CONFIDENTIAL

SELECTION OF DESIGN FEATURES

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REPORT OF THE FEATURE SELECTION
ADVISORY GROUP TO THE EUROPEAN MONETARY INSTITUTE'S
WORKING GROUP
ON PRINTING AND
ISSUING A EUROPEAN BANKNOTE

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TABLE OF CONTENTS Page no.

EXECUTIVE SUMMARY 2

THE SELECTION OF DESIGN FEATURES FOR THE EUROPEAN BANKNOTE SERIES

1 Introduction 6
2 Identification of architectural styles 6
3 Identification of architectural features 7
4 Selection of architectural features 7
5 Identification of portraits 8
6 Selection of portraits 10

ANNEXES

ANNEX 1: LIST OF MEMBERS OF THE FEATURE SELECTION ADVISORY GROUP 12

ANNEX 2: MANDATE FOR THE FEATURE SELECTION ADVISORY GROUP 14

ANNEX 3: DESCRIPTION OF THE AGES AND STYLES OF EUROPE THEME, EXCERPT FROM THE REPORT TO THE EMI's WORKING GROUP ON PRINTING AND ISSUING A EUROPEAN BANKNOTE 15

ANNEX 4: DESCRIPTION OF THE FEATURES 16
- Pictures for proposal 1 23
- Pictures for proposal 2 38
- Choice of complementary features 53

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EXECUTIVE SUMMARY

The Feature Selection Advisory Group met four times between June and October 1995. In between these meetings, a considerable amount of research was undertaken by individual members. Following an initial examination of ten architectural styles, the Group chose seven periods from which features should be portrayed on the notes. Two proposals, which embrace a multiplicity of EU regions and which are considered to be balanced across the spectrum of European culture were selected. Several additional features have also been suggested. The members of the Group each had their own views on the various features to be represented on a note and have weighted differently the advantages and disadvantages of the various proposals. However, they consider that the two proposed series present, overall, a good compromise solution that can serve as a basis for the design competition for the European banknote. On the other hand, the present proposals should not be viewed as fully prescriptive. The Group considers that a designer who wished to deviate from its recommendations in his/her submission for the design competition should be allowed to do so, provided he/she explains in detail how all requirements have been met (good representation of the age or style across the European culture, proper balance between portraits of men and portraits of women).

Concerning the anonymity of features suggested, a significant majority of the Group concluded that it was virtually impossible to find totally anonymous features which would - in the case of portraits - also meet the requirements of being aesthetically beautiful, not causing national bias or gender imbalance and which would also remain anonymous in the future. Portraits can always be identified with an area, a region or a country in any number of ways (e.g. characteristics, decoration, school of painting or style, location of painting, etc.). The Group thus thinks that there should be an open disclosure of all details (e.g. name of the painter, school of painting, museum where the painting is to be seen, etc.) and that it is thus advisable to select a well-balanced series of features by including design elements from different locations in the EU across the seven denominations. In addition, the advisers wish to stress that none of the selected styles can be considered as being associated with specific countries, but that they all belong to the European culture. The advisers think that should art experts or informed members of the public be critical of any remaining national bias in the designs, such criticism would be short-lived. The quality of the designs, which will circulate for years, is of greater importance.

Although opinions are divided among the experts, the majority view is that the European banknotes should depict real portraits and parts of real buildings. The artists/graphic designers should not be allowed to produce - for instance - a freely "invented" representation of an architectural style. The designs should thus be based on genuine portraits and features.

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The following proposal, based on a configuration of portraits and architectural features that minimises national bias, is put forward as a basis for the design competition.

Banknote no.	Side A of the banknote	Side B of the banknote	
	Portrait	**Architectural style**	**Architectural feature**
1	Head from the statue of an athlete (school of Lysippos)	Classical	Maison Carrée in Nîmes
2	Head from a statue in Astorga Cathedral (unknown artist)	Romanesque	The apse from Lund Cathedral
3	"The Lady with a Fly Cap" (Rogier van der Weyden)	Gothic	The interior of Wells Cathedral
4	"The Taylor" (Giovanni Battista Moroni)	Renaissance	The tempietto of San Pietro in Montorio
5	Unknown lady (Carel de Moor)	Baroque and rococo	Facade of the Dreifaltig-keitskirche
6	Monsieur de Pachtere (Edouard Agneessens)	Iron and glass	Interior view of Crystal Palace
7	Photograph of a young lady (August Sander)	Modern architecture	Finlandia Hall

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The Group also selected a second series of features:

Banknote no.	Side A of the banknote	Side B of the banknote	
	Portrait	**Architectural style**	**Architectural feature**
1	The Ephebe of Antikythera (unknown artist)	Classical	Pont du Gard near Nîmes
2	The Parma Head (unknown artist)	Romanesque	A series of arches inside the Abbey of Mont-Saint-Michel
3	The Reliquary Bearer (unknown artist)	Gothic	The frontal view of portals of Amiens Cathedral
4	Unknown lady (Italian school of painting)	Renaissance	The open facade (loggia) of Palazzo dei Conservatori
5	Unknown lady (Jan de Bray)	Baroque and rococo	Facade of Amalienburg pavilion
6	Photograph of a woman (Hugo Erfurth)	Iron and glass	An example of the decorative style exhibited in balconies and staircases
7	Self-portrait (Joseph Kutter)	Modern architecture	The Schroeder House

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Finally, the following additional features have been suggested by various members of the Group:

Banknote no.	Portrait	Architectural feature
1	a) The terracotta votive head of an unknown lady b) The antique bronze head of an unknown man	a) An original Greek temple b) The aqueduct at Segovia
2	a) The candle bearer, bronze statue (unknown artist) b) Painting "Martirio de Santa Catalina" (unknown artist)	a) The apse from Speyer Cathedral
3	a) Statue of St. Florian (unknown artist)	-
4	a) Portrait of a man (Lorenzo di Credi) b) Portrait of a man (Lucas van Leyden)	a) Cupolas designed by Michelangelo, Brunelleschi and Serlio
5	a) Portrait of a man (Maas) b) Portrait of an old women (unknown painter)	a) Sant'Andrea delle Fratte b) Santa Maria dei Sette Dolori
6	a) Photograph of a woman, (Frederick Hollyer) b) Photograph of a man (Otero y Aguirre)	a) Postsparkasse building in Vienna b) Greenhouse of the Burggarten, Vienna
7	a) Photograph of a doctor (August Sander) b) Photograph of a bank employee (August Sander)	a) Paimio Sanatorium by Alvar Aalto b) The Bauhaus building in Dessau

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THE SELECTION OF DESIGN FEATURES FOR THE EUROPEAN BANKNOTES

1. Introduction

At its meeting on 12th June 1995, the EMI Council endorsed the selection of a theme entitled "Ages and styles" for the European series of banknotes. The theme had been proposed by the Banknote Working Group (BNWG) on the advice of a Theme Selection Advisory Group comprising experts from appropriate disciplines - historians, art experts, psychologists and both banknote and general graphic design professionals. Following the EMI Council's endorsement of the theme, the composition of the group of experts was changed to include members with specific experience in art and architectural history. The new "Feature Selection Advisory Group" (for a list of members of the Group see Annex 1) was mandated to make proposals concerning a set of features for the future European banknotes based on the theme "Ages and Styles of Europe", a description of which is attached (see Annexes 2 and 3). The features should be chosen to symbolise Europe and to contribute to the acceptability of the notes among the population by ensuring a balance in the portraits between men and women and a minimisation of national bias. The features chosen should be compatible with both the C and CNF appearance options: in the C option the whole of the banknote would be common; in the CNF option the "N" feature would be left to national choice.

The outcome of the Advisory Group's work should be at least two proposals. The reasons for the choice and the ranking of the two proposals should be given in a written report with appropriate illustrations. Where the proposals are not unanimously supported, differing minority opinions may be recorded.

2. Identification of architectural styles

Following an initial examination of ten architectural styles the Group agreed that features of the architectural styles relating to the following seven periods should be represented on the notes:

Period	Style
8th century BC to 4th century AD	Classical (Greek and Roman)
11th century to 12th century	Romanesque
13th century to 14th century	Gothic
15th and 16th centuries	Renaissance
1600 to 1750	Baroque and rococo
1850 to 1914	Iron and glass architecture
from the 1930s onwards	Modern architecture

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3. Identification of architectural features

The report of the Theme Selection Advisory Group describes the inclusion of architecture in the theme "Ages and Styles" as 'an artist's representation of the architectural style of the period (e.g. classical, Gothic, Renaissance, baroque, neoclassical, etc.). This side of the note would thus convey, without specific reference to any given building, a clear message on the architectural richness and unity of Europe'.

A significant majority of the Group considered that the banknotes should depict parts of real buildings. The majority felt that 'an artist's representation .... without specific reference to a given building' would be an 'invention' of architectural details and accordingly would not be authentic.

A minority of the Group believed that a designer's job is not to copy faithfully a particular art feature onto a banknote but rather to take account of the unique nature of the banknote when incorporating that feature into the design. In their view designers have, for centuries, used artistic licence to represent or illustrate works of art, historical scenes and artistic styles on banknotes. These members considered that the designers, given the freedom to do so, could do justice to the chosen architectural style.

4. Selection of architectural features

The series of features selected in proposals 1 and 2 with a view to minimising national bias could represent the architectural styles enumerated in paragraph 2. Some additional features have been suggested for consideration as alternatives.

	Proposal 1	**Proposal 2**	**Alternatives**
Classical	The Maison Carrée in Nîmes	Pont du Gard (Roman aqueduct)	a) An original Greek temple b) The aqueduct at Segovia
Romanesque	The apse from Lund Cathedral	A series of arches inside the Abbey of Mont-Saint-Michel	a) The apse from Speyer Cathedral
Gothic	The interior of Wells cathedral	The frontal view of portals of Amiens Cathedral	-

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Renaissance	The tempietto of San Pietro in Montorio	The open facade (loggia) of Palazzo dei Conservatori	a) Cupolas designed by Michelangelo, Brunelleschi and Serlio
Baroque and rococo	Facade of the Dreifal-tigkeitskirche	Facade of Amalienburg pavilion	a) Sant'Andrea delle Fratte b) Santa Maria dei Sette Dolori
Iron and glass	Interior view of Crystal Palace	An example of the deco-rative style exhibited in balconies and staircases	a) Postsparkasse building in Vienna b) Greenhouse of the Burggarten, Vienna
Modern architecture	Finlandia Hall	The Schroeder House	a) Paimio Sanatorium by Alvar Aalto b) The Bauhaus building in Dessau

The Group considers the features in the proposed series to be a fair representation of our European architectural heritage. But it is clearly not exhaustive, and the Group accordingly suggests that the terms of reference for the designers should reflect this view. Annex 4 incorporates a brief description of the architectural styles which characterised these periods and the proposed architectural design features. The Annex also includes the list of features which could be used to complement the main features.

5. Identification of portraits

A majority of the Group considered it very difficult to discover portraits of nameless people painted by nameless artists which would also meet the additional requirements of being aesthetically beautiful, not causing national bias or gender imbalance and which would also remain anonymous in the future. They therefore considered that the mandate ought to be interpreted in a broad manner. In their view, a complete avoidance of national bias is not possible because portraits can always be identified with an area, a region or a country in any number of ways (e.g. characteristics, decoration, painting school or style, location of painting, etc.).

This majority also thought that the anonymous nature of the subjects in the portraits and of the artists should, in any event, be widely interpreted since in the earlier centuries almost all portraits are of people who were relatively important at the time at which they lived or in the profession in which

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they worked or in the locality in which they were domiciled. While such portraits may continue to be identified by name, the person has become obscure over time.

According to the majority view, should informed members of the public be critical of national bias in the designs, such criticism would be short-lived. Since the designs are likely to circulate for years, these members thought that the quality of both the portraits and the designs should have a far higher priority than national bias considerations. These members observed that, in any event, the avoidance of national bias in the design of the banknote denominations which will carry the architectural features and portraits of the Graeco-Roman and Renaissance periods would be impossible. They considered that national bias could be reduced by the selection of design elements which embrace a multiplicity of EU regions.

The minority felt that it ought to be possible to faithfully fulfil the mandate. Anonymous portraits by anonymous artists could be found. In any event it is well within the capability of the banknote designers to incorporate portraits which would be based on either the proposed paintings and sketches or other such material.

All members of the Group felt that any remaining national bias would be further minimised by ensuring a well-balanced spread of images across the denominations.

The Group discussed the "modern" or last banknote at length because of the copyright difficulties which could arise. Two EU central banks which recently issued banknotes incorporating modern portraits paid nominal amounts for the right to use portraits before work began on the design of the note. It seems that the Swiss National Bank, on the other hand, was at the printing stage of a new banknote when it was realised that the portrait gave rise to copyright problems. The Group concluded that the copyright of each design element in each of the notes should be acquired, where appropriate, or permission should be obtained to use the element, prior to the commencement of detailed design work.

Moreover, with regard to portraits, the experience of two EU central banks would suggest that it is prudent to ensure, at an early stage, that the people to be portrayed on the notes are "politically correct". Given the anonymous nature of the proposed material, it may be neither necessary nor feasible to check "political correctness" in the case of the European notes. Nevertheless, where information is available, it should be brought to the attention of the EMI. Finally, ways in which the copyright problems associated with the "modern" note might be circumvented - allowing the designers to create a portrait or to bring forward a portrait from an earlier century - were rejected by the Group on the basis that such a portrait would upset the harmony of the series of designs. In response to a suggestion that the modern period be replaced by another period, the Group considered that since the EU and its institutions were conceived in the 20th century, one banknote design should represent the period.

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6. Selection of portraits

The series of portraits listed under proposal 1 and proposal 2 have been selected to represent the periods under consideration with a view to minimising national and gender bias. In addition several portraits have been considered by the Group and are also listed below.

Period	Proposal 1	Proposal 2	Alternatives
Classical	Head from the statue of an athlete (school of Lysippos)	The Ephebe of Antikythera (unknown artist)	a) The terracotta votive head of an unknown lady b) The antique bronze head of an unknown man
Romanesque	Head from a statue in Astorga Cathedral (unknown artist)	The Parma Head (unknown artist)	a) The candle bearer, bronze statue, Erfurt b) Painting "Martirio de Santa Catalina"
Gothic	The Lady with a Fly Cap (Rogier van der Weyden)	The Reliquary Bearer (unknown artist)	a) Statue of St. Florian (unknown artist)
Renaissance	"The Taylor" (Giovanni Battista Moroni)	Unknown lady (Italian school of painting)	a) Portrait of a man by Lorenzo di Credi b) Portrait of a man by Lucas van Leyden
Baroque and rococo	Portrait of a lady (Carel de Moor)	Unknown lady (Jan de Bray)	a) Portrait of a man by Maas b) Portrait of an old woman by an unknown painter
19th century	Monsieur de Pachtere (Edouard Agneessens)	Photograph of a woman (Hugo Erfurth)	a) Portrait of a woman, photograph by Frederick Hollyer b) Photograph of a man, Otero y Aguirre

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20th century	Photograph of a young lady (August Sander)	Self-portrait (Joseph Kutter)	a) Photograph of a doctor by August Sander b) Photograph of a bank employee by August Sander

Annex 4 includes pictures and a short description of the proposed portraits.

