € |
| Savini, Guglielmo | Banca d'Italia | | | 10/11 | | | | | | |
| Pino, Giovanni | Banca d'Italia | | | € € 2/ 3 | € | | | | | €€€ |
| Antonatou, Maria | Bank of Greece | | | 4/ 5, 6/¶7 | € | | | | € ' | € € |
| Michelioudaki, Areti Nikolaou, Nikos | | | | | | | | | | € € |
| Pipinis, Ioannis | | | | | | | | | | e e |
| Sotiriou, Pericles | | | | | | | | | | |
| Ballagh, Robert | | | | 18/19, 20/21 | | | | | | € € |
| Bruun Erik | | | | € 22/23 | } | | | | | €€ |
| Bruun, Johanna and Daniel | | | | 24/25 € € | € | | | | | € € |
| Gerstetter, Reinhold | Bundesdruckerei Gm | ьН | | 26/27, 28/29 | | | | | | |
| Järviö, Hannu Mörck-Hamilton, Karin | Crane AB (Tumba Br | uk AB) | | € 30/31 | € | € | _€ | € | €; | €€ |
| | | | | € € | € | | | | € | €€ |
| De Abreu, Luís Filipe | | | | 32/33, 34/35 € € | € | € | _€ | € | € | €€ |
| Stevenson, John | De La Rue Currency | | | 36/37 € 28/50 | | | | | | € € |
| Rost, Stuart | De La Rue Currency | | | [€] 38/35 |) | | | | | |
| Braun, Colin | De La Rue Currency | (Harrisons & Sons Ltd) | | € 40/41 | | | | | | € € |
| Thorn, Terry | De La Rue Currency | (Harrisons & Sons Ltd) | | € 42/43 | 8 € | | | | | € € |
| Drupsteen, Jaap | | | | € 44/45 | € | | | | | e e |
| Plaza, Miguel Ang <mark>el</mark> | Real Casa de la Mon | eda – Fábrica Nacional de M | oneda y Timbre | 46/47, 48/49 | | | | | | _ |
| | | | | | | | | | € | €€€ |
| | | | | | | | | | € | € € |

| | | € | £ | e | £ | € | e | e |
|----|--|--------------|-----|----|---|---|---|----------|
| _(| | د | | | | | | ę |
| | | | | | | | | |
| | Müller, Johann Giesecke & Devrient GmbH | 50/51 | | | | | | |
| | Guérault, Alain | 52/53 | | | | | | |
| | Istituto Poligrafico e Zecca dello Stato S.p.A. | 54/55, 56/57 | € | .€ | | | | € |
| | Madlé, Inge Joh. Enschedé Security Printing BV | 58/59 € | | | | | | € |
| | Jünger, Ernst and Lorli | 60/61 | | | | | | <i>.</i> |
| | Jünger, Sanne and Michel, Klaus Jünger + Michel, Corporate Culture | 62/63 | | | | | | ŧ |
| | Manfredi, Renato KBA-Giori S.A. (De La Rue Giori S.A.) | 64/65 | | | | | | € |
| | Jung, Sandrine-Ludmilla KBA-Giori S.A. (De La Rue Giori S.A.) | 66/67 | | | | | | € |
| | Scovell, Mark Komori Currency Technology | 68/69 | € | | | | | |
| | Lambert, Pierrette | 70/71 € | | | | | | |
| | Boland,Véronique Nationale Bank van België/Banque Nationale de Belgique Grégoire, Benoît | | € | | € | € | | |
| | Matoul, Brigitte | | | | | | | |
| | Degryse, Maryke Nationale Bank van België/Banque Nationale de Belgique | € 76/77 | | | | | | |
| | Golaire, Monique and Vouez, Patricia Nationale Bank van België/Banque Nationale de Belgique | 78/79 | | | | | | |
| | Paquot, Nathalie and Ponsaers, Kenneth Nationale Bank van België/Banque Nationale de Belgique | 80/81 | | | | | | € |
| | Kalina, Robert Oesterreichische Nationalbank | 82/83, 84/85 | | | | | | € |
| | Oxenaar, Robert Deodaat <mark>Emile (Ootje)</mark> | 86/87 € | | | | | | € |
| | Pfund, Roger | 88/89, 90/91 | | | | | | _ |
| | Satué Llop, Enric | 92/93, 94/95 | | | | | | € |
| Ξ | Ward, Andrew (Bank of England Printing Works) | 96/97 | € | € | € | € | € | € |
| | Zimmermann, Yves and Alavedra, Ana | 98/99 | | | | | | |
| | | € | € | € | € | € | € | € |
| | imprine a second s | 00/101 € | | | | | | € |
| | | | ц, | | | | | e |
| | | | | | | | | - |
| | | e e | | e | | € | | € |
| | | € | E I | € | € | € | | € |
| | | | € | | € | | | |

| | | | Ē(| € | € € | €€- | € | |
|--|--|---|----------------------|-----|-----|-----|---|---|
| | | | | € : | €€€ | | | |
| | | | | | € € | | € | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | € ; | €€ | | | |
| | | | | € ; | €€€ | | | |
| | | | | € : | €€€ | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | <u>; </u> (| €; | € € | €€ | € | € |
| | | | | € ; | €€€ | | | |
| | | | | | | | € | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | € | €€ | | | |
| | | | | € , | €€ | | | |
| | | ŧ | E 4 | € ; | €€€ | | | |
| | | | | € ' | €€€ | | | |

4/5

foreword

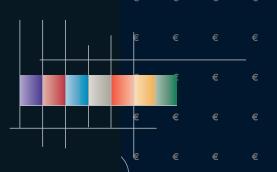
I January 2002 will be remembered as a milestone in the history of Europe. This was the day when the euro banknotes and coins were successfully introduced in the euro area, marking the final step towards Economic and Monetary e Union. But this was not just an administrative achievement.
By using the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

from design to circulation

| 15 November 1994 | The Council of the European Monetary Institute (EMI) determines the seven | 26-27 September 1996 | A jury of internationally renowned experts in marketing, design and art history assesses | |
|---------------------|---|----------------------|--|--|
| | denominations of the banknotes: ECU 5, 10, 20, 50, 100, 200 and 500. | | 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 | 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 | |
| | to appear on the banknotes should be the name of the currency and the initials | | except Denmark. € € | |
| | of the issuing authority. | 3 December 1996 | The EMI Council selects entry T 382 as the winner. This design was created by ${}^{\in}$ | |
| 15-16 December 1995 | The Madrid European Council adopts the | | Robert Kalina from the Oesterreichische | |
| | name "euro" for the new currency. | | Nationalbank. € € | |
| 6 February 1996 | The Banknote Working Group, made up of cash experts from the EU national | 13 December 1996 | The winning design is presented to the $_{\in}$ Dublin European Council and then shown | |
| | central banks, submits design briefs for the two themes. | | 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. | February 1998 | The EMI Council approves the final designs and technical specifications for the new euro banknotes. | |
| | Danmarks Nationalbank decides not to | | € € | |
| | take part. | July 1999 | Euro banknote production gets under way. By the end of 2001 more than 15 billion | |
| 3 September 1996 | After consulting the European Blind Union, which represents some 7.4 million blind or partially sighted people in Europe, | | banknotes have been produced in 15 printing works for the euro cash changeover. \in | |
| | the EMI Council determines the size of each banknote denomination and chooses tactile marks for the €200 and €500 | I January 2001 | Greece joins the euro area. € € | |
| | banknotes. | 30 August 2001 | The ECB President officially unveils the ∈ final designs of the euro banknotes in Frankfurt. | |
| 13 September 1996 | The design competition closes; 44 proposals (27 "traditional" and 17 "modern") | | Franklurt. € € | |
| | are submitted. Each proposal is assigned an identification code to ensure that the selection procedure is anonymous and | l September 2001 | Distribution of the euro banknotes to ${\mathfrak E}$ banks and retailers begins. ${\mathfrak E}$ | |
| | impartial. | l January 2002 | Euro banknotes and coins are $put^{\ensuremath{\mathfrak{E}}}$ into ${}^{\ensuremath{\mathfrak{E}}}$ 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 <u>the Museum Boijmans Van Beuningen</u>, 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.

Mary 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.

| | | | € | € | € | € | €€ | ≘€ | € | |
|---|--|--|---|---|---|-----|-----|-----|----|---|
| | | | € | € | € | | € € | € € | | |
| | | | | | | | | | | |
| | | | ŧ | ŧ | ŧ | | | | =€ | |
| | | | | | | | | | | |
| | | | | | | | | | | : |
| | | | | | | | | | | 1 |
| | | | | | | | | | | |
| | | | | e | e | e . | € € | | - | |
| | | | | | | | | | | |
| | | | € | € | € | | € € | | | |
| | | | € | € | € | | €€€ | | | |
| | | | € | € | € | | € € | € € | | |
| | | | € | € | € | | € € | | | |
| | | | | | | | | | | : |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| _ | | | | | | | | | | : |
| | | | € | € | € | € | € € | € € | € | |
| | | | € | € | € | | € € | | | |
| | | | e | e | e | e | €€ | | e | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| | | | € | € | € | | € € | :€ | | |
| | | | | | | | | | | |
| | | | | | | | €€€ | | | |
| | | | € | € | € | | €€€ | | | |
| | | | € | € | € | | € € | € € | | |
| | | | | | | | | | | |

8/9

the design brief... in brief

| | | | | € | € | € | € |
|--|----------|--|------------------------|-----------------|---|----|---|
| "Ages and styles of Europe" | | | | | | | |
| and | | | | | | | |
| "abstract/modern" | | | | | | | |
| | | | | | | | |
| Aims | Words | and numbers | | | | | |
| One of the main challenges of banknote design is to successfully combine security features with artistic creativity. | of the | ume of the currency – eur banknotes, in both the La | | | | | |
| Banknotes should be: | alphab | ets. | | | | | |
| easy to recognise; | | enomination must appear nknotes. | at least twice on both | n sides of € | € | € | € |
| secure against counterfeiting; | | | ntral Pank in the five | linguistic | | | |
| visually attractive. | | itials of the European Cer s – BCE, ECB, EZB, EKT a | | - E | | | |
| The euro banknotes must be clearly identifiable as European and | front o | of the banknotes. | | | | | |
| should embody a cultural and political message that is readily acceptable to all European citizens. | | gnature of the President | | | | | |
| | | pe positioned close to the | | € | | € | € |
| Design features | | 2 stars" symbol of the Eur design on the front of t | | e | | | |
| "Ages and styles of Europe" | appear | on the reverse. | | € | € | € | € |
| Each banknote must depict a particular historical period ("age") and an architectural feature ("style") from that period to | Size an | d colour | | | | | |
| illustrate the "Ages and styles of Europe". Ages are assigned to the denominations as follows: | The euro | banknotes must be the fo | llowing sizes and cold | ours: € | € | € | € |
| €5 classical | €5 | 120mm x 62mm | grey | | | | |
| €10 Romanesque | €10 | 127mm x 66mm | red | | | | |
| €20 Gothic | €20 | 133mm x 70mm | blue | | | | |
| €50 Renaissance | €50 | 140mm x 74mm | orange | | | | |
| €100 baroque and rococo | €100 | 147mm x 78mm | green | € | | € | € |
| €200 the age of iron and glass | €200 | 153mm x 78mm | yellow-brown | | | | |
| €500 modern 20th century architecture | €500 | 160mm x 78mm | purple | € | € | f | é |
| | | | | | | | |
| "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. | | | | | £ | E | 4 |
| | | | | | | | |
| | | | | | | | |

_ _ _ _

Ages and styles of Europe





€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.







BCE ECB EZB EKT FK



€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.





AB 1234567890 C





AB 1234567890 C

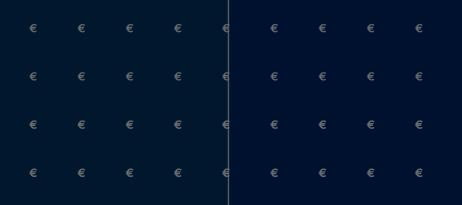
Front: portrait of a young man by Simon Vouet. Common architectural and decorative features of the baroque period. Reverse: stylised baroque gate, façade of a baroque palace in the background.

Guglielmo Savini



Hilli Ji.,







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.

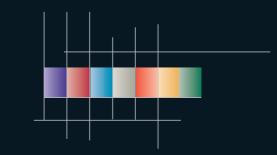
Designed Italian banknotes, securities and commemorative coins from 1974 until his retirement in 1997.

€200

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.







€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, Baptistery of Parma. Reverse: architectural features of the Romanesque period.









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.













AB 1234567890 0



€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 Hass. Reverse: architectural features of the baroque period.







€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 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.

Pericles Sotiriou

€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.



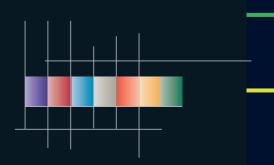






€500

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

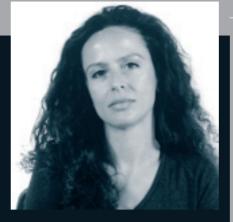
Athens, 1963

Areti Michelioudaki

16/17

Athens, 1967







Nikos Nikolaou

Athens, 1943

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 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 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.





Ages and styles of Europe





€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.





| | | | | | | Ro | be | ert | Ballagh | |
|--------------|--------------|---|----|---------------|--------------|----|----|-----|--------------|--------------------------------|
| | | | | | | | | | Dublin, 1943 | |
| € | € | € | € | € | € | € | | € | | ATT A THE |
| € | € | € | € | € | € | € | | € | | |
| € | | | | | | | | | | W/ 44146 114 - 2011 |
| € | € | € | € | € | € | € | € | € | | |
| € | € | € | -€ | _€ | € | € | _€ | | | |
| € | | | | | | | | | | |
| | | | | | | € | € | € | | |

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.

20/21





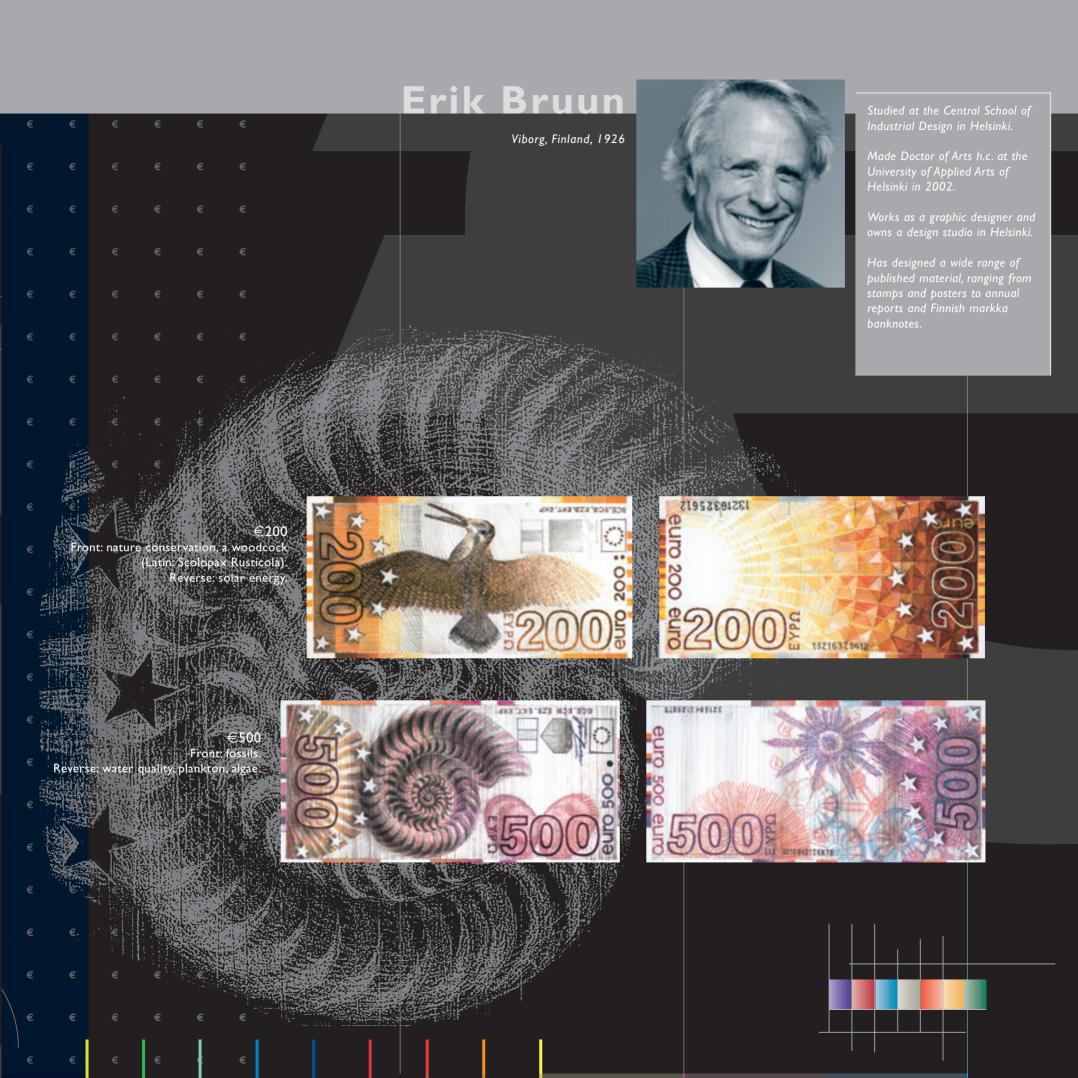
€100 Front: a crab. Reverse: Europe's contribution to underwater exploration.

| R | ober | t Ba | lla | gh | | | | | | | |
|--|-------------|-------|-----|-------------|-----------------|----------|----------------------|--|-------------------------|---------------------------------|-------------|
| | | | € | € | € | € | € | € | € | € | € |
| | | | € | € | € | € | € | € | € | € | € |
| | | | € | € | € | € | € | € | € | € | e |
| €200 Front: a bee, a symbol of industry, purity and immortality, known for its building skills. Reverse: modern European buildings and other architectural details. | | | | EURO 200 | | 200 | | A Second | ACTENDENTING | 200 | |
| 500 Contraction of the second se | EURO 500 | 500 | € | | | e 500 | From Reve inve | € 00 € ht: a newt. erse: the a ntion, whic oration po | qualung; a ch made u | € European nderwater € | € € € |
| X | | | | | € | € | € | € | € | € | € |
| | | and a | e | € | € | € E | € | € | € | € | € |
| | | | | € | € | € | € | | € | € | € |
| | | | € | € | € | € | € | € | € | € | € |



abstract/modern







€5 Front: Ephebus of Athena and reconstructed Temple of Athena. Reverse: section of propylon of Athena, plan of Temple of Heaion III.