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ANNEX 2

European Monetary Institute

Working Group on Printing and Issuing a European Banknote

20th June 1995

MANDATE FOR THE FEATURE SELECTION ADVISORY GROUP

The task of the Feature Selection Advisory Group is to make proposals concerning a set of features for the future European banknotes based on the Theme "Ages and Styles of Europe", a description of which is attached. The features should be chosen to symbolise Europe and to contribute to the acceptability of the notes among the population by ensuring both a balance in the portraits between men and women; and an avoidance of national bias. The features chosen should be compatible with both the CNF and C appearance options: in the former the "N" feature would be left to national choice; in the latter the whole of the banknote would be common.

The outcome of the Advisory Group's work should be at least two proposals. The reasons for the choice and the ranking of the two proposals should be given in a written report with appropriate illustrations. Where the proposals are not unanimously supported, differing minority opinions may be recorded.

The work of the Feature Selection Advisory Group has to be completed by 6th October 1995 in order to give the Working Group sufficient time to reach an agreement on their recommendations to the EMI Council in early November.

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ANNEX 3

DESCRIPTION OF THE AGES AND STYLES OF EUROPE THEME, EXCERPT FROM THE REPORT TO THE EMI's WORKING GROUP ON PRINTING AND ISSUING A EUROPEAN BANKNOTE

(I) **"Ages and Styles of Europe":** The theme could incorporate portraits of ordinary men and women taken from European paintings, drawings, sketches etc. on one side of the banknote and architectural styles on the other side. Should each portrait belong to a different moment of European history, the other side of the banknote could incorporate an artist's representation of the architectural style typical of the period (e.g. Classic, Gothic, Renaissance, Baroque, Neo-classical etc). This side of the note would thus convey, without specific reference to any given building, a clear message on the architectural richness and unity of Europe.

Taken together, the portraits should form an ideal European family e.g. children, youths, men and women in the prime of life and elderly people. They should cover a long period of European history (i.e. from classical to modern times) and represent the great variety of physical types which characterise European society.

The portraits should be completely nameless. Art and cultural historians would help the Group to find people who cannot be identified, thus avoiding possible traps and pitfalls. Finally, the portraits should be aesthetically beautiful and impressive.

Advantages

Discussions within the Group have proved that there is an acute awareness of the national difficulties involved in the choice of a theme for a common European banknote. With very few exceptions the proposed themes would inevitably privilege some nations and disadvantage others. Indeed one proposal frankly admits the existence of the problem and tries to circumvent it by radically widening the choice of portraits (8 portraits on a single note); even so, some Member States may be more represented than others. The theme "Ages and Styles of Europe", however, minimises both national bias and gender imbalance.

The other assumption prompting this proposal is the perception of Europe among non-Europeans. To almost everybody in the world, Europe is noted for fine arts, beautiful paintings, famous sculptures and great architectural styles. While American and Japanese tourists may be unable to name European leaders, they usually know the names of Europe's most famous museums. Therefore, it is advisable to choose a theme which stresses this common cultural heritage of European nations and carries a clear European message to other continents.

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ANNEX 4

DESCRIPTION OF THE FEATURES

Banknote number 1:

The architectural style : classical (Greek and Roman)
The period : 8th century B.C. to 4th century A.D.

The period, which followed the Minoan and Hellenistic period of architecture, is mainly characterised by constructions such as temples, theatres and amphitheatres, tombs, triumphal arches, bridges and aqueducts, palaces, baths, orders and basilicas. The location of these constructions and buildings was in some cases embryonic in the development of the town planning process. The period was also characterised by sculptures, mouldings and ornamental and decorative works.

Proposed design elements for banknote number 1

Proposal 1 : Maison Carrée in Nîmes (Roman temple)

Proposal 2: Pont du Gard (Roman aqueduct near Nîmes)

These main design elements could be complemented by any one of the three Greek orders (i.e. Ionic, Doric and Corinthian) or by any combination of the main parts of these orders (e.g. base, column, entablature etc.).

Reasons for the choice and ranking of proposals

The Group considered that a temple, being one of the most prestigious buildings, embodies the finest aspects of the classical architectural style. While acknowledging the significance of the aqueduct in its supply of good water for domestic use, baths and fountains in the cities, the group felt that the temple would prove to be acceptable to the general public. Moreover, the Maison Carrée may cover different European regions: it is a Roman temple which was built according to Greek examples.

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Banknote number 2:

The architectural style : Romanesque

The period : 11th century to 12th century

Many of the people living in the early part of this period were not, unlike their ancestors in Egypt and Rome, living in slave states. Consequently the great buildings constructed in previous times by slave labour were not built and in general the architecture of the Middle Ages was characterised by buildings the bulk of which was constructed in timber. Nevertheless, the more important buildings were constructed in more durable materials i.e. stone, brick, marble, mosaic, etc. The overriding influence in Europe in the Middle Ages was the Christian religion and accordingly the examples of the Romanesque architectural style can best be seen in religious buildings e.g. cathedrals and abbeys in particular.

Proposed design elements of banknote number 2

Proposal 1 : The apse from Lund Cathedral.

Proposal 2 : A series of arches inside the Abbey of Mont-Saint-Michel

Either of these main design elements might well be complemented by a column, a foliated frieze or a portal with semi-columns as a secondary design element.

Reasons for the choice and ranking of proposals

Arches and apses are most closely identified with Romanesque buildings. The Group considered that the fine decorative quality of these elements underlined the Romanesque architectural style.

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Banknote number 3:

Architectural style : Gothic

The period : 13th to 14th century

This period was also dominated by the influence of the Christian religion and accordingly the finest examples of the Gothic style are to be found in religious buildings and in particular cathedrals. While Gothic architecture evolved from the Romanesque architectural style, its characteristics are different. This style was characterised by features such as the flying buttress, rosette windows and the ribbed vault etc., while other features (e.g. spires and the lofty steeple) were designed and erected with great aesthetic effect in the Gothic style. The generally accepted predominant feature of Gothic buildings is the pointed arch, substituting for the semi-circular arch which was used in Romanesque buildings.

Proposed design elements for banknote number 3

Proposal 1 : The interior of Wells Cathedral

Proposal 2 : The frontal view of portals of Amiens Cathedral.

These proposals might be complemented by secondary design features such as rosettes, gargoyles, ribbed vaults, spires and steeples.

Reason for the choice and ranking of proposals

The group considered that the interior of a cathedral with its rosette window and pointed arch were features which, while aesthetically beautiful in their own right, had the added attraction that they were most likely to be identified with the Gothic style.

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Banknote number 4:

The architectural style: Renaissance

The period: 15th and 16th century

While the influence of the Church on the architectural styles of the Romanesque and Gothic periods was overriding, the power and teachings of the Church began to be questioned by academics and scholars in the early part of the 15th century, which led them to reject these styles and, instead, rediscover the classical style. The style is characterised by the use of classical architectural structural elements. Prominent buildings and structures included town palaces, country villas, open facades (loggia) and courts. The semi-elliptical dome is perhaps one of the finest design elements of the period.

Proposed design elements for banknote number 4

Proposal 1: The tempietto of San Pietro in Montorio.

Proposal 2: The open facade (loggia) of Palazzo dei Conservatori.

Typical windows, arches or pendants could be used as secondary features.

Reasons for the choice and ranking of proposals

The Group considered that the dome (cupola) is the outstanding feature of the classical style and ought to be easily recognised and accepted by the general public.

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Banknote number 5:

The architectural style: Baroque and Rococo

The period : 1600 to 1750

In some respects, the baroque architectural style is a continuation of the Renaissance style. In both periods, architects used similar features, e.g. columns, pilasters and domes, almost without exception derived from antiquity. However, the baroque style introduced a sense of continuous movement expressed not only in the facades but also in the ground-plans and the entire structure of the buildings. One of the most effective agents for the expression of this sense of movement was the use of a combination of concave and convex lines or surfaces. The often very dramatic effect of this principle has led some to make a comparison with theatre backdrops and other theatrical devices.

Proposed design elements for banknote number 5

Proposal 1: Facade of the Dreifaltigkeitskirche in Munich.
Proposal 2: Facade of Amalienburg pavilion (Munich).

These main elements could be supported by rocailles, an 'oeil de boeuf', strapwork or a doorway.

Reason for the choice and ranking of proposals

The Group agreed that the sense of movement incorporated into Baroque buildings and structures is perhaps one of the most unique aspects of this architectural style. This sense of movement may be best appreciated by a view of the concave/convex panels in the buildings.

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Banknote number 6:

The architectural style : Iron and glass architecture

The period : 1850 to 1914

From the end of the 18th century, the industrial revolution initiated radical changes in society which were reflected in architecture. Industrial and civic architecture became predominant. New techniques and new materials became available, such as industrially produced bricks, nails and prefabricated elements of cast iron - and after the 1860s also steel - and glass.

The architects of the Art Nouveau (Jugendstil, Liberty-style, Wiener Sezession) made stylistically and ornamentally the utmost of the aforementioned materials, especially iron/steel and glass. They created a completely new style, free from the constraints that had been placed on architecture since Antiquity.
Victor Horta may be considered as a pioneer of this style. In France Hector Guimard decorated the Métropolitain (Metropolitan underground), Otto Wagner and Joseph Hoffman contributed to this style in Vienna. The Spanish architect, Antonio Gaudi, interpreted this style in a very personal way.

The proposals for design elements of banknote number 6

Proposal 1 : Interior view of Crystal Palace.

Proposal 2 : An example of the decorative style exhibited in balconies and staircases (Vienna).

These main elements could be accompanied by the roof of an open hall, a concrete column or a girder.

Reasons for the choice and ranking of proposals

The Group considered that the development in building materials contributed in a very significant way to the architecture of the period. Accordingly, it is thought that elements of a glass and iron construction would best represent the period and would also prove to be acceptable to the general public. A detail from the interior of Crystal Palace could well represent this architectural style, notwithstanding the fact that this building is no longer existent.

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Banknote number 7:

The architectural style: modern architecture

The period: from the 1930s onwards

Two leitmotifs of modern architecture are the adaptation of a building's form to its function (functionalism) and the attempt to gear the architecture to the needs of society. Representatives of functionalism endeavoured to bring individual expression into line with the requirements of functionalism, while the exponents of the Bauhaus style transferred anonymity - as a welcome manifestation of the industrial age - to architecture. In 1928 leading architects met for the first time at the International Congress of Modern Architecture (CIAM), founded by Le Corbusier and others. While no joint programme emerged, the Congress saw the crystallisation of a number of general demands which characterised the International Style: no ornamentation; flat roofs; straight contours; white, smoothly plastered walls; large windows.

Proposed design elements for banknote number 7

Proposal 1: Finlandia Hall in Helsinki.

Proposal 2: The Schroeder House in Utrecht.

These proposals for main design features would be complemented by some design elements from the Bauhaus architecture.

Reasons for the choice and ranking of proposals

The Group appreciated the well-balanced appearance of Finlandia Hall as being a good representation of modern architecture, which would be well accepted compared to buildings in the Bauhaus style which might be less appreciated by the public (cf. the daily conflicts in France's "banlieues" or suburbs of Paris or Lyon). Moreover, Finlandia Hall is a most appropriate - albeit lesser known - symbol of European peace and unity: the 1975 Convention on Security and Co-operation in Europe was signed in this building.

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PICTURES FOR PROPOSAL 1

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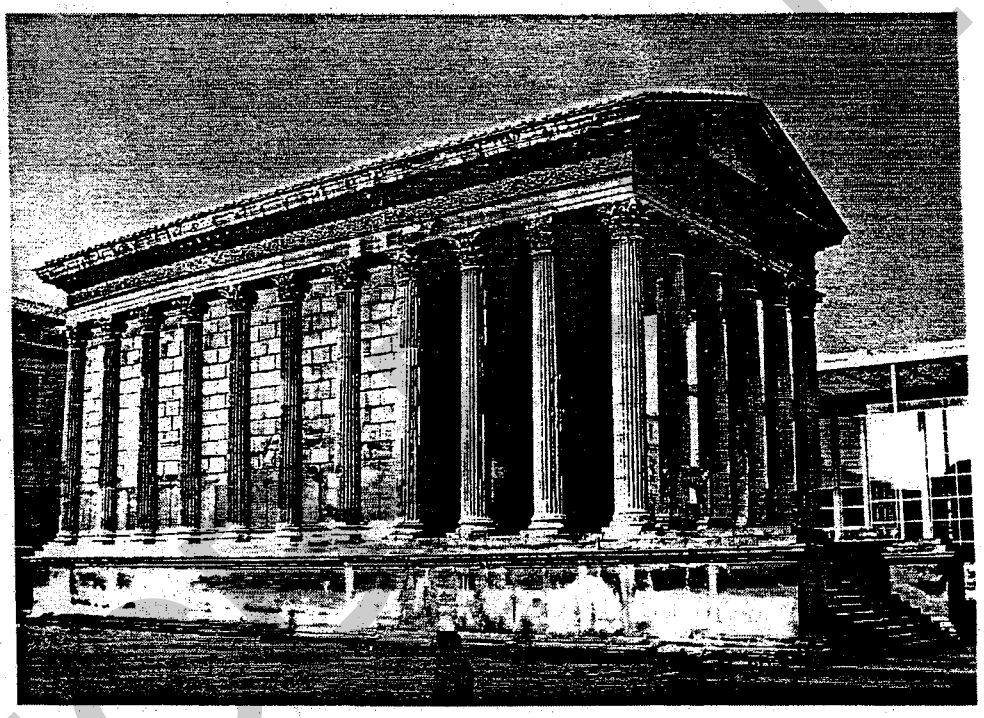
CLASSICAL PERIOD

Proposal 1: Head from a statue of an athlete (school of Lysippos) 4th century B.C.
Kunsthistorisches Museum (Ephesus -collection), Vienna

CLASSICAL PERIOD

Proposal 1: Maison Carrée in Nîmes
Roman temple, built 19 - 13 B.C.