28488166371

G

euro

EV 28400166 P

€20

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







000

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.



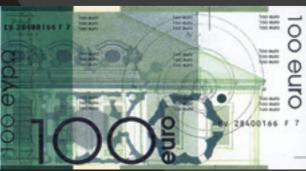








Front: portrait of an unknown man, perspective view with portico. Reverse: Schloss Pfünz by Mauritio Pedetti, 1790.



Daniel Bruun and Johanna Bruun

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





Daniel studied architecture at the

Johanna lives and works in Helsinki and Paris. designer for design studios and industrial companies in France





€200

Non muro Non muro

1000

15 14 15

28400166 F 7

euro

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

euro 500

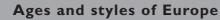
_

____ _____ ____ ____ ____



500 €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.

Ag



AB00136479088

AB00136479008



EURO

70

5

€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.

€l0 Front

AB251364790D1

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.

€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.



€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 semicircular arch window incorporated into rusticated ashlars (Palazzo Gondi, Florence).



€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.

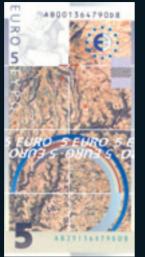












€5

Front: drawing based on a relief fragment of a woman's head, AD 130, Rome. Reverse: satellite picture of western Europe.



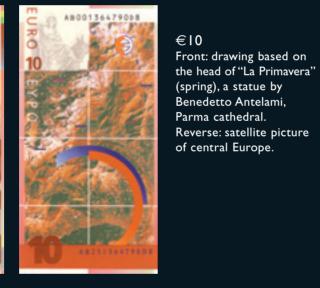
€50

Front: drawing based on the Portrait of an Unknown Woman by Sebastiano del Piombo. Reverse: satellite picture of eastern Europe.

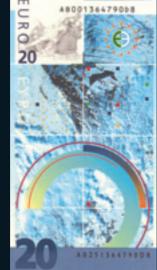




€100 Front: drawing based on the portrait of an elderly man by Michiel van Mierevelt. Reverse: satellite picture of northern Europe.







€20

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

Reinhold Gerstetter











Ages and styles of Europe







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 $\in \in \in$ pleasant composition, unaffected by

realistic information.

€

€

€

€

€

£

€

€

£

34/35







EYPO

EURO



5



10

















0 20 50 100

B

500 40

N

5 1174

X8 123

E

IRC

5

€5 Front: portrait of a woman from the classical period. Reverse: line of classical columns.

€10

Front: portrait of a man

in Romanesque style. Reverse: Romanesque arch and columns.













€50 Front: portrait of a Renaissance man. Reverse: Renaissance shell alcove.



€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









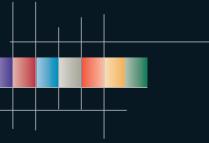
€500 Front: portrait of a baby symbolising the future of Europe. Reverse: spiral staircase made of modern, lightweight materials.

Has worked as a designer of banknote and security documer 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.

ortrait of a baby





38/39

abstract/modern

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

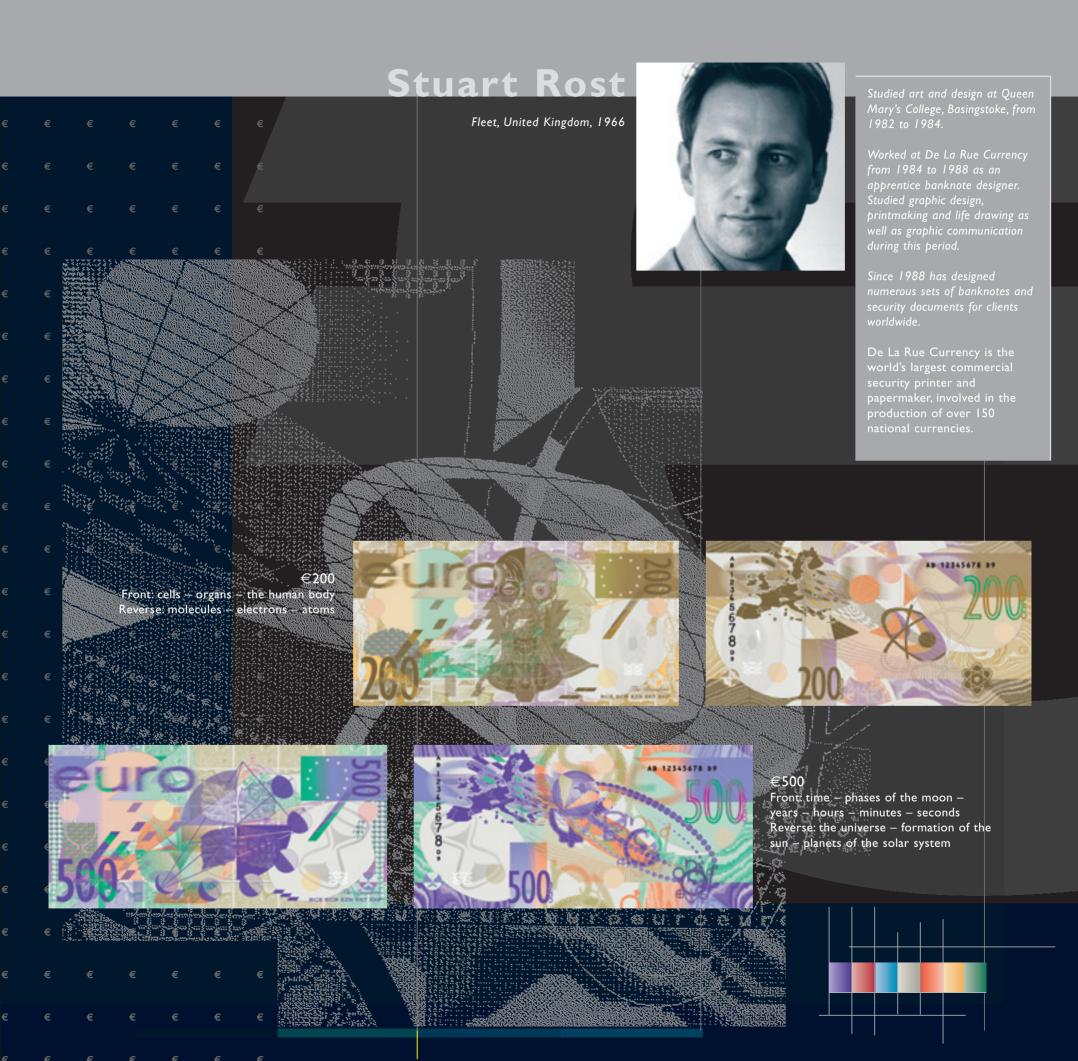




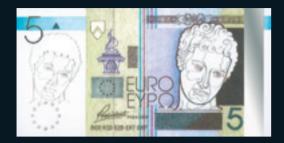




€100 Front: light – colour spectrum – paint and ink Reverse: sound – music – tone









€5 Front: Ephebus of Marathon, with classical torch. Reverse: Temple of Artemis at Ephesos, with classical ornament.



Front: portrait of head of statue by Benedetto Antelami, Parma cathedral, with Romanesque ornament. Reverse: pillars inside Königslutter 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

€

and the second sec

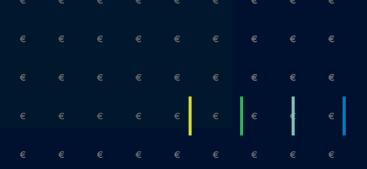
€200 Front: portrait of Monsieur de Pachtere by Edouard Agneessens, 1874, with architectural element. Reverse: ornate staircase in Vienna by Otto Wagner, and the Clifton Suspension Bridge over the Avon Gorge designed by Isambard Kingdom Brunel.

€











€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 no information available 100 100 10.0 IR EI 200 200 200 20 EURO E Y PΩ 500 500 -000 11 \mathbf{RO} €

AS

Ages and styles of Europe

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.

44/45

€











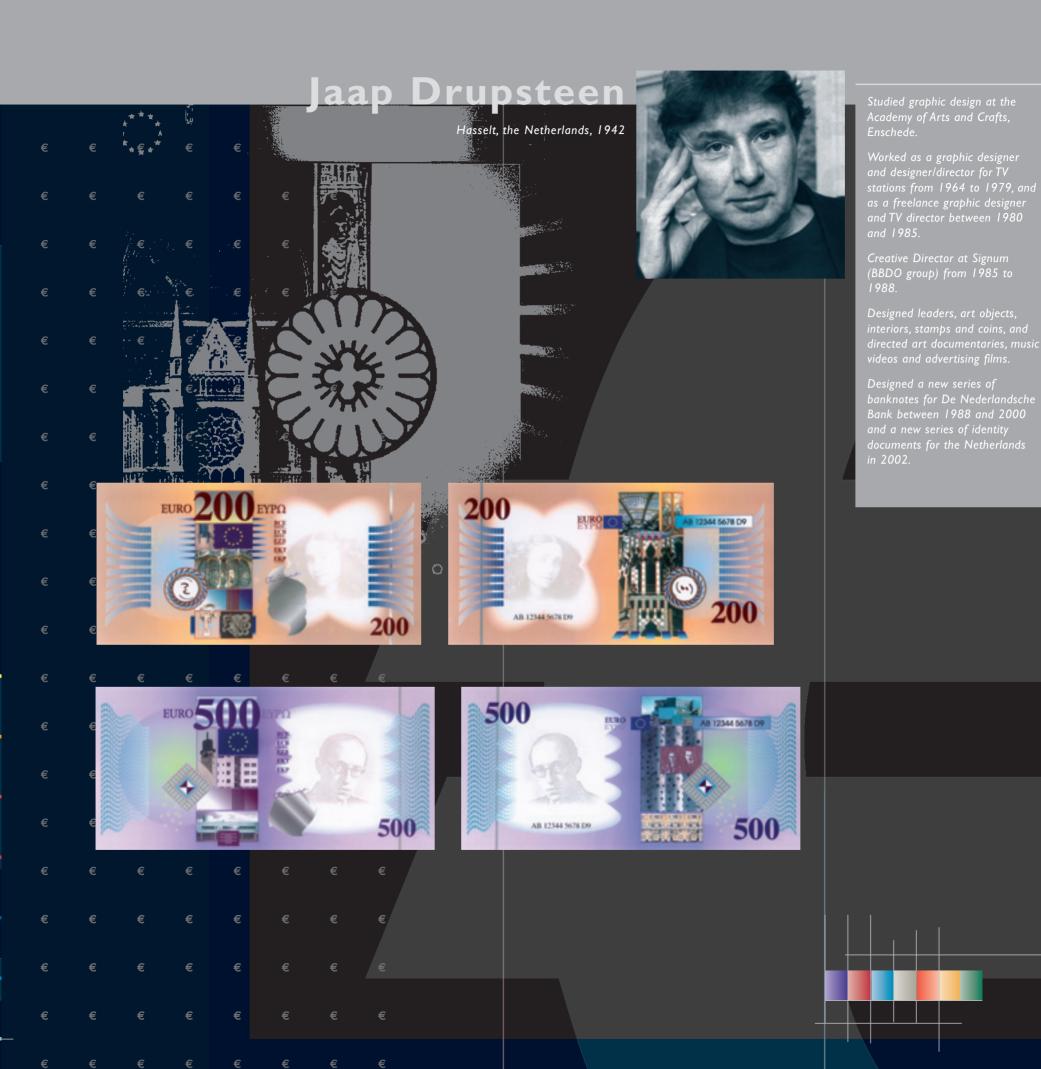














Ages and styles of Europe







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.









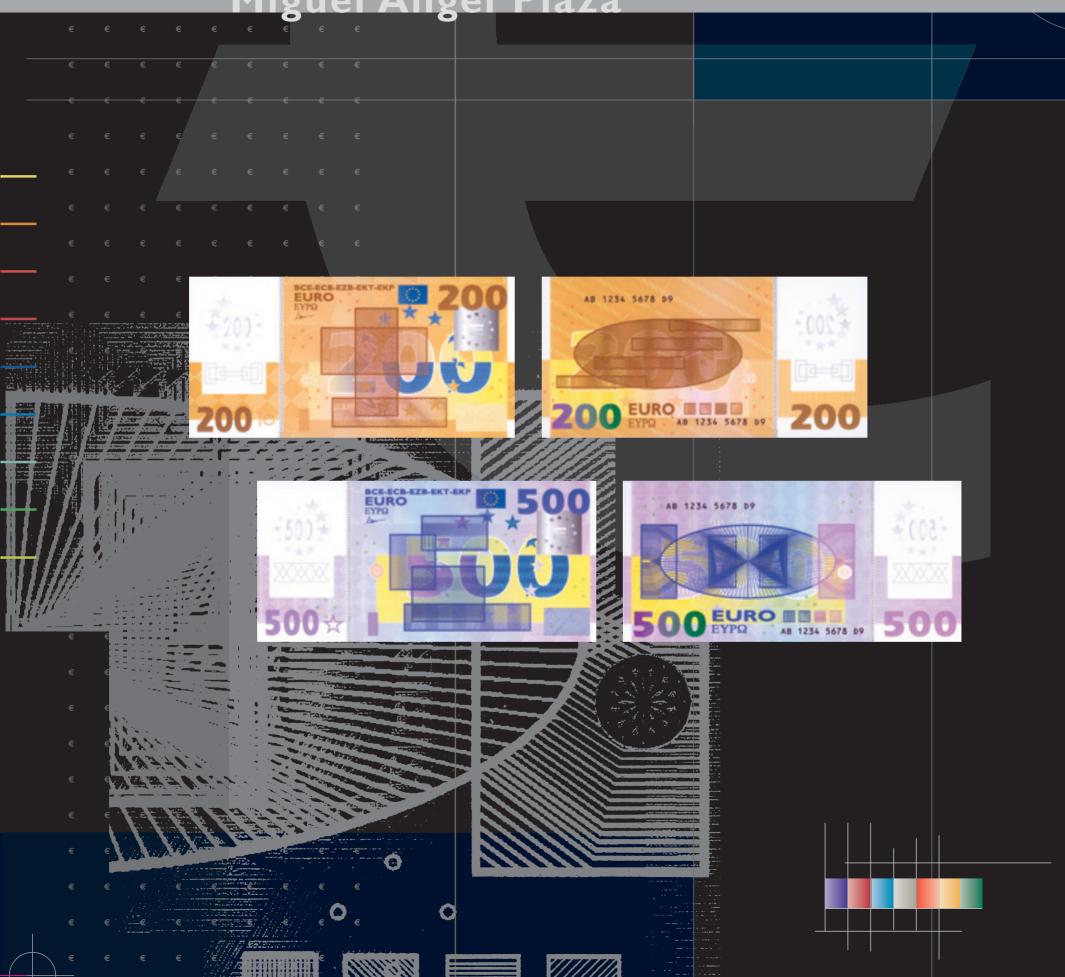








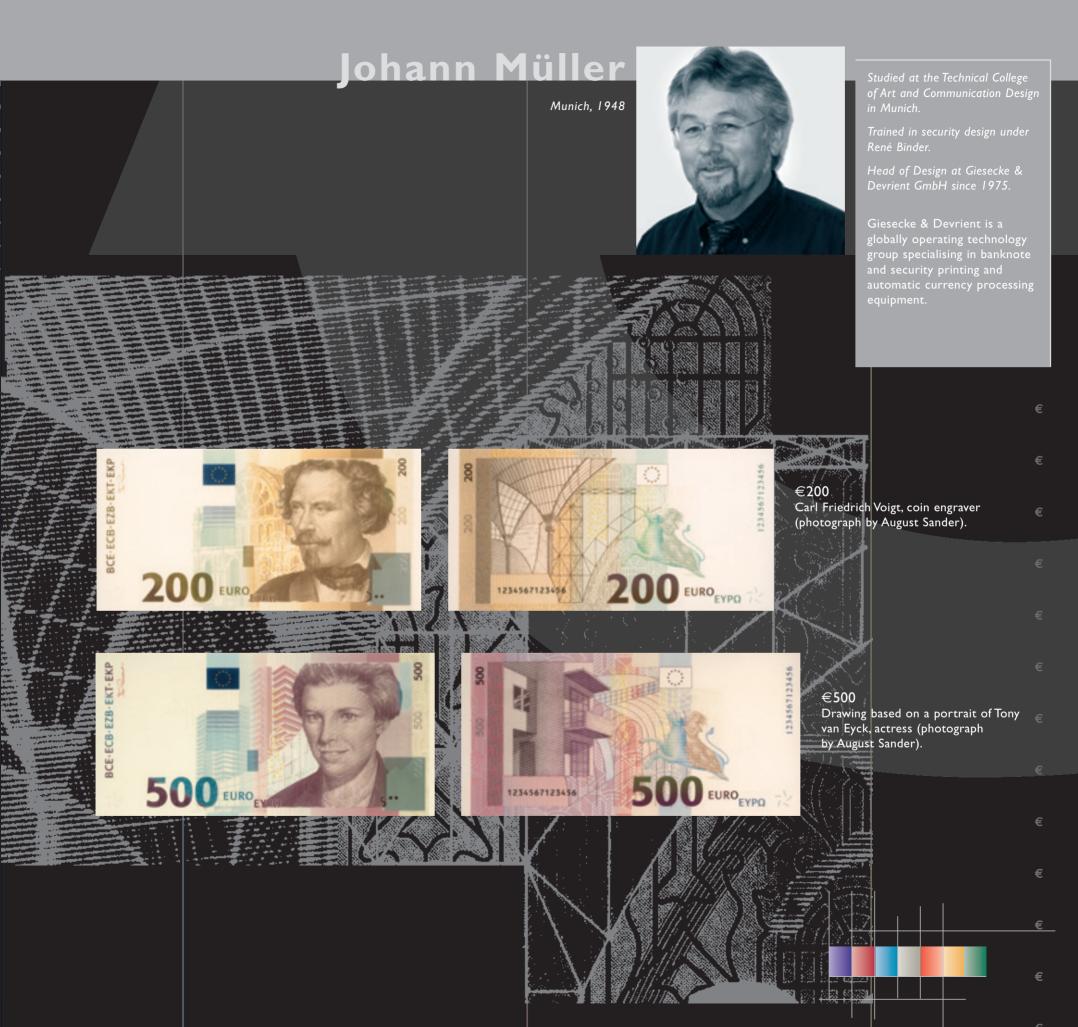
Miguel Angel Plaza







50/5 I





€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,















1956



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

Studied at the Ecole Nationale des

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.