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ROMANESQUE PERIOD

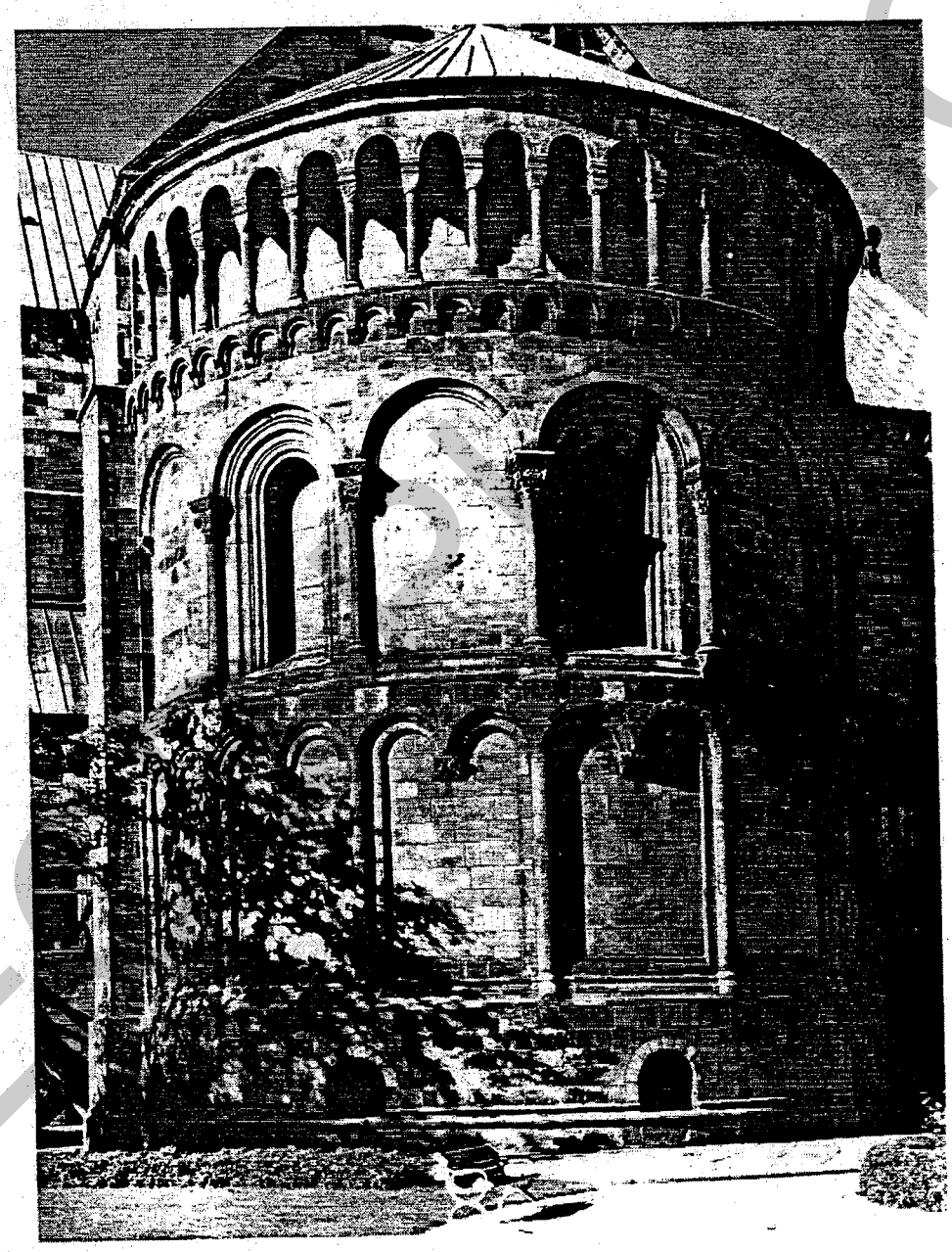
Proposal 1: Head from a statue in Astorga Cathedral

Limestone head of an Old Testament figure, end of 11th century, Museum of the Cathedral in León

ROMANESQUE PERIOD

Proposal 1: The apse from Lund Cathedral

12th century



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GOTHIC

Proposal 1: **The Lady with a fly cap**
Rogier van der Weyden (1399 - 1464)
Berlin, Staatliche Museen, Preußischer Kulturbesitz

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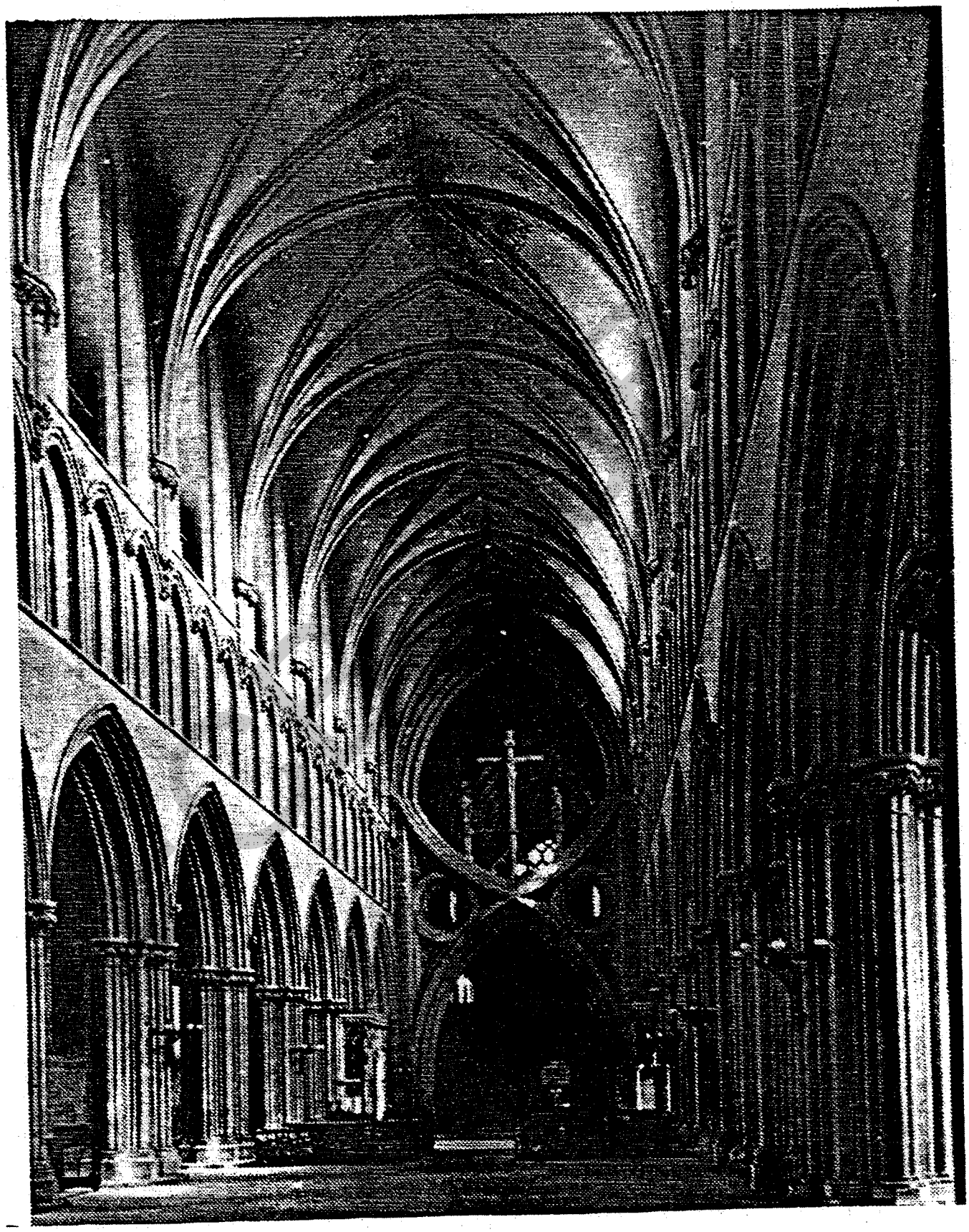
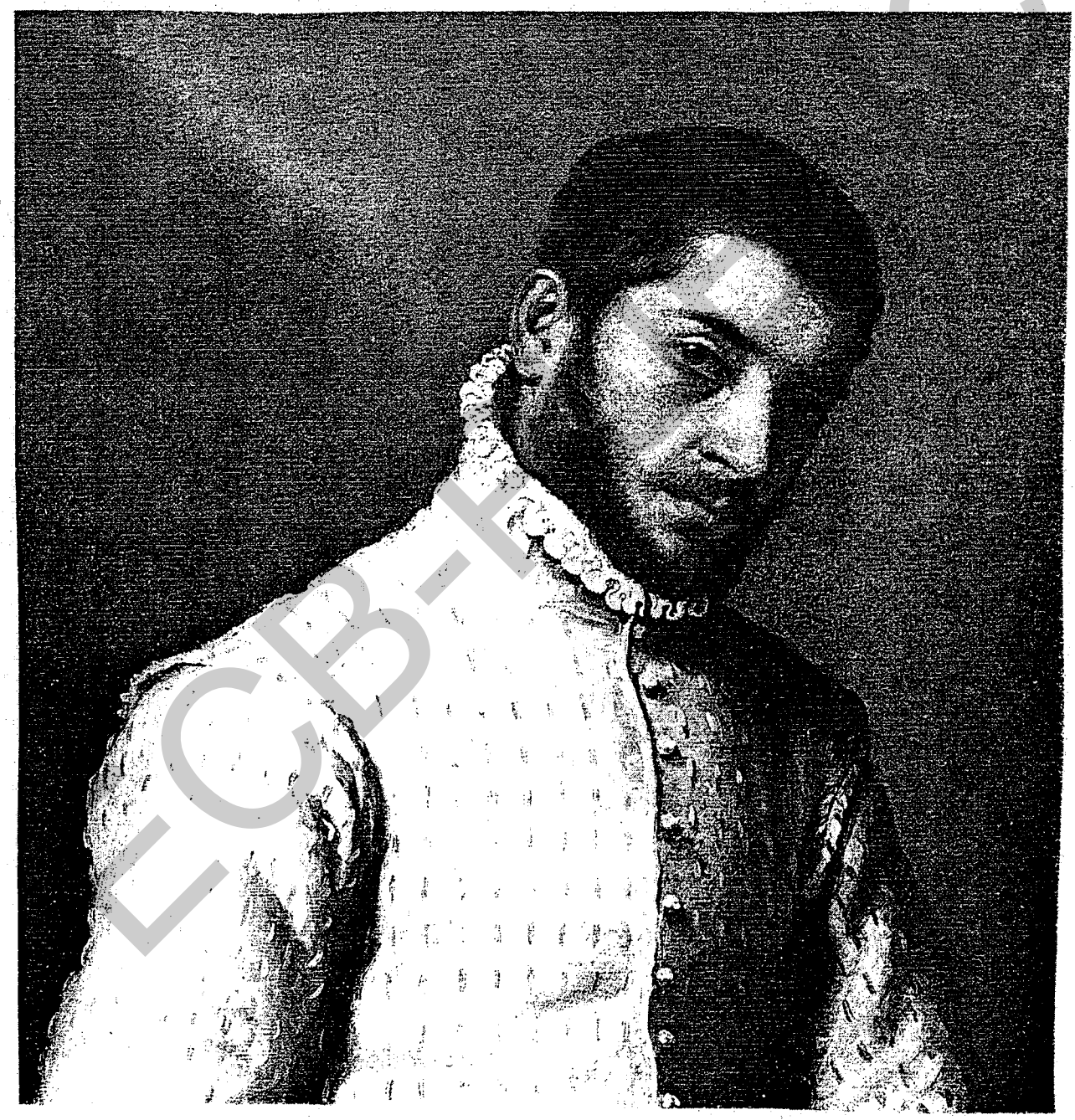
GOTHIC

Proposal 1: The interior of Wells Cathedral (1192 - 1230)



RENAISSANCE

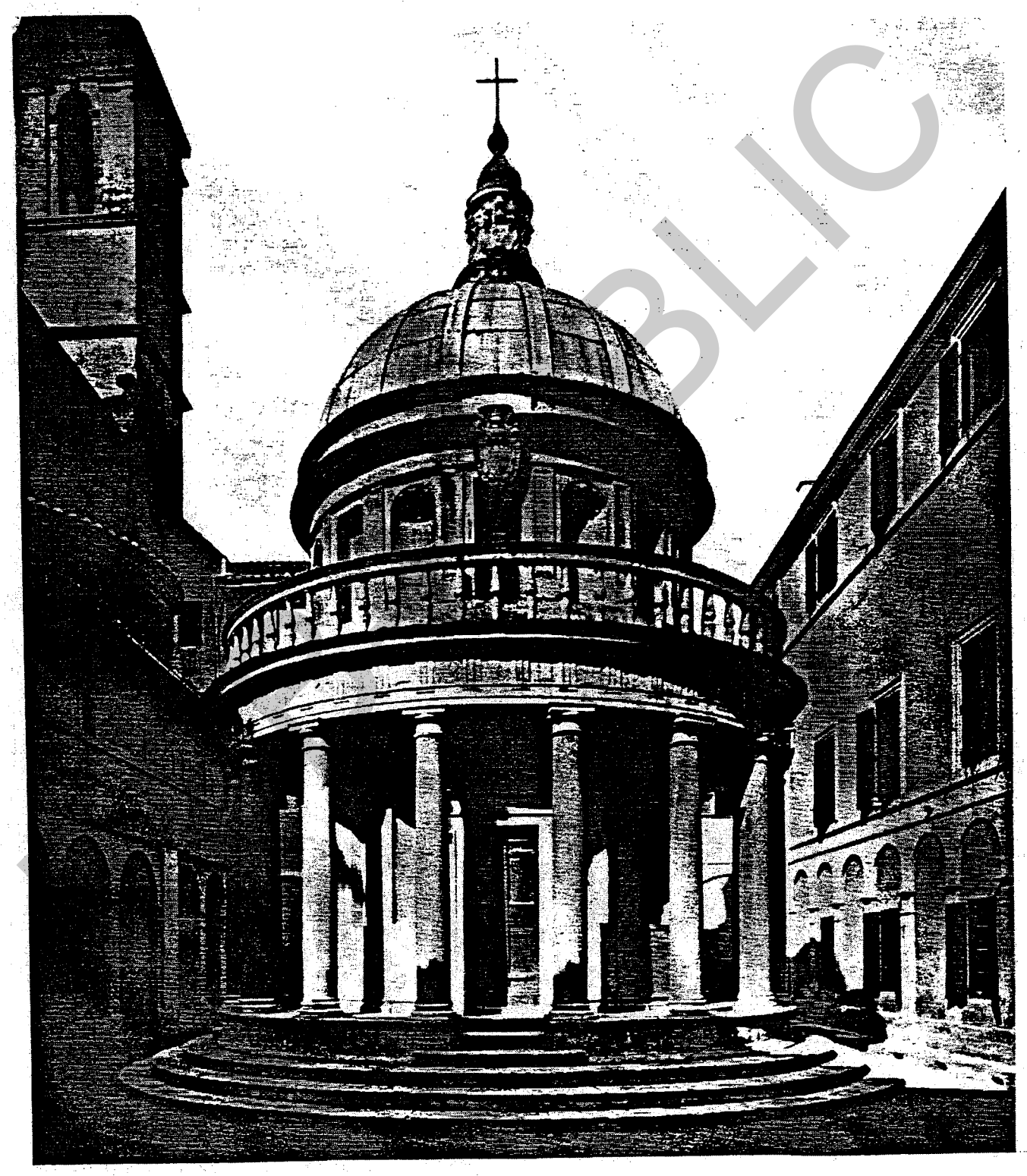
Proposal 1: "The Taylor"
Giovanni Battista Moroni, ca. 1570
National Gallery, London



ECB-E

RENAISSANCE

Proposal 1: The tempietto of San Pietro in Montorio
Donato Bramante
Rome, 1502



PUBLIC

BAROQUE AND ROCOCO

Proposal 1: Unknown lady
Carel de Moor (1656 - 1738)
Koninklijk Museum voor Schone Kunsten, Antwerp

BAROQUE AND ROCOCO

Proposal 1: Facade of the Dreifaltigkeitskirche
Munich, early 18th century

EXEMPLAR

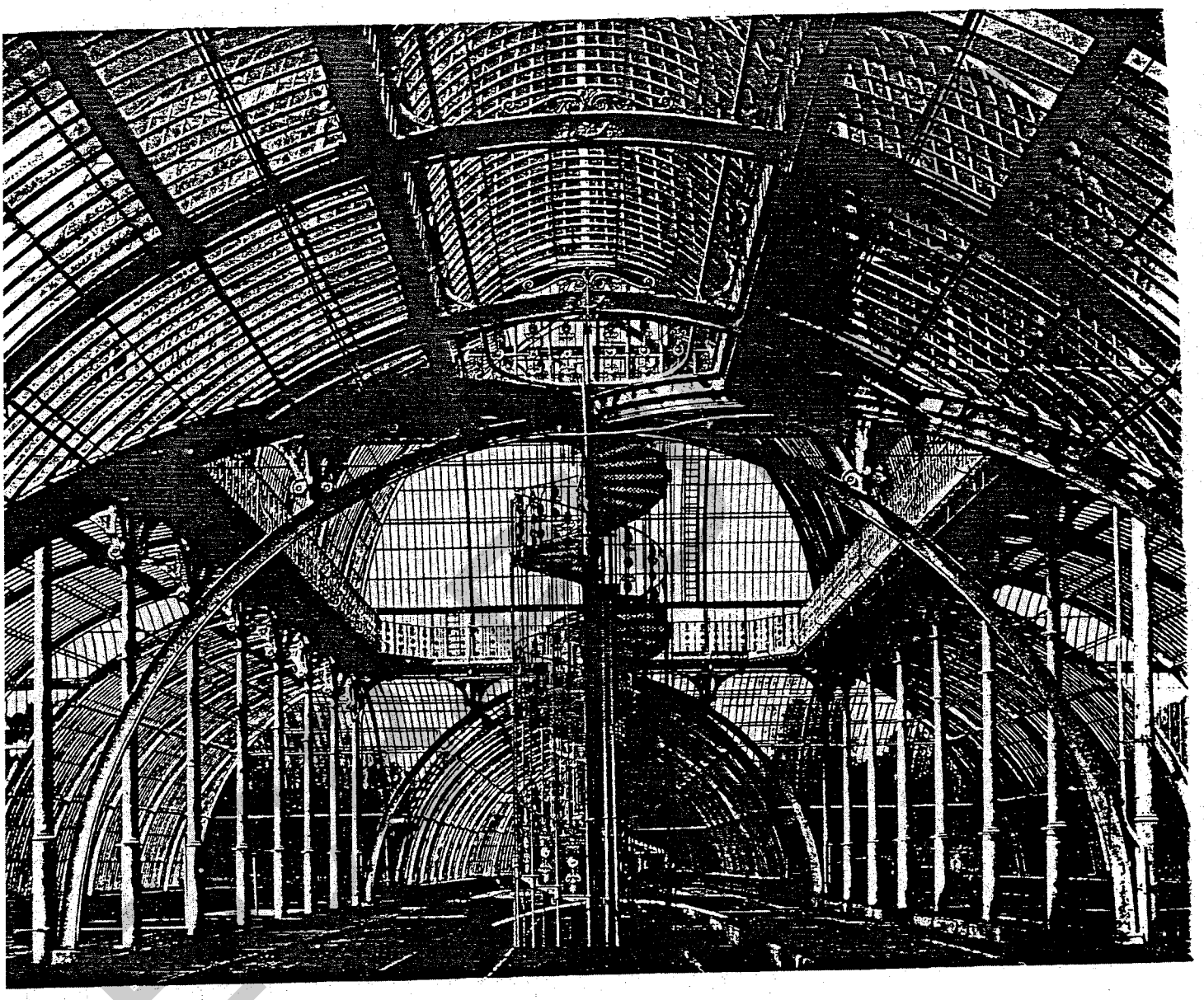
19th CENTURY

Proposal 1: Monsieur de Pachtere
Edouard Agneessens
Painting, 1874

ECRIC

IRON AND GLASS

Proposal 1: Interior view of Crystal Palace
Sir Joseph Paxton, London, 1851



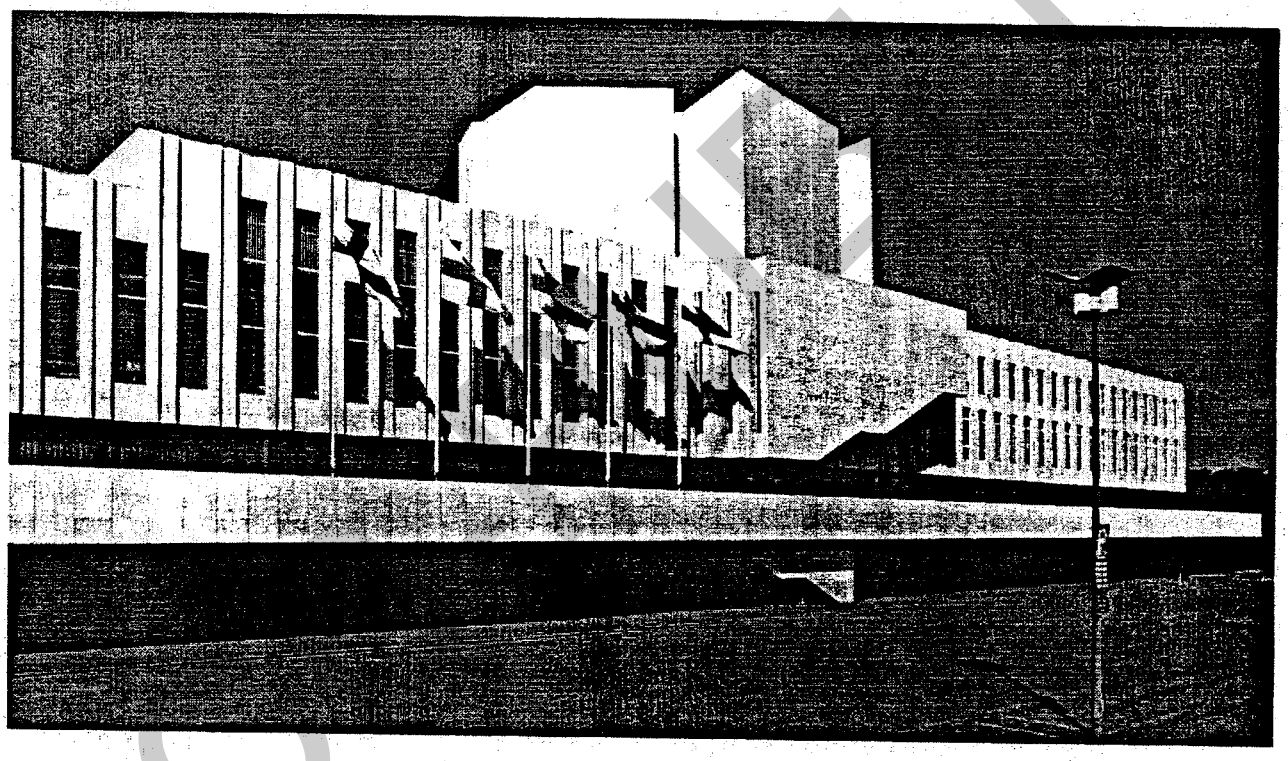
20th CENTURY

Proposal 1: Photograph of a young lady
August Sander, 1931

EC

MODERN ARCHITECTURE

Proposal 1: Finlandia Hall in Helsinki
Alvar Aalto, 1971



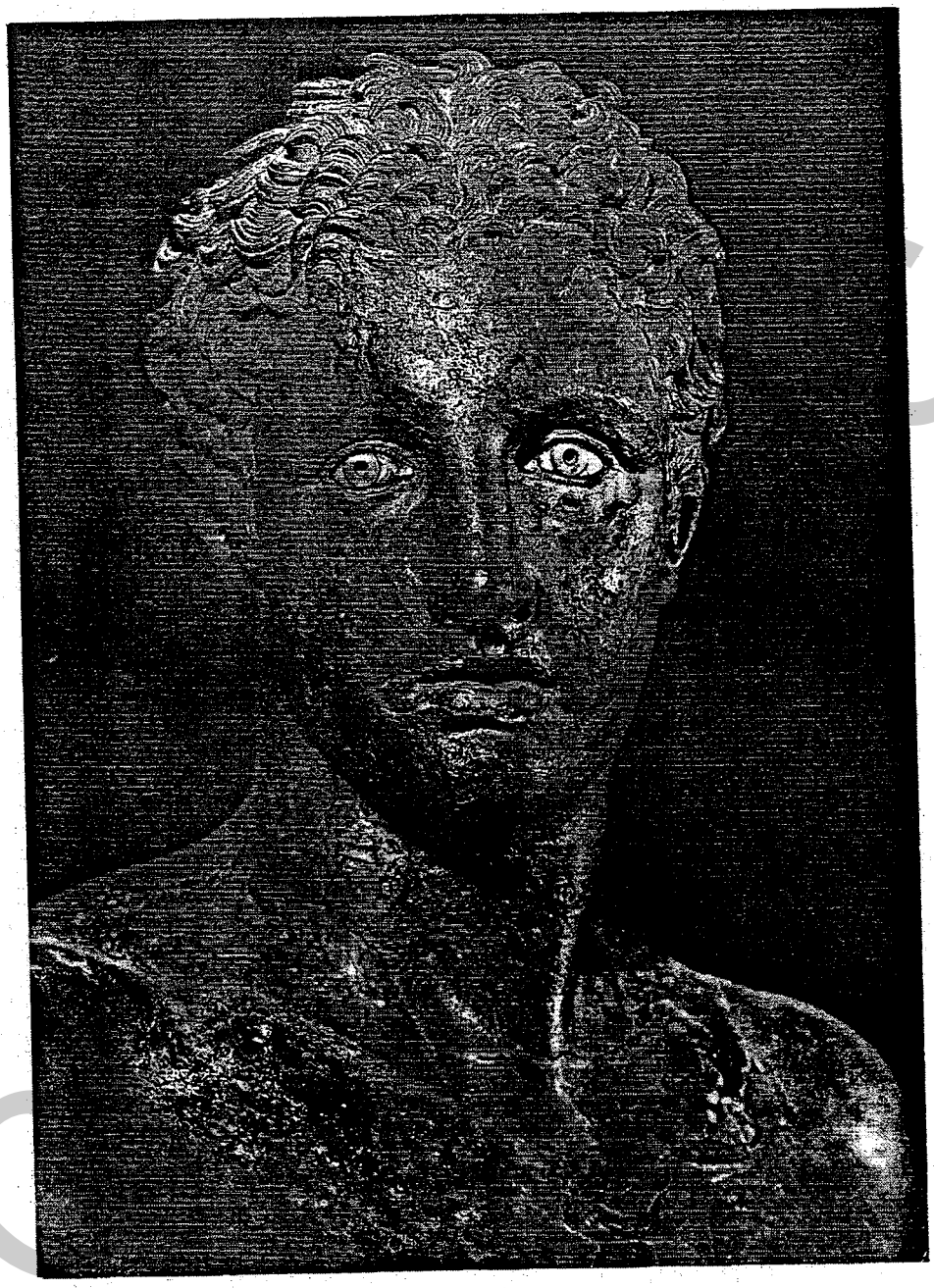
EDUCATIONAL

PICTURES FOR PROPOSAL 2

ECB-PUBLIC

CLASSICAL PERIOD

Proposal 2: The Ephebe of Antikythera
Detail of a bronze statue



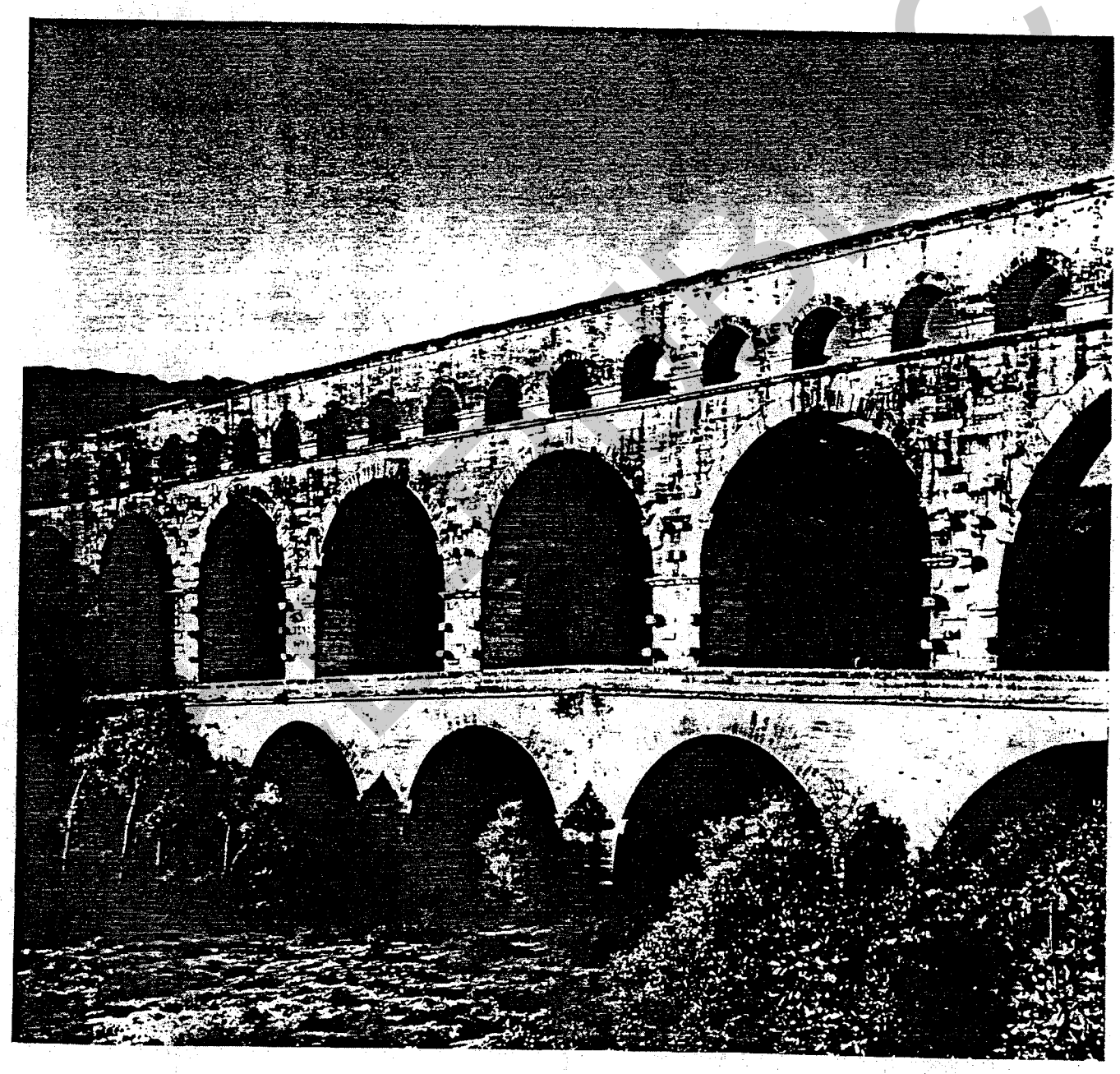
EC

CLASSICAL PERIOD

Proposal 2: Pont du Gard

Roman aqueduct near Nîmes

built in the 1st century A.D.