Ages and styles of Europe



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

100 EURO EYPO

AB 12345678909

AB123456789D9



€€€€€€€



€ € on a late ₱9th century picture₽
 Reverse: 19th century steam engine.



200 EUROEYPO ARIINANADA ARIINANADA

baroque church.

Front: portrait of a man from the baroque

Reverse: architectural element from a

period. An armillary sphere.

€100







€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 Eront: hoa

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.

AB123456789D9

€50 Front: design inspired by classical art. Reverse: fantasy designs.

56/57

€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).







AB12345678909

.

IRO EYP(

. . .

Istituto Poligrafico e Zecca dello Stato S.p.A









€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.





€I0

€20

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.





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





 \in 100 Front: Gothic cathedral window. Labyrinth patterns on the floor are typical of the period. Reverse: stylised ground plan of a cathedral.





Ages and styles of Europe





€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.

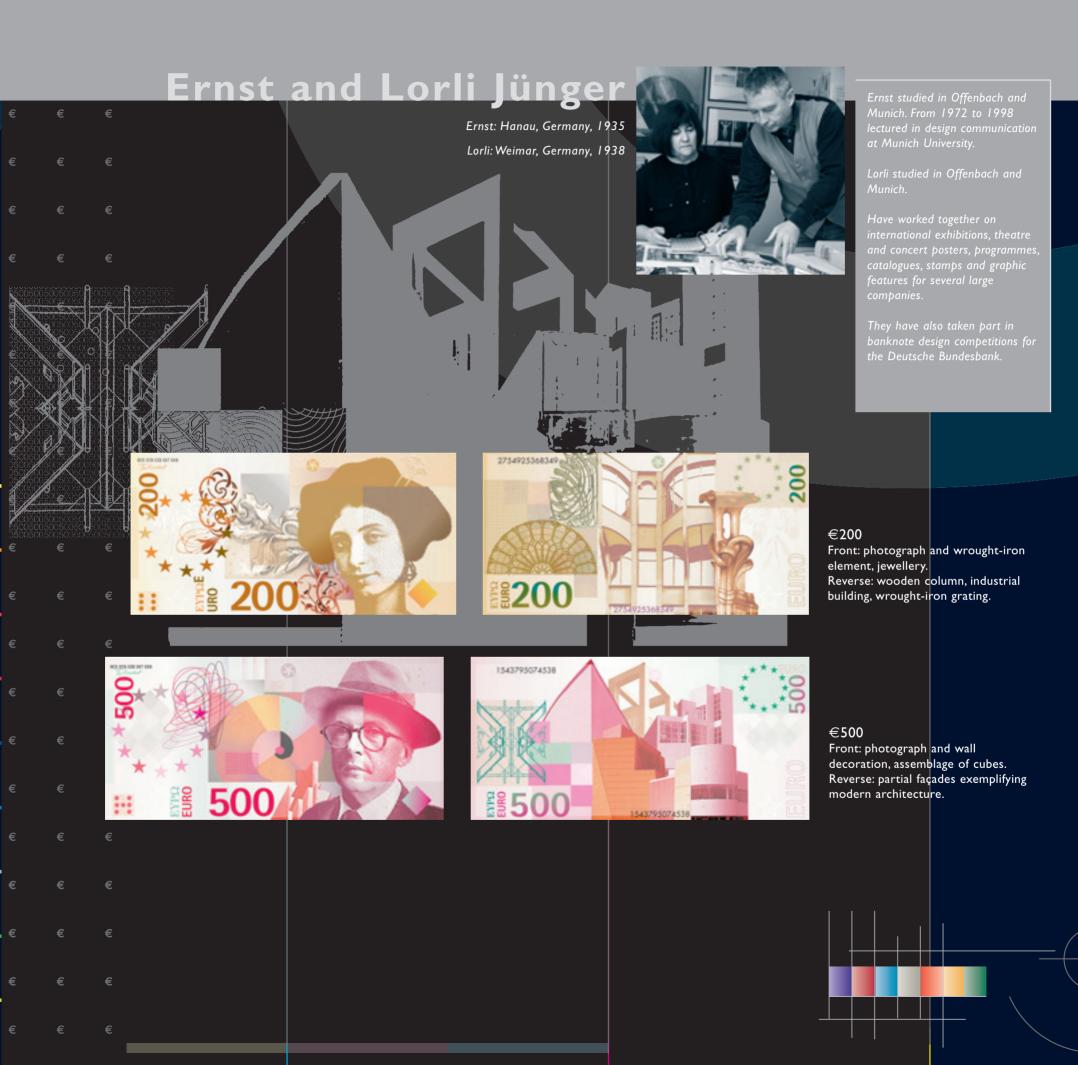














The banknotes have been assigned symbolic motifs which focus on the unique identities of European countries and nationalities. The front sides also show the denomination in Roman numerals. The reverse sides feature the 12 stars of the EU and a national element. The map shifts position to reflect the relevant issuing country.





€5 Games and dances



€10 Food and national cuisine

_

€20 Geography and topography





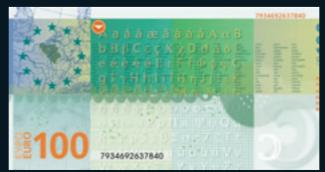
62/63

€50 Climate and weather

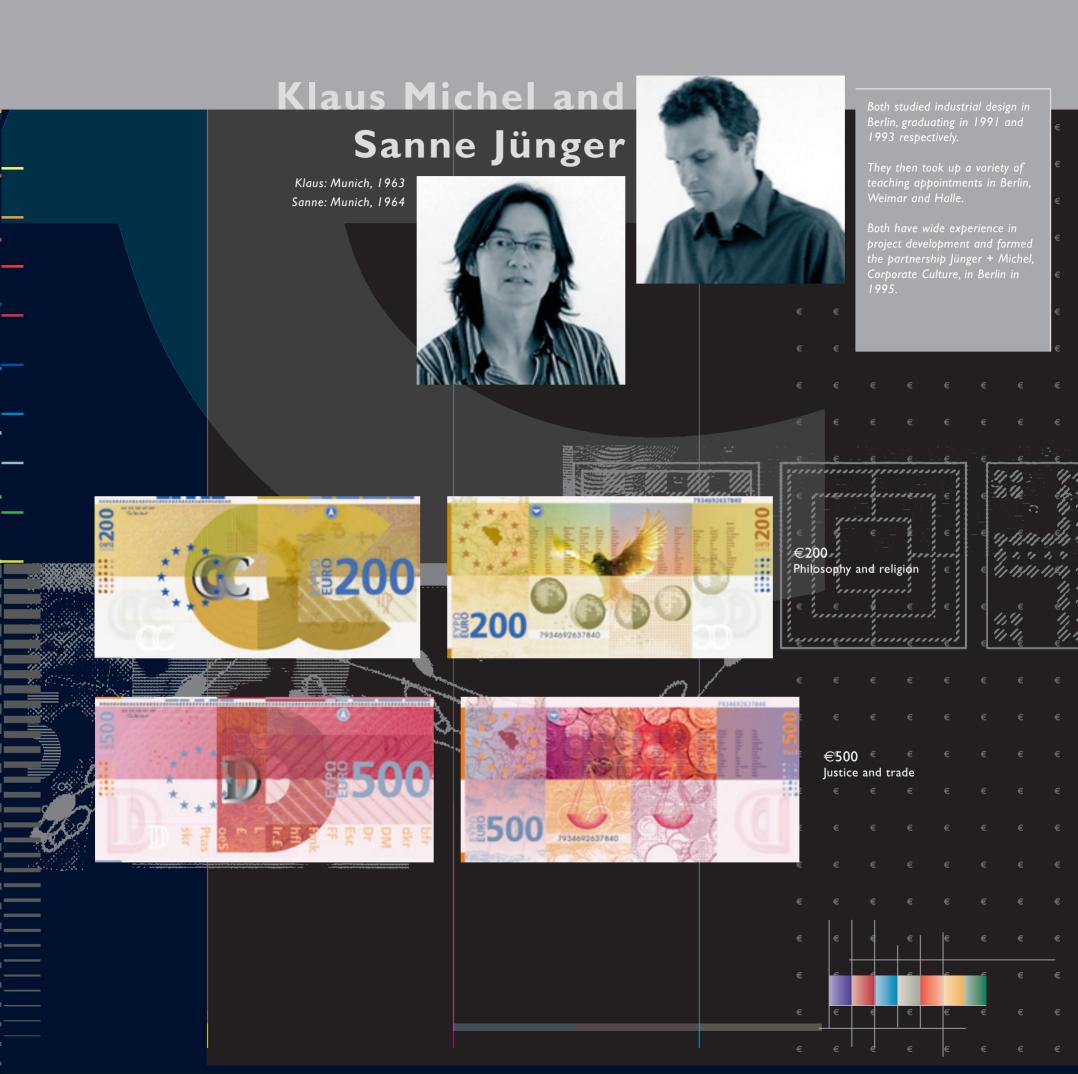








€100 Language and communication





Ages and styles of Europe



AA 0000000000 AA

EURO O

EYPΩ







€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.