ROMANESQUE PERIOD

Proposal 2: The Parma head

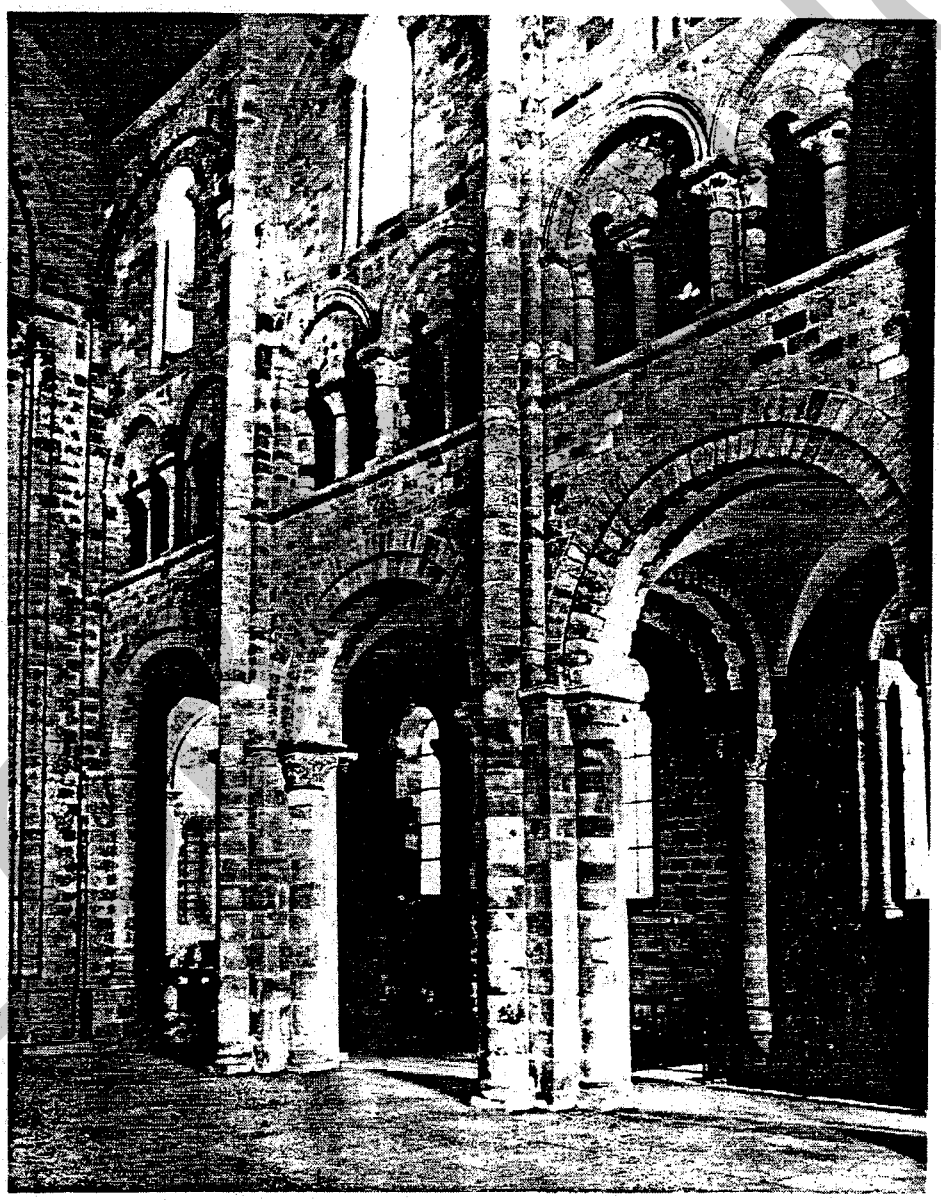
Head of a statue by Benedetto Antelani

Dome at Parma

EDEXCEL

ROMANESQUE PERIOD

Proposal 2: A series of arches inside the Abbey of Mont-Saint-Michel



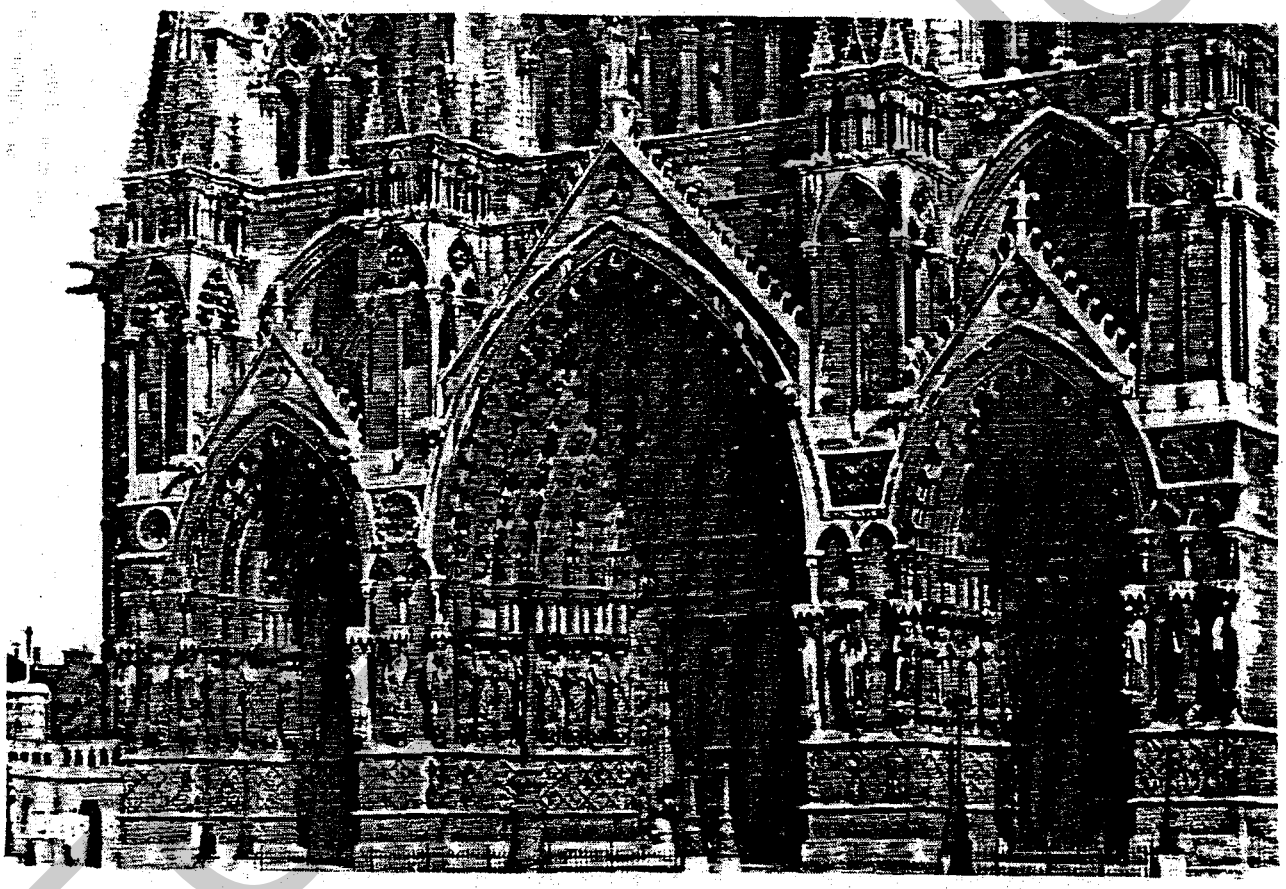
GOTHIC

Proposal 2: **The Reliquary Bearer**
Flemish anonymous painter
2nd half of 15th century
Chantilly, Musée Condé

EDUC

GOTHIC

Proposal 2: The frontal view of portals of Amiens Cathedral (1225 - 1236)



EDUC

RENAISSANCE

Proposal 2: Unknown lady (Italian school of painting)
Painting by an anonymous artist

16

RENAISSANCE

Proposal 2: The open facade (loggia) of the Palazzo dei Conservatori
On the Capitol Hill, Rome
Blueprint by Michelangelo