100 EYP



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

€100



EURC

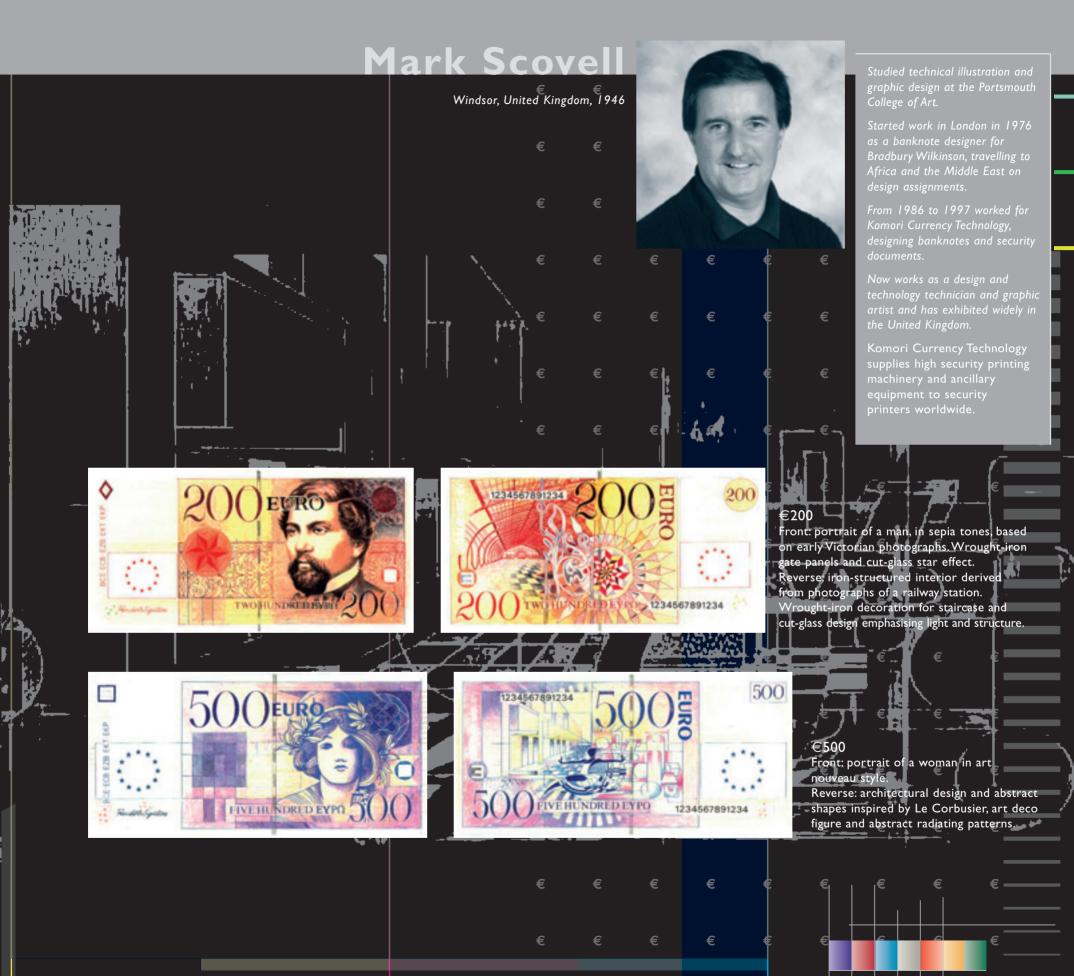
6











€€€

€

____€___

€



€5





€10 Front: Romanesque architectural elements. Reverse: stylised bell towers, abbey columns and Romanesque basilicas.

Front: palmettos and lotus flowers.









€20

and illuminated manuscripts. Reverse: stylised naves and flying







Front: Gothic architectural elements 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.









€5 Front: child's face, with classical 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.



72/73



€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.





€100 Front: child's face, with baroque/rococo pillars. Reverse: stylised aerial view of a European landscape.



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







€5 Front: technological innovation – communication. Reverse: mountains.





€10 Front: progress in mathematics and physics. Reverse: hills and valleys.







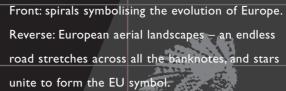
€20 Front: space exploration. Reverse: natural landscapes.





€100

Front: developments in environmental protection. Reverse: villages.







€50 Front: human evolution. Reverse: countryside.

Brigitte Matoul

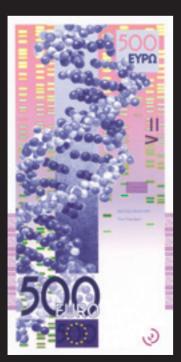
Benoît Grégoire

Véronique Boland





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

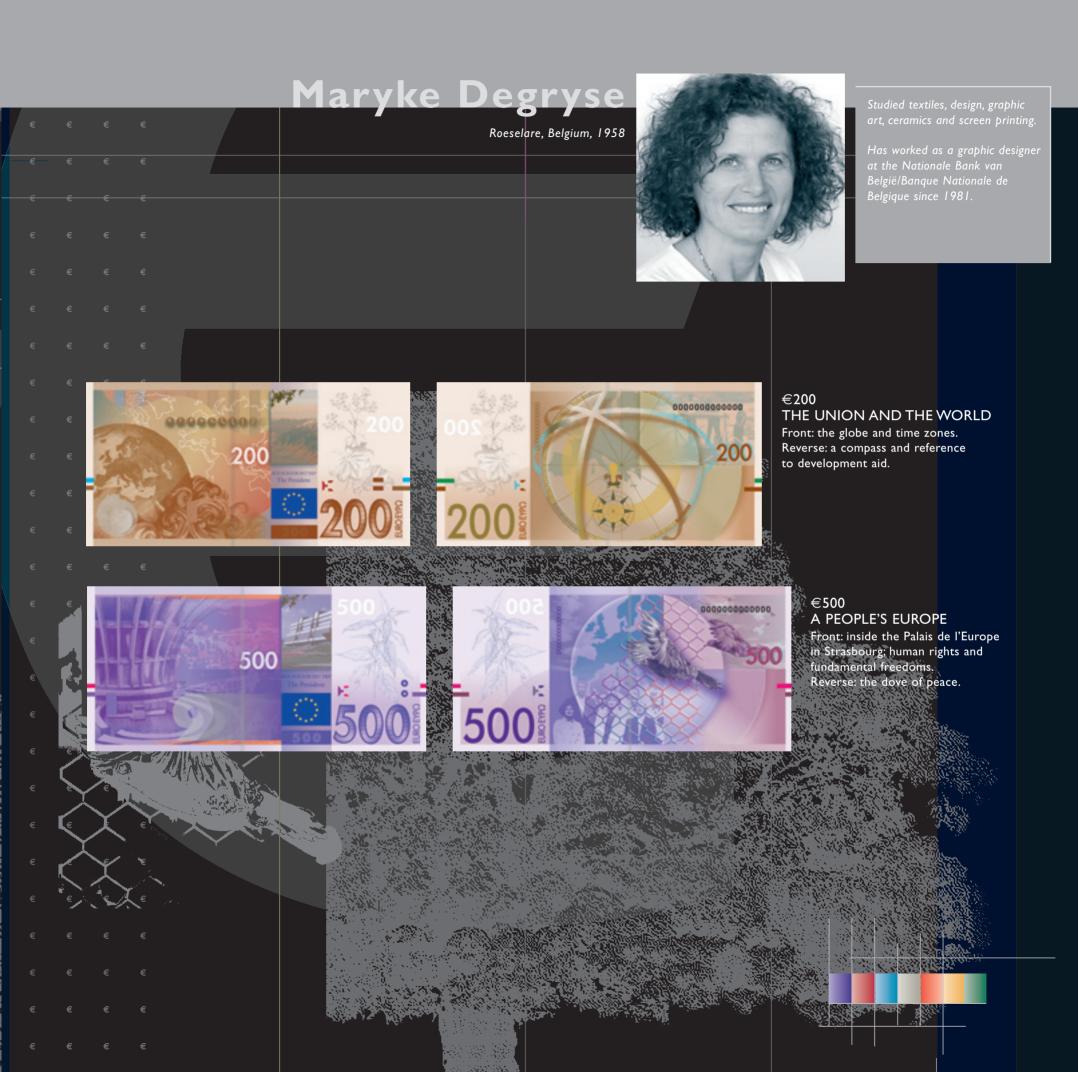




€500 Front: scientific and medical progress. Reverse: ports and the sea.









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







Ages and styles of Europe





€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: Wilrijk, Belgium, 1949 Nathalie: Huy, Belgium, 1964



00000000000000

200

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.





200

€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.



















€

€

€

€

€

€

€

£

21070847626

82/83



€







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





abstract/modern



12 HK1381E

00

18 E12301 4EI

Robert Deodaat Emile (Ootje) Oxenaar





EYPA

123436E 0153 H18

200

132618A01

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).

€10

€20

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; Catalonian Romanesque





€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.





€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.





pavement.

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

from Notre Dame

Cathedral, Paris.

(1270); rose window





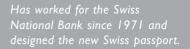
88/89



Berne, 1943



1 · ···



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.

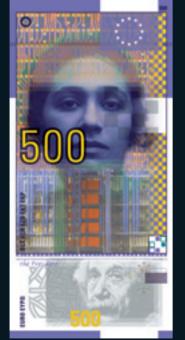
Carried out design work for the 700th anniversary of the Swiss Confederation and the 50th anniversary of the United Nations

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

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.

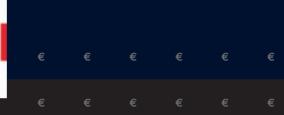












The series was inspired by some of the most prominent trends in 20th century abstract art: the search for abstraction; fragmentation; graphic imagery; spherical movement; colour fields; the shift to imagination; and the rejection of traditional perspective. Each banknote features a colourful mosaic of basic, overlapping symbols supported by a dominant element. Lettering gives examples of 20th century poetry.