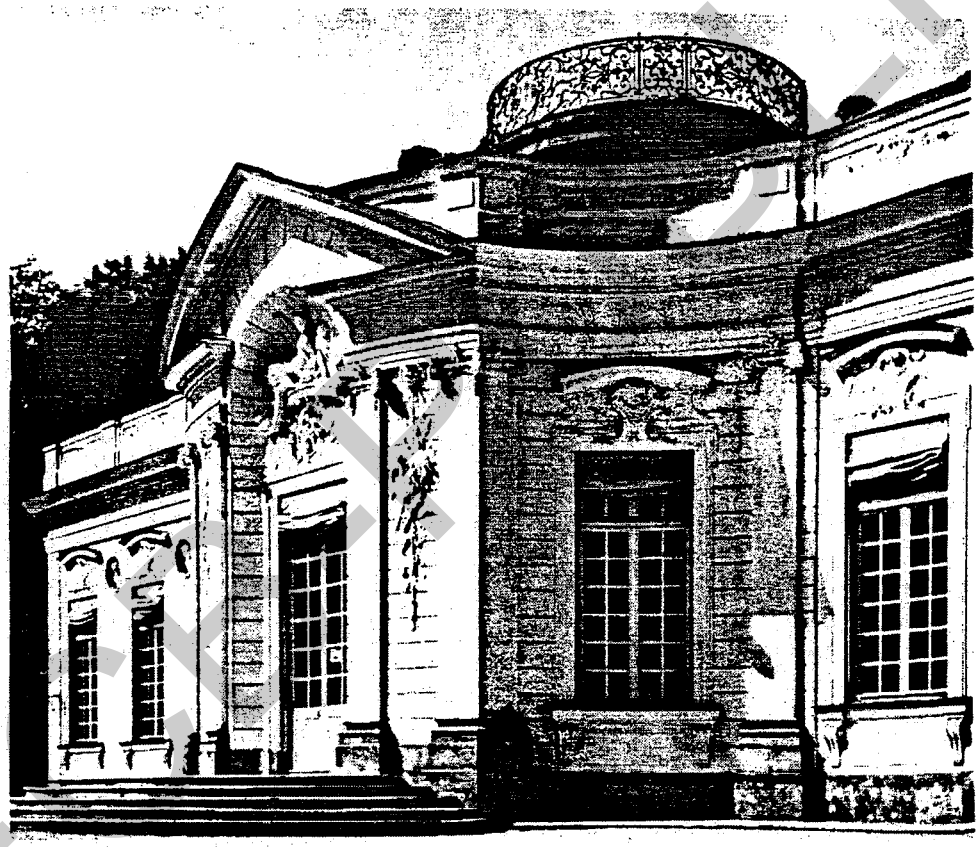
ECRIPLIC

BAROQUE AND ROCOCO

Proposal 2: **Unknown lady**
Jan de Bray, Drawing 1663
Rijksmuseum, Amsterdam

BAROQUE AND ROCOCO

Proposal 2: Facade of Amalienburg pavilion
Munich, 1734 - 1739



EXEMPLIC

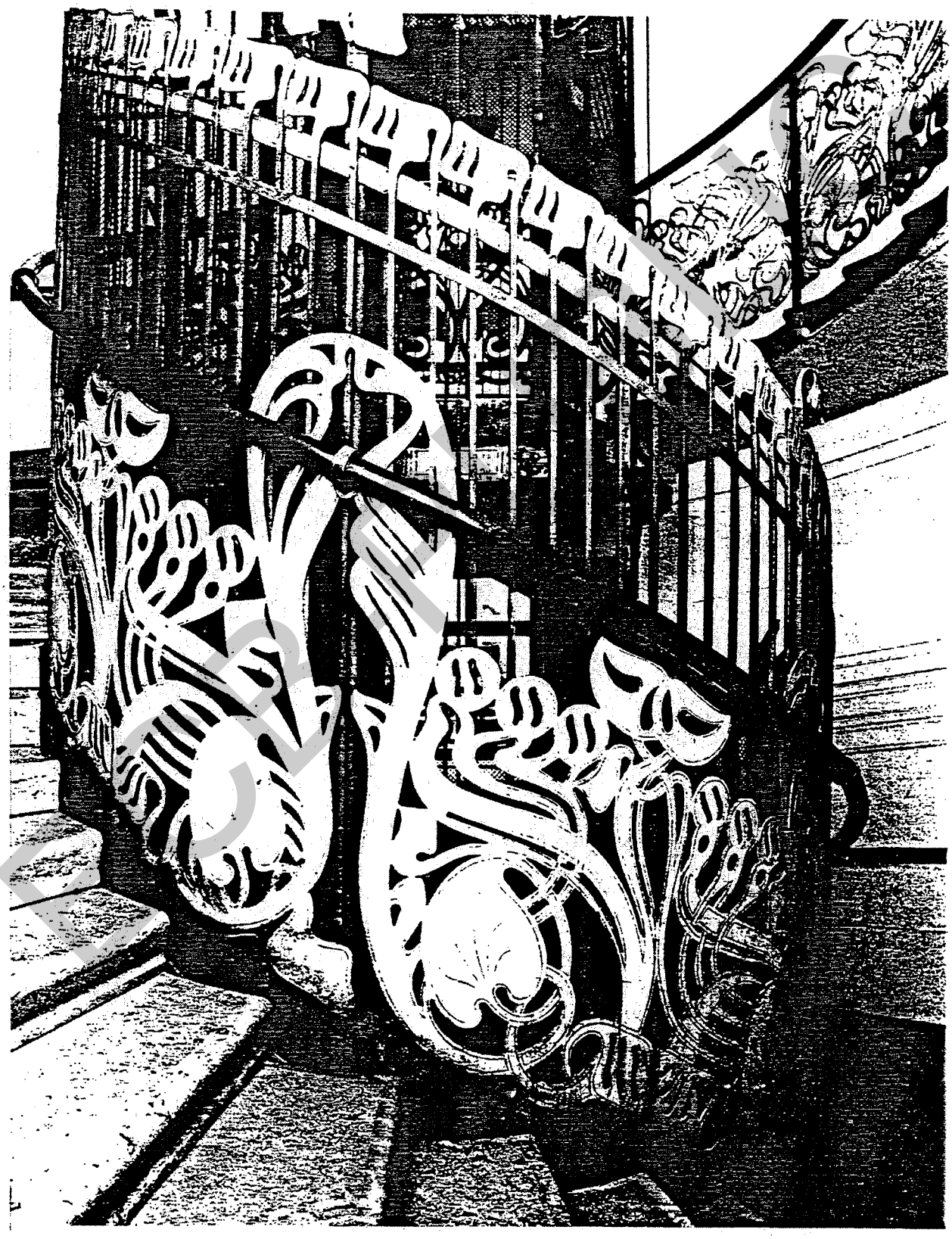
19th CENTURY

Proposal 2: Photograph of a woman
Hugo Erfurth
between 1905 - 1910

ECE

IRON AND GLASS

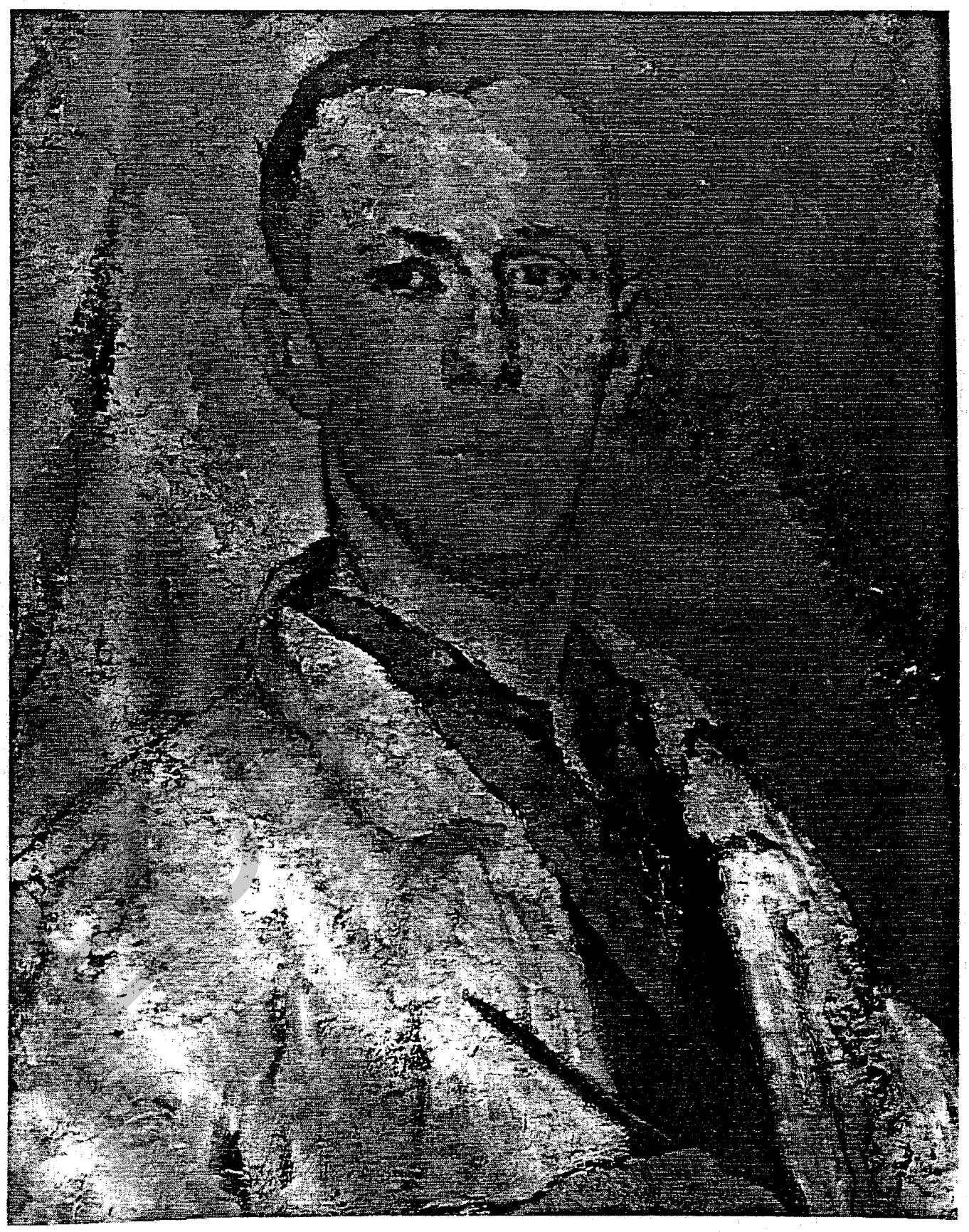
Proposal 2: **An example of the decorative style exhibited in balconies and staircases (Vienna)**
Staircase by Otto Wagner (1841 - 1918)



DRAFT

20th CENTURY

Proposal 2: Self-portrait
Joseph Kutter (1894 - 1941)



MODERN ARCHITECTURE

Proposal 2: The Schröder House
Gerrit Rietveld, Utrecht, 1924

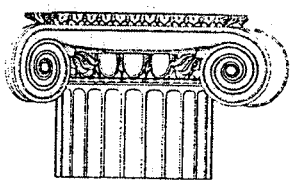
PUBLIC

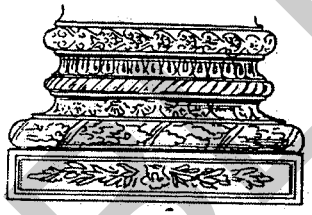
CHOICE OF COMPLEMENTARY FEATURES

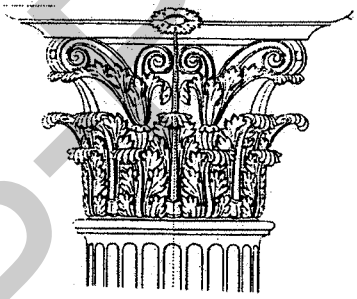
ECB-PUBLIC

CLASSICAL ARCHITECTURE

Choice of complementary features



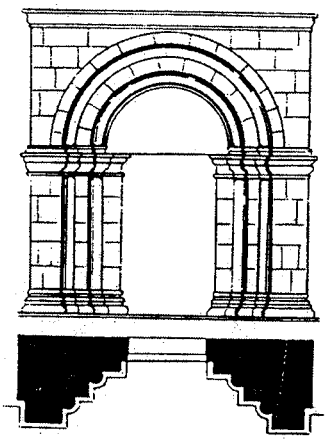




ECB-PUBLIC

ROMANESQUE ARCHITECTURE

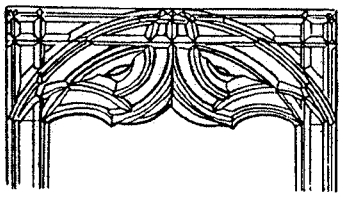
Choice of complementary features

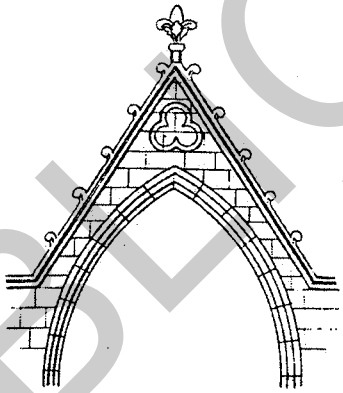


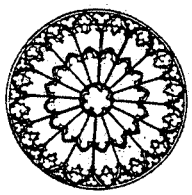
EOB-PUBLIC

GOTHIC ARCHITECTURE

Choice of complementary features



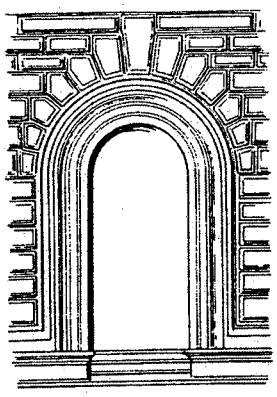


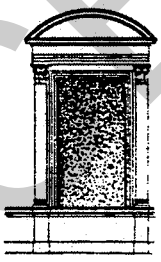


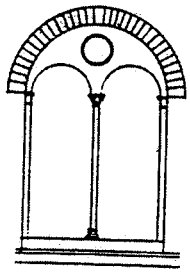
ECB-PUBLIC

RENAISSANCE

Choice of complementary features



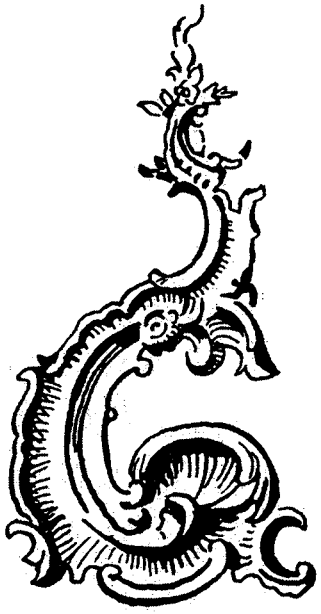


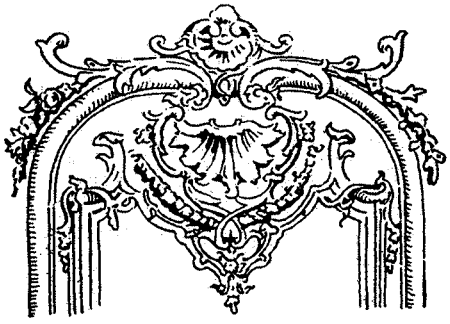


EOB-PUBLIC

BAROQUE AND ROCOCO

Choice of complementary features

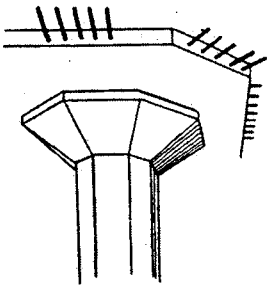


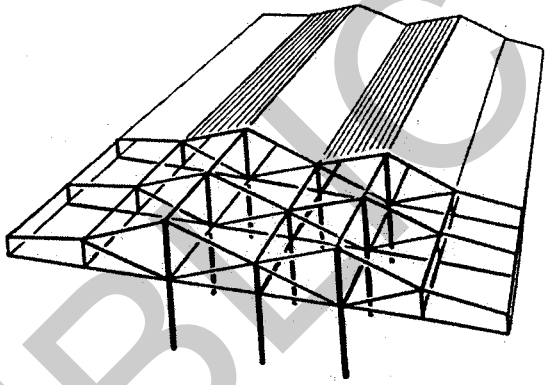


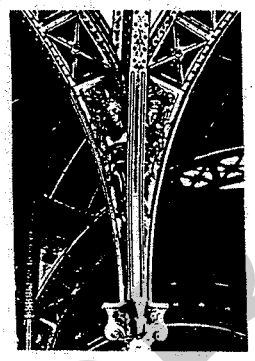
EOB-PUBLIC

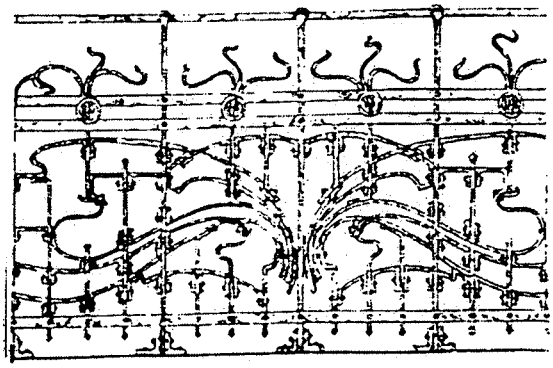
IRON AND GLASS ARCHITECTURE

Choice of complementary features









ECB-PUBLIC

ECB-PUBLIC

ECB-PUBLIC

SELECTION OF PORTRAITS AND ARCHITECTURAL FEATURES

A group of experts (the Feature Selection Advisory Group) has selected the attached examples of portraits, main architectural features and secondary architectural features which, in their view, could represent the relevant ages and styles.

The main objective of this group of experts was set out in their mandate in the following terms:

"The task of the Feature Selection Advisory Group is to make proposals concerning a set of features for the future European banknotes based on the theme "Ages and Styles of Europe". The features should be chosen to symbolise Europe and to contribute to the acceptability of the banknotes among the population by ensuring both a balance in the portraits between men and women, and an avoidance of national bias. The features chosen should be compatible with both the CNF and C appearance options: in the former the "N" feature would be left to national choice; in the latter the whole of the banknote would be common."

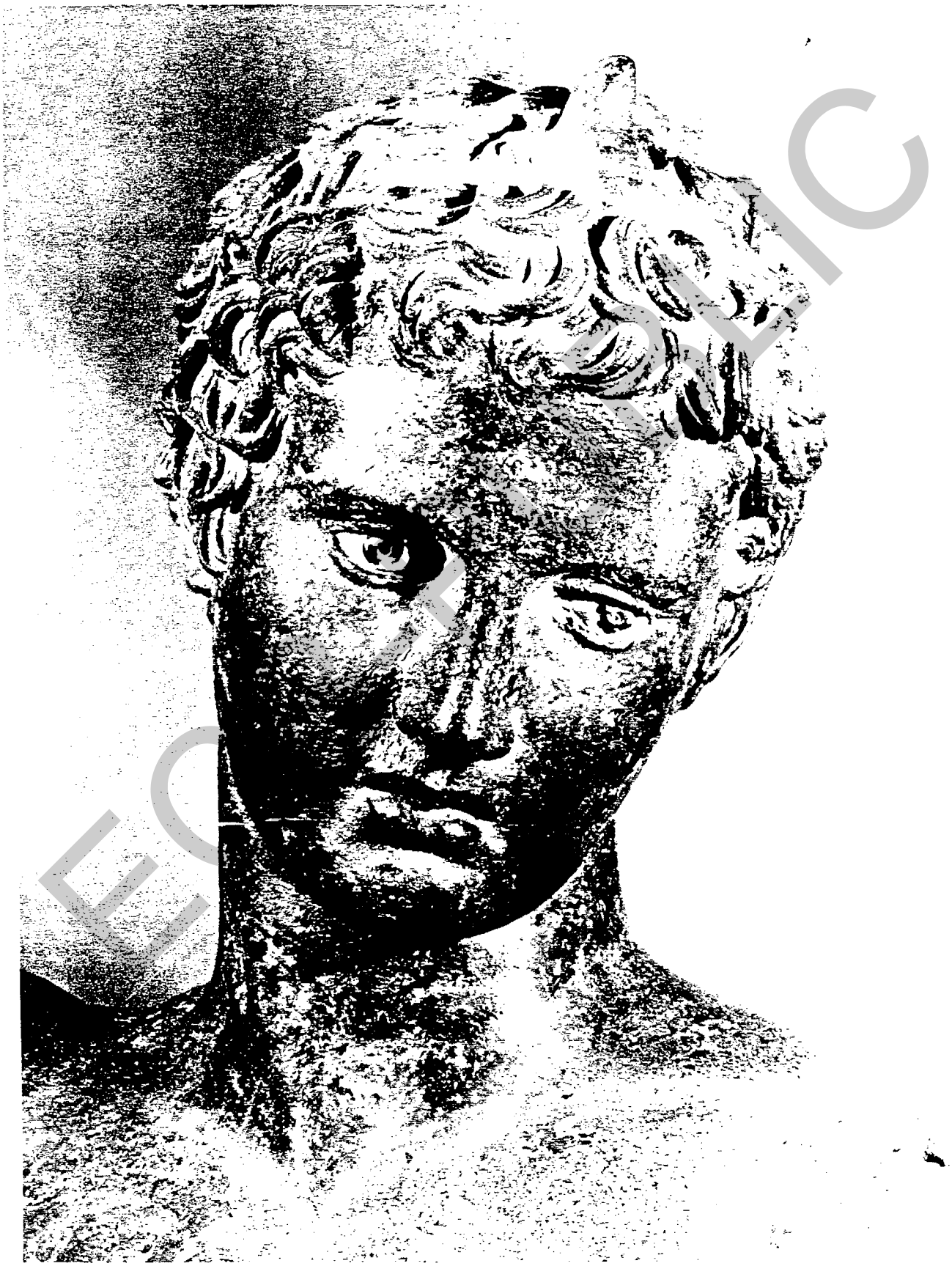
ECB-PUBLIC

CLASSICAL PERIOD

The Ephebe of Antikythera
Detail of a bronze statue
Anonymous artist

CLASSICAL PERIOD

The Ephebe of Marathon
Detail of a bronze statue
Anonymous artist



PUBLIC

CLASSICAL PERIOD

The antique bronze head of an unknown man
Anonymous artist

ECOLIC

CLASSICAL PERIOD

Portrait of a pugilist from Olympia

ECE PUBLIC

CLASSICAL PERIOD

The terracotta votive head of an unknown lady
Unknown Roman artist

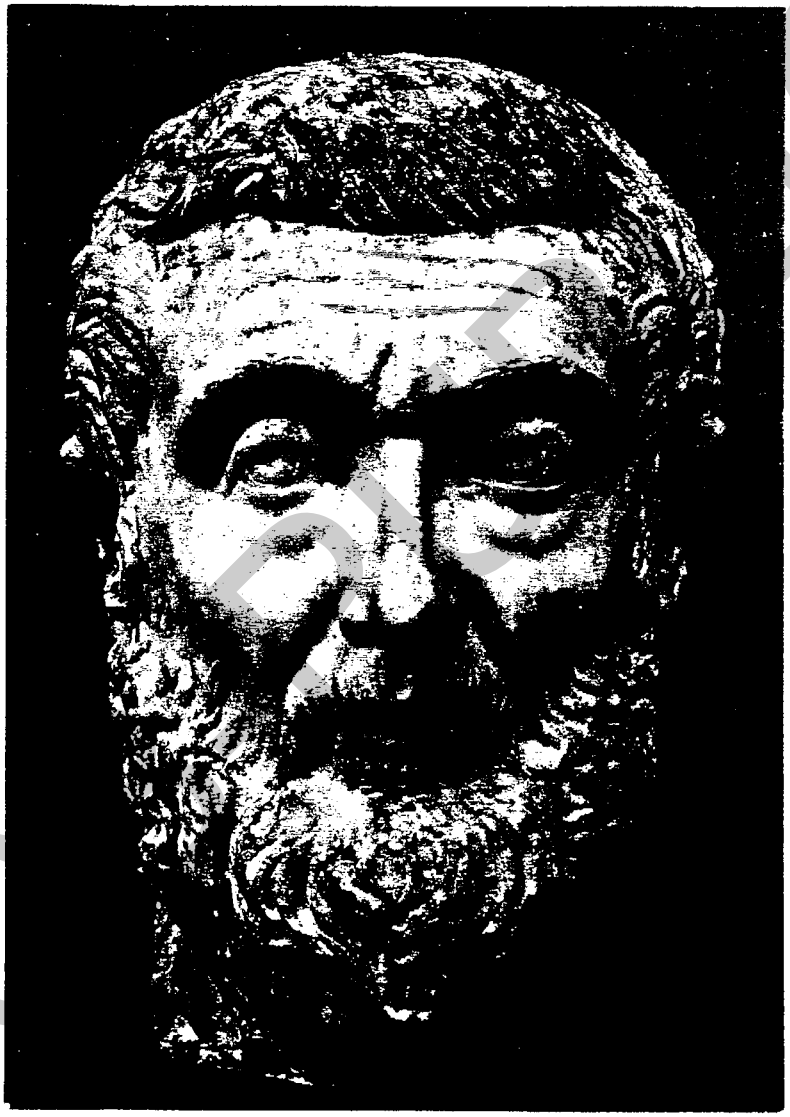
CLASSICAL PERIOD

Musician from Egina
Unknown artist

CLASSICAL PERIOD

Unknown

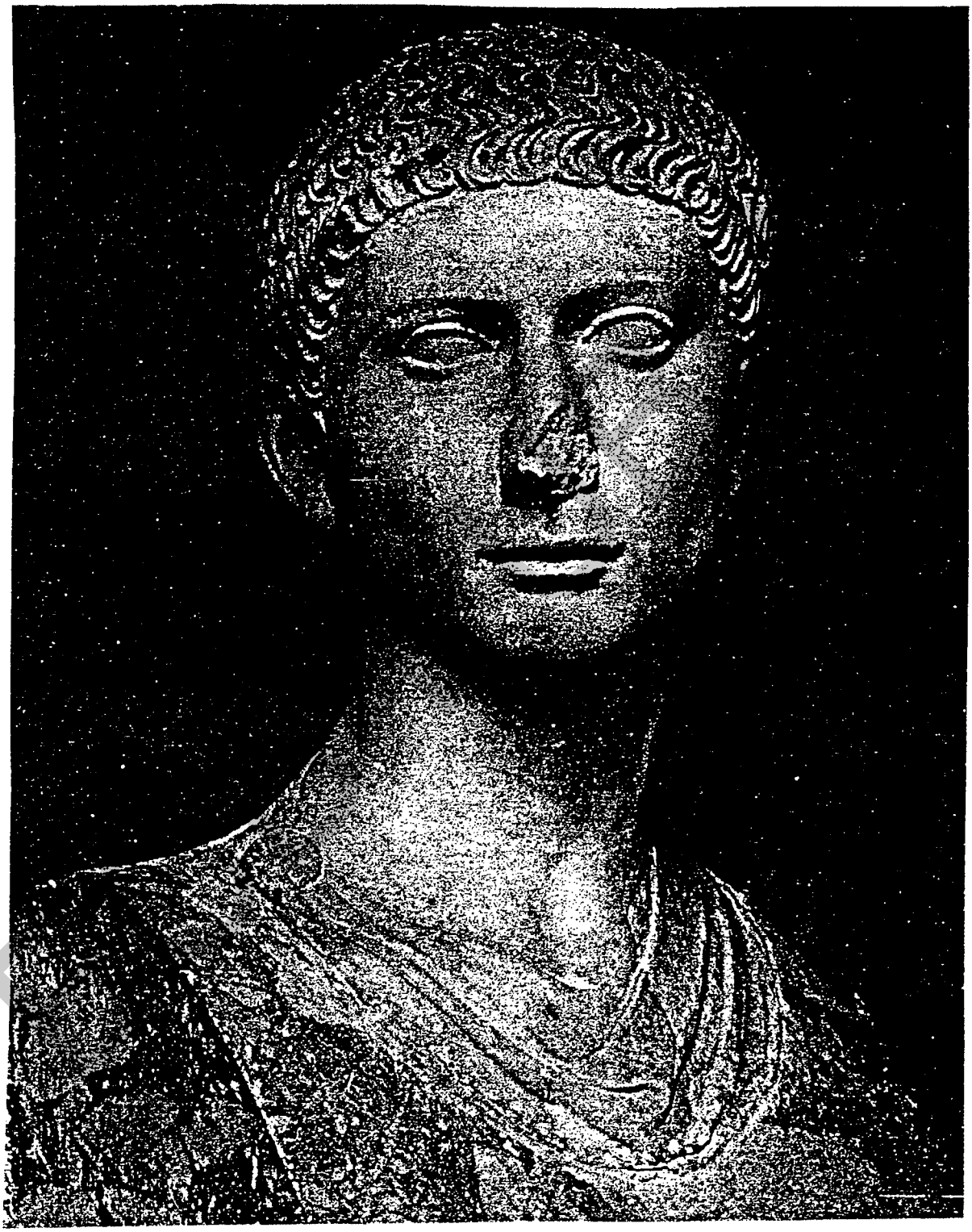
Statue by an unknown artist



EDUPUBLIC

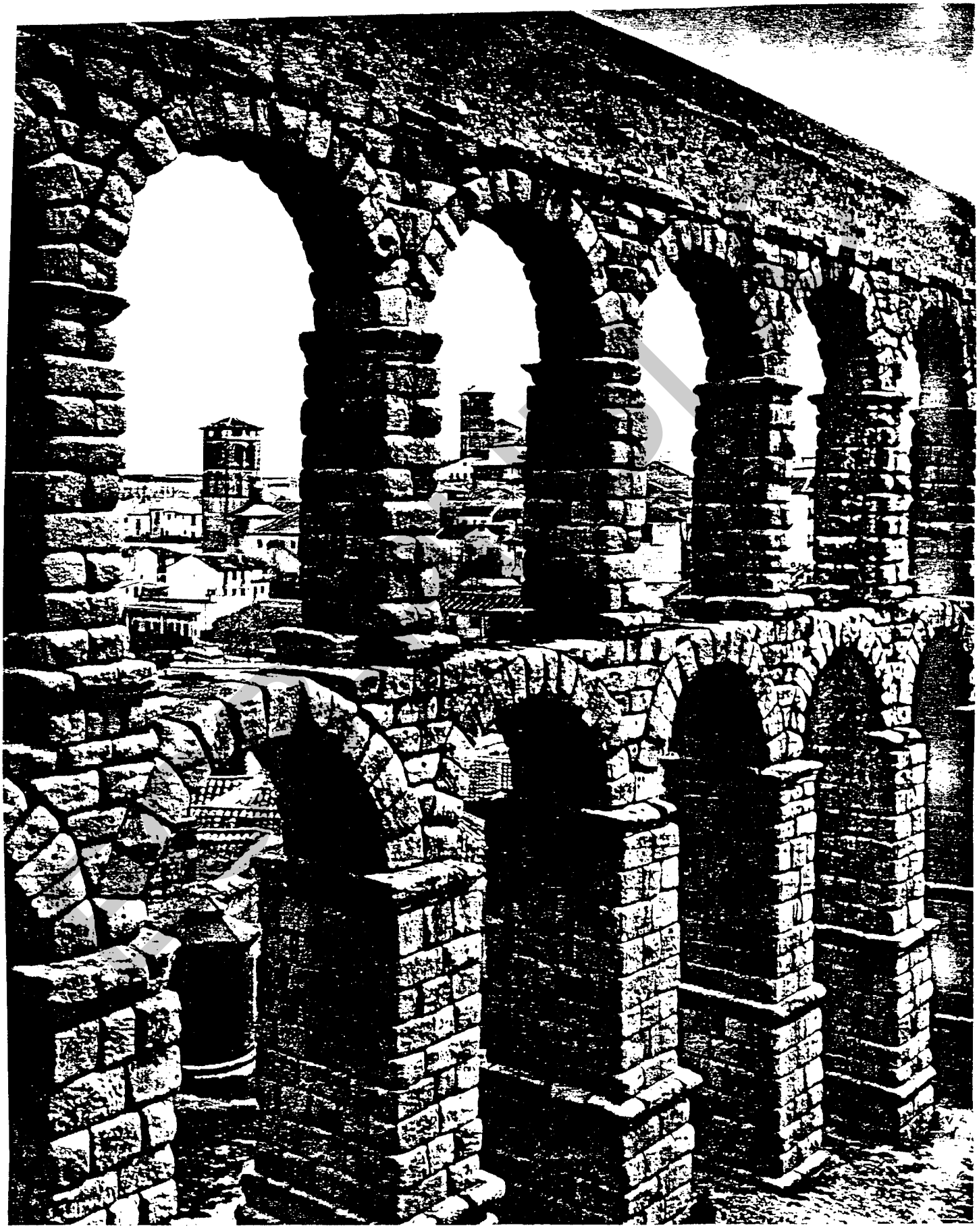
CLASSICAL PERIOD

Bust of a charioteer



CLASSICAL PERIOD

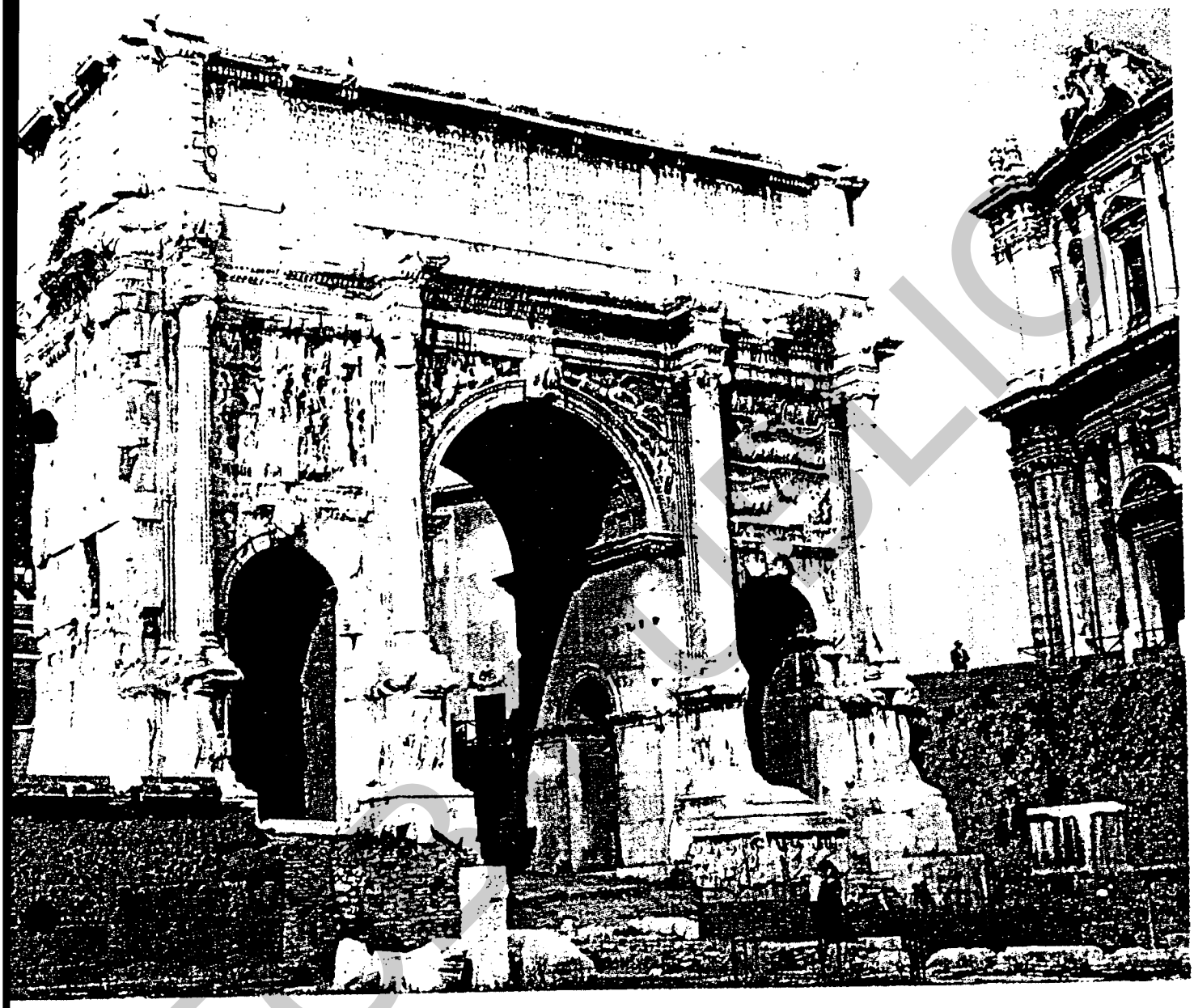
The Aqueduct of Segovia



CLASSICAL PERIOD

The Arch of Septimus Severus

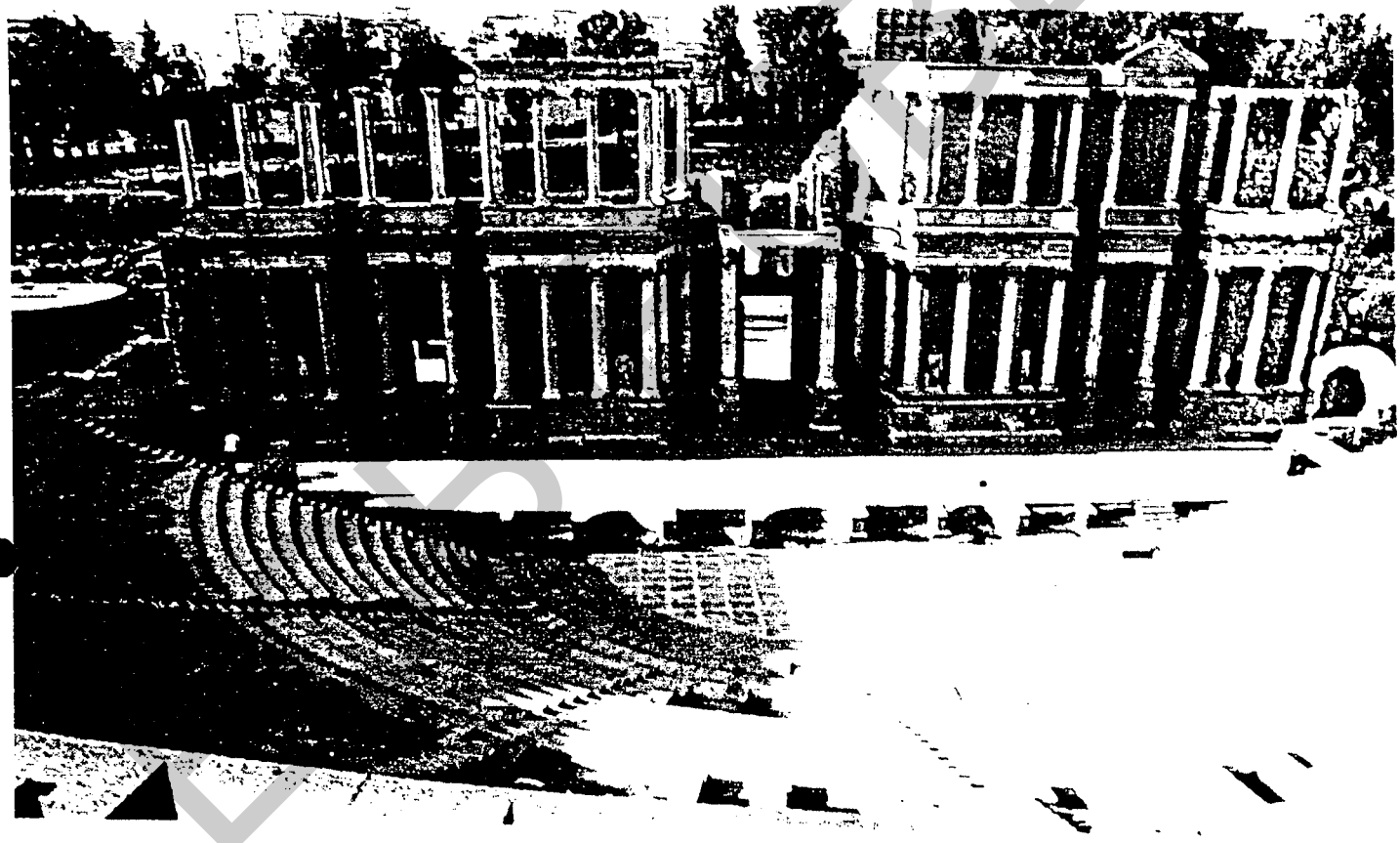
Forum, Rome



EGYPT PUBLIC

CLASSICAL PERIOD

Amphitheatre



PUBLIC

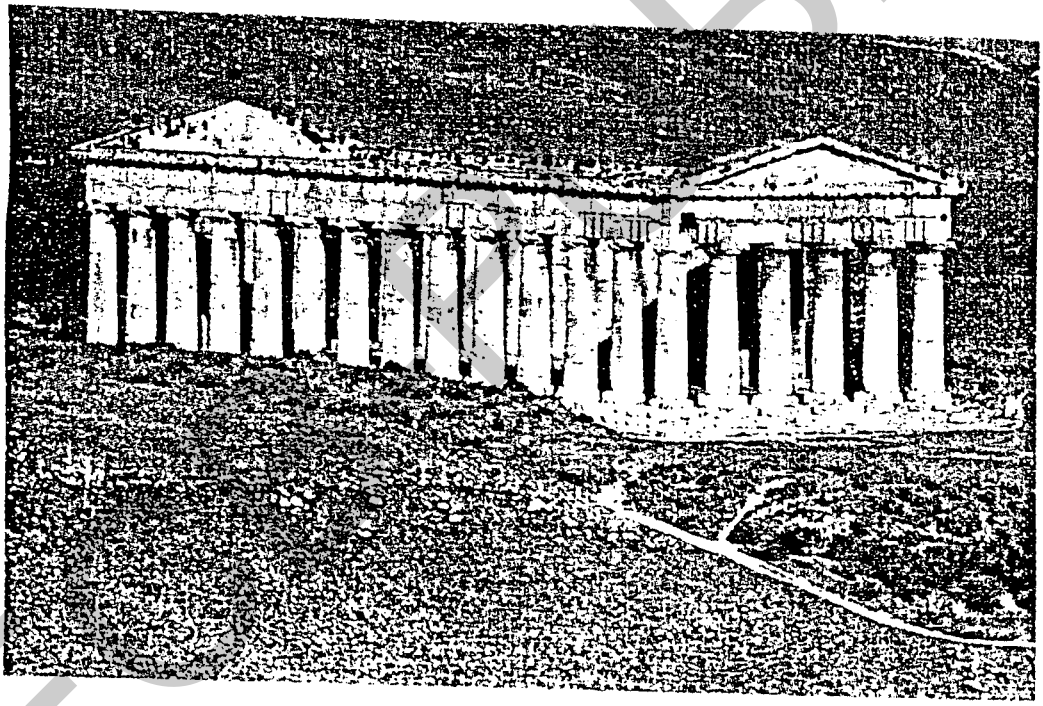
CLASSICAL PERIOD

Temple of Hera, Paestum

BLIC

CLASSICAL PERIOD

Temple of Ségeste (Sicily)