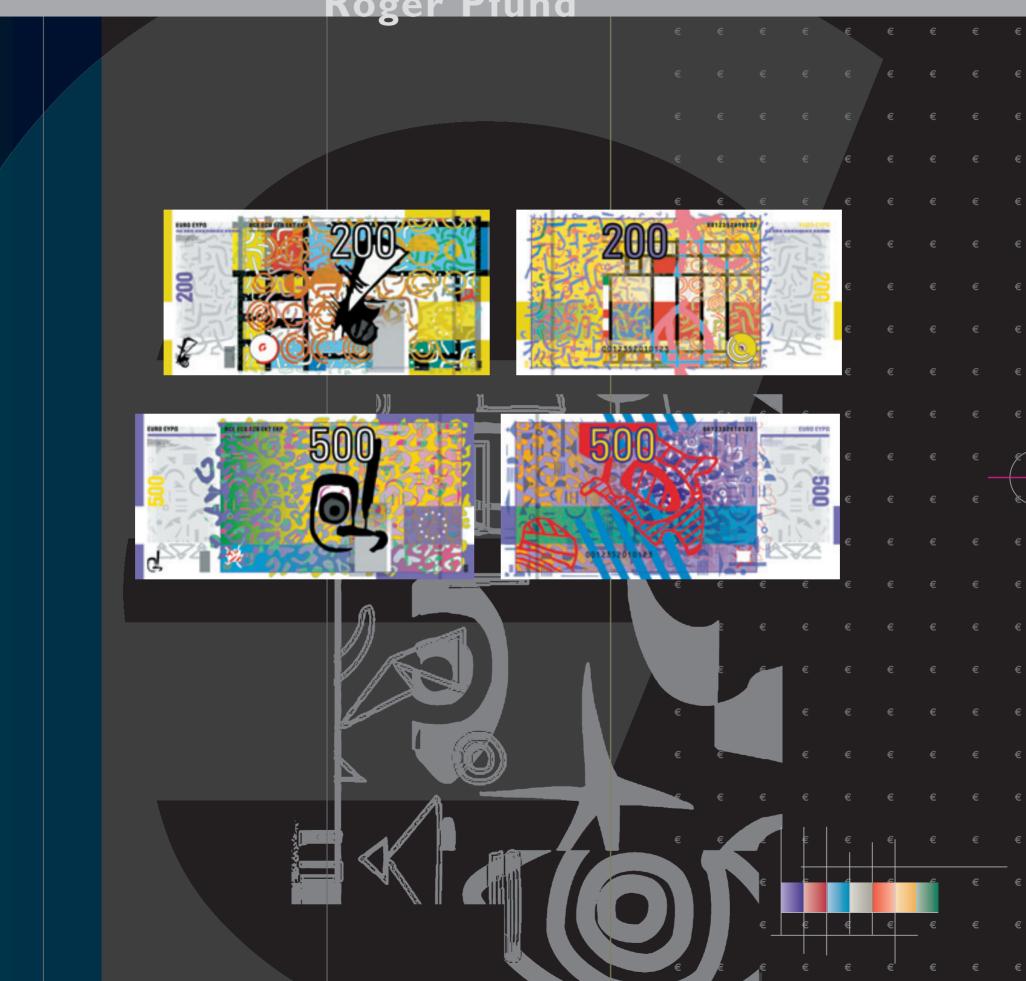


€

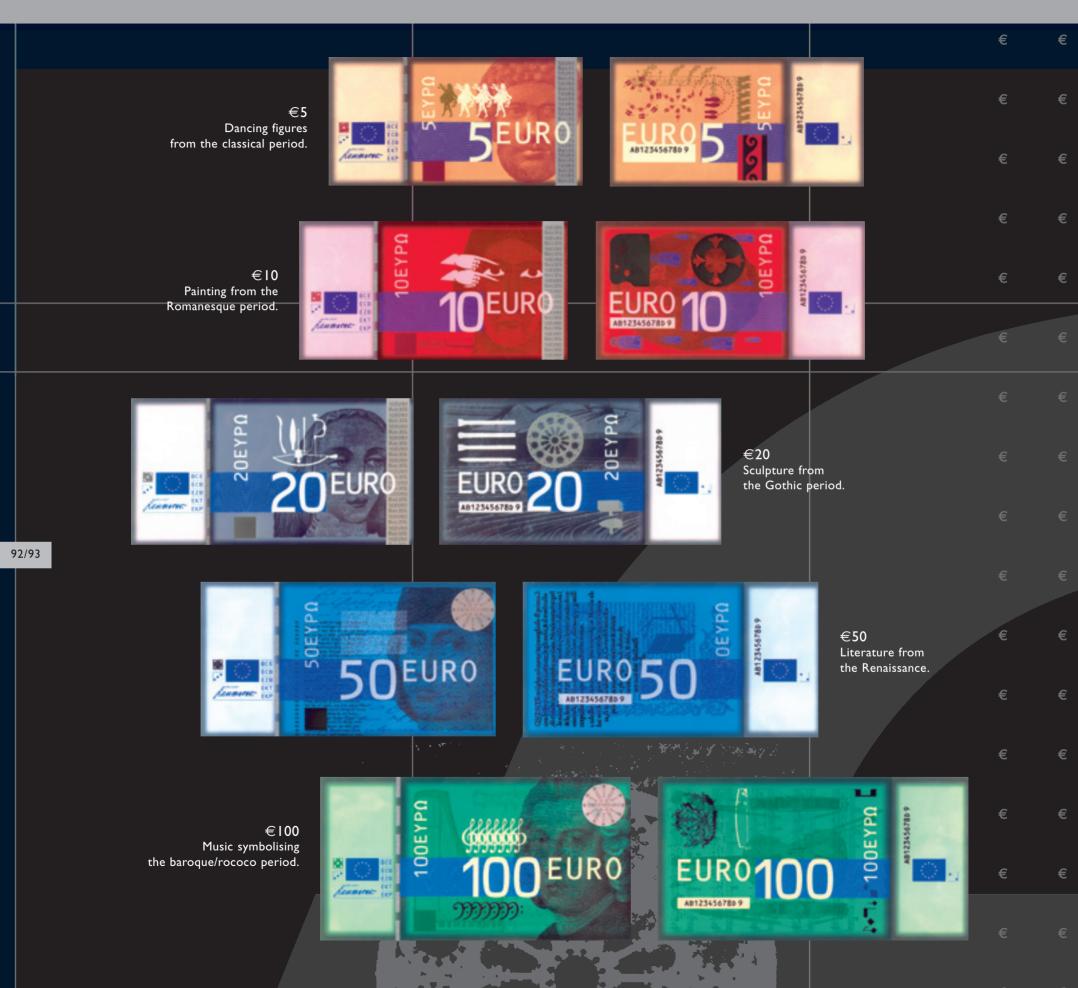


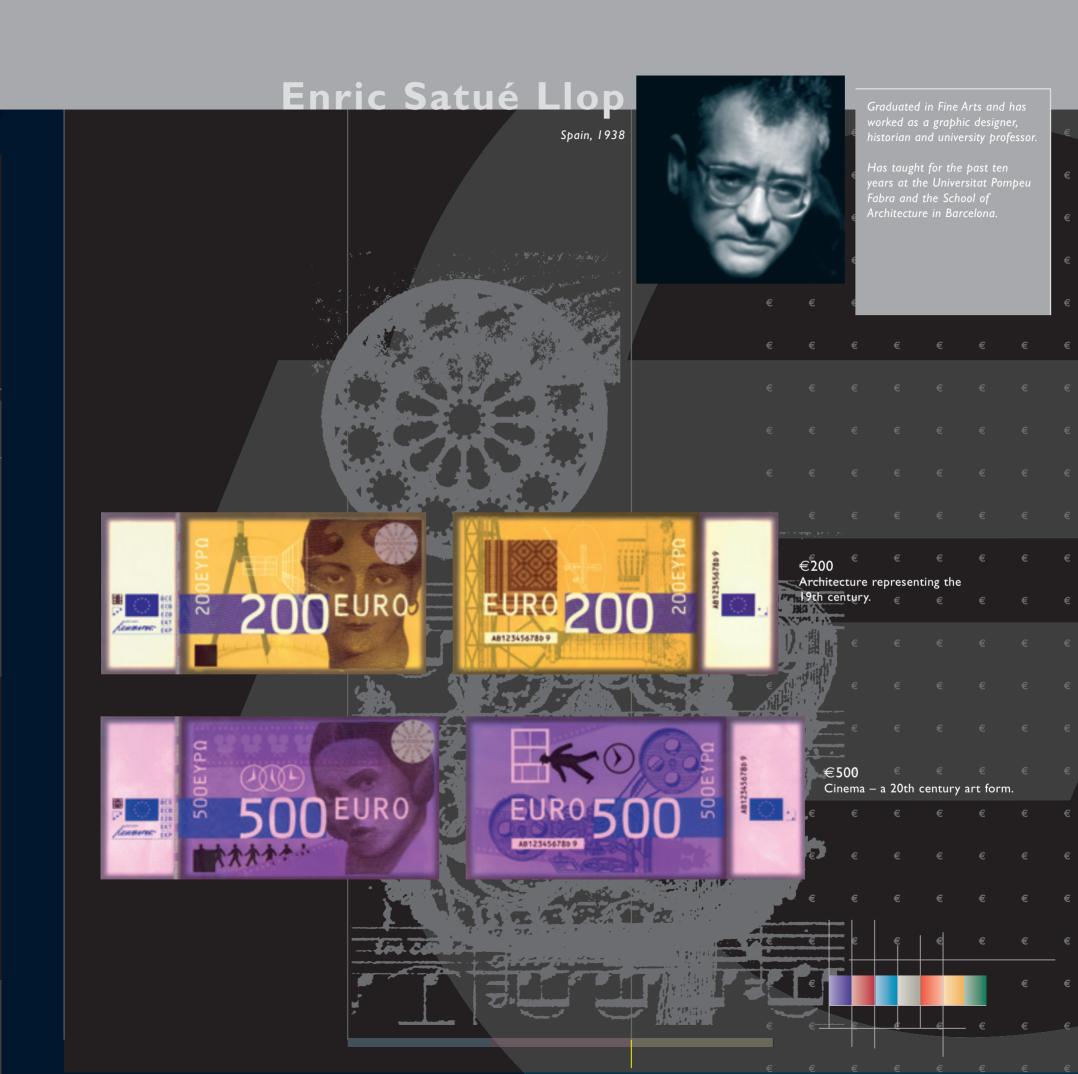


Roger Pfund





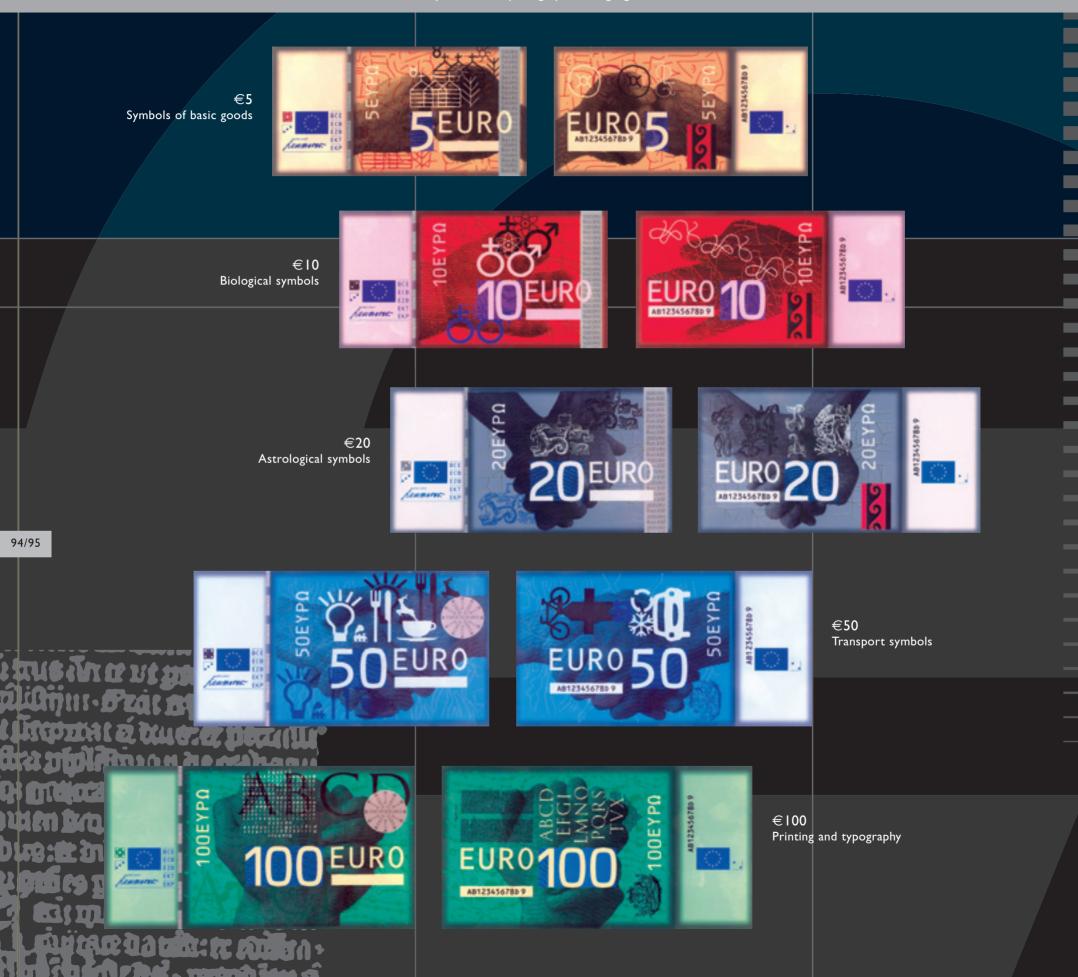






abstract/modern

2,000 years of European graphical language



Enric Satué Llop



























€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.





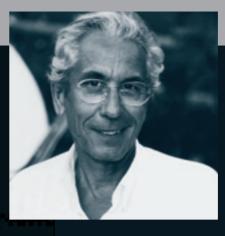




€100 Front: portrait of a woman; baroque and rococo period. Reverse: baroque/rococo church.

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.



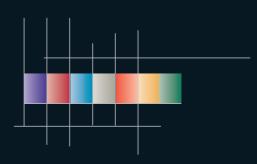


€200 Front: portrait of a man; iron and glass period. Reverse: iron and glass building.

€500 Front: portrait of a woman; 20th century. Reverse: 20th century building.







| | | | | | | | | € |
|----------|--|------------|---|-----|---|---|---|---|
| | | €€ | € | €€ | € | € | € | € |
| | | | | | | | | € |
| | | | | | | | | € |
| | | | € | | | | € | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| = | | | | | | | | |
| | | | | € € | | | | |
| | | € € | | | | | | |
| \equiv | | ε ε € € | | | | | | |
| = | | | | | | | | |
| \equiv | | | | | | | | |
| | | | | | | | | |
| \equiv | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | e |

euro banknote design exhibition

| | | € | € | € | € | € | € | € | € |
|--|---|----|----|----|----|----|----|----|---|
| | | -€ | -€ | -€ | -€ | -€ | -€ | -€ | € |
| | | € | | | | | | | |
| | | | | | | | | | |
| | | | | € | | | | € | € |
| | | | | | | | | | |
| | | | | | | | | | |
| published by | | | | | | | | | |
| © European Central Bank, September 2003 | | | | | | | | | |
| This CD-ROM is protected by international | | | | | | | | | |
| copyright law. All rights reserved. | | | € | | | | | | |
| Reproduction of the euro banknote designs | | | | | | | | | |
| which are part of the contents of this | | € | € | € | € | € | € | € | € |
| CD-ROM shall comply with the rules laid | | | | | | | | | |
| down in the Decision of the European | | | | | | | | | |
| Central Bank of 20 March 2003 on the | | | | | | | | | |
| denominations, specifications, reproduction, | | | | | | | | | |
| exchange and withdrawal of euro banknotes | / | | | | | | | | |
| (ECB/2003/4), as published in the Official | | | | | | | | | |
| Journal of the European Union (OJ L 78 of | | | | | | | | | |
| 25. 3. 2003, p. 16). | | | | | | | | | |
| | | | | | | | | | |
| European Central Bank Kaiserstrasse 29 | | € | € | € | € | € | € | € | € |
| 60311 Frankfurt am Main, Germany | | | | | | | | | |
| Tel.: +49 69 13 44 0 | | | | | | | | | |
| http://www.ecb.int | | € | € | € | € | € | € | € | € |
| | | | | | | | | | |
| | | | | | | | | | |
| ISBN 92-9181-393-1 | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