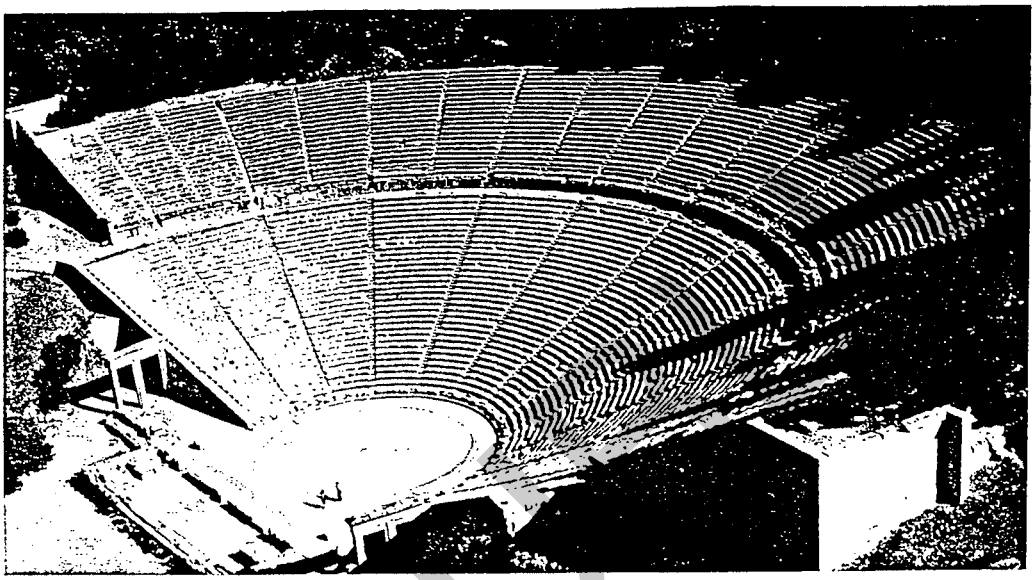
PUBLIC

CLASSICAL PERIOD

Maritime theatre

CLASSICAL PERIOD

Theatre in Epidaurus



THEATER IN EPIDAVROS

ECB-PU

CLASSICAL PERIOD

Temple of Ephestos

PUBLIC

ROMANESQUE PERIOD

Head from a statue in Astorga Cathedral

Limestone head of an Old Testament figure, end of 11th century,

Museum of Astorga Cathedral (province of León)

ROMANESQUE PERIOD

The Parma head - Gennaio -

Head of a statue by Benedetto Antelami

(Parma, Duomo)

EDU PUBLIC

ROMANESQUE PERIOD

The candle bearer
Bronze statue, 12th century,
Unknown artist, Erfurt

ECHO

ROMANESQUE PERIOD

La Primavera

Head of a statue by Benedetto Antelami

Dome at Parma

ECEMC

ROMANESQUE PERIOD

Portrait of an unknown architect

Sculpture by an unknown artist

ROMANESQUE PERIOD

Painting "Martirio de Santa Catalina"
Unknown artist
Barcelona, Collection Mateu

ECCLESIC

ROMANESQUE PERIOD

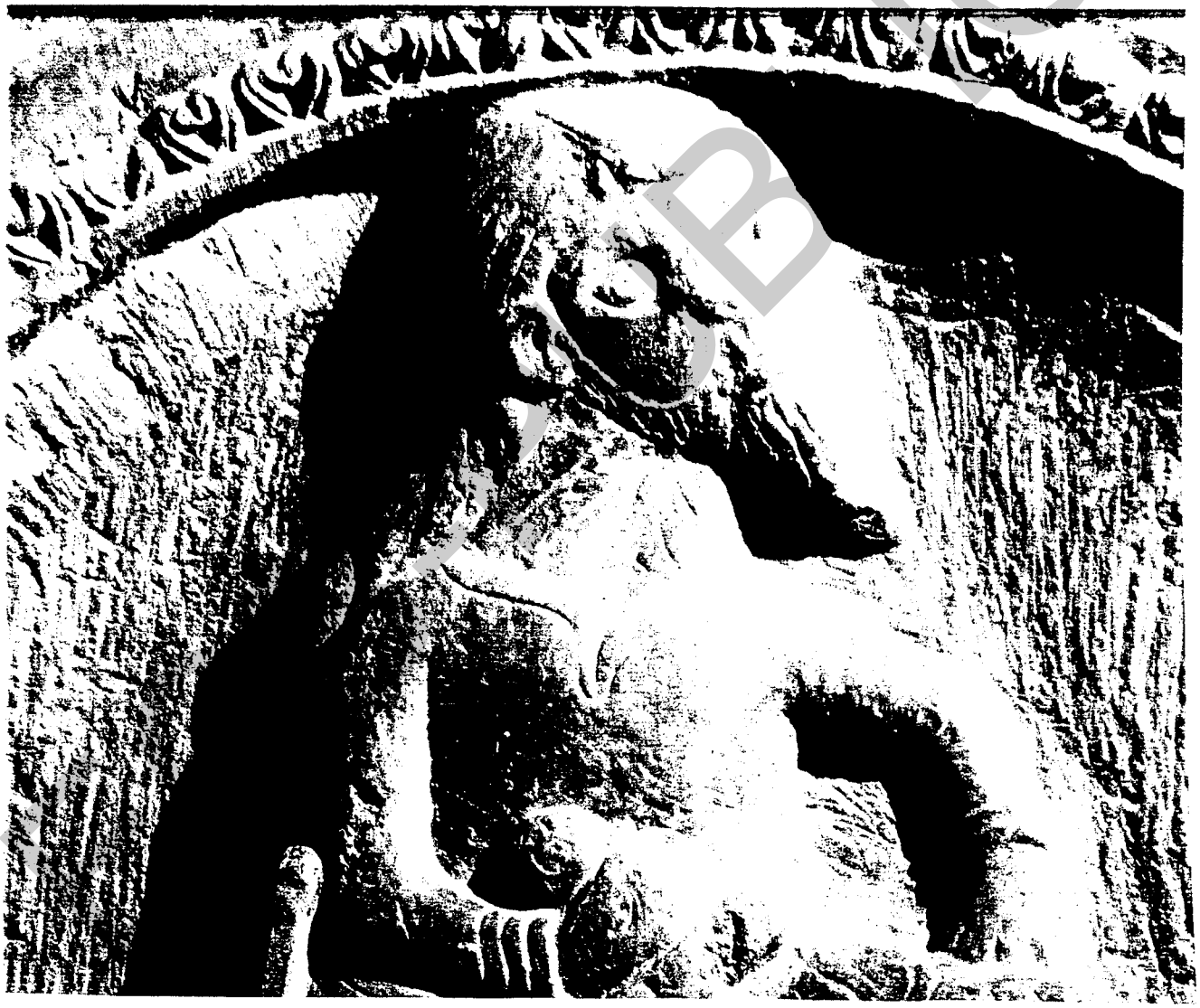
Plectrudis

Sculpture by an unknown artist

ROMANESQUE PERIOD

The Heda knight

Sculpture of an unknown artist

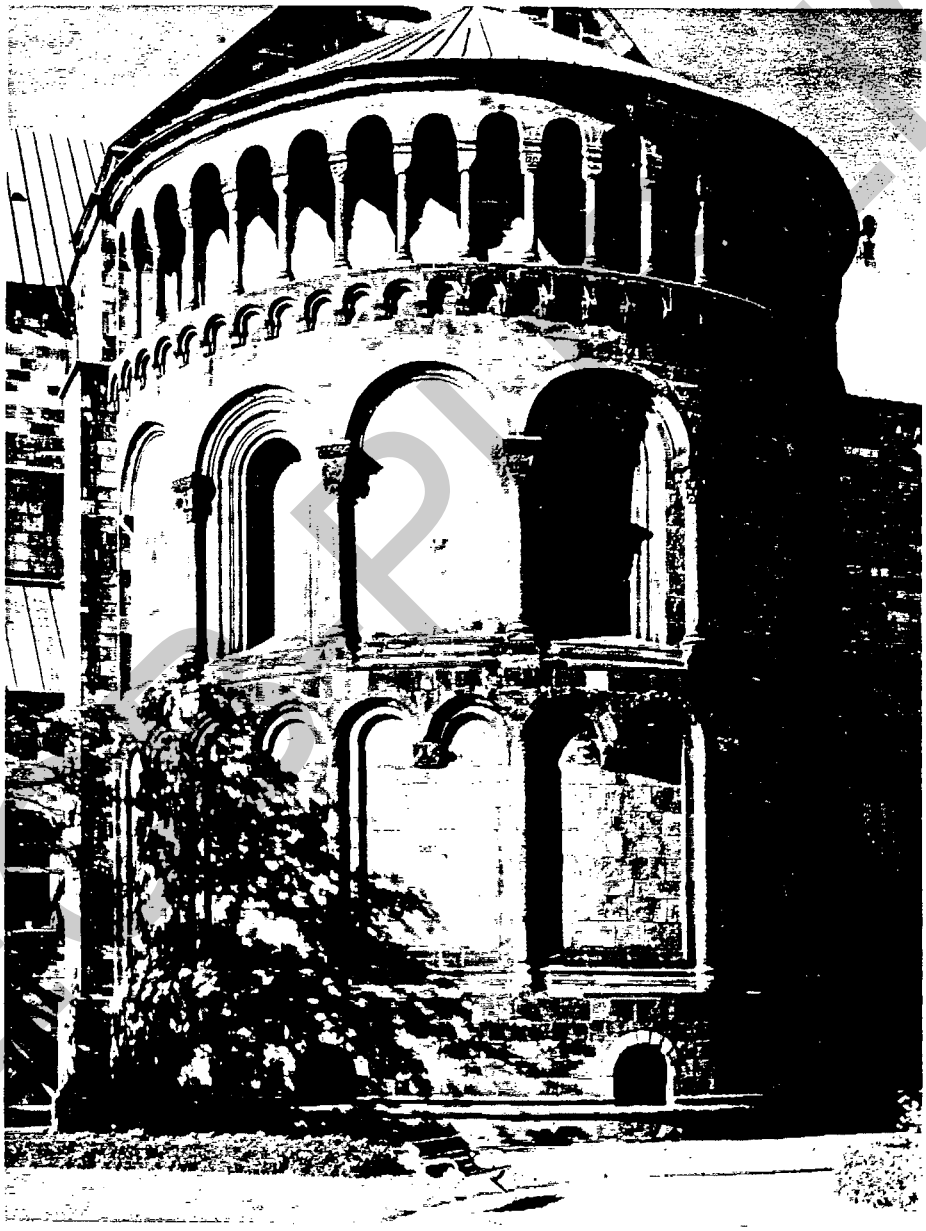


PUBLIC

ROMANESQUE PERIOD

The apse from Lund Cathedral

12th century



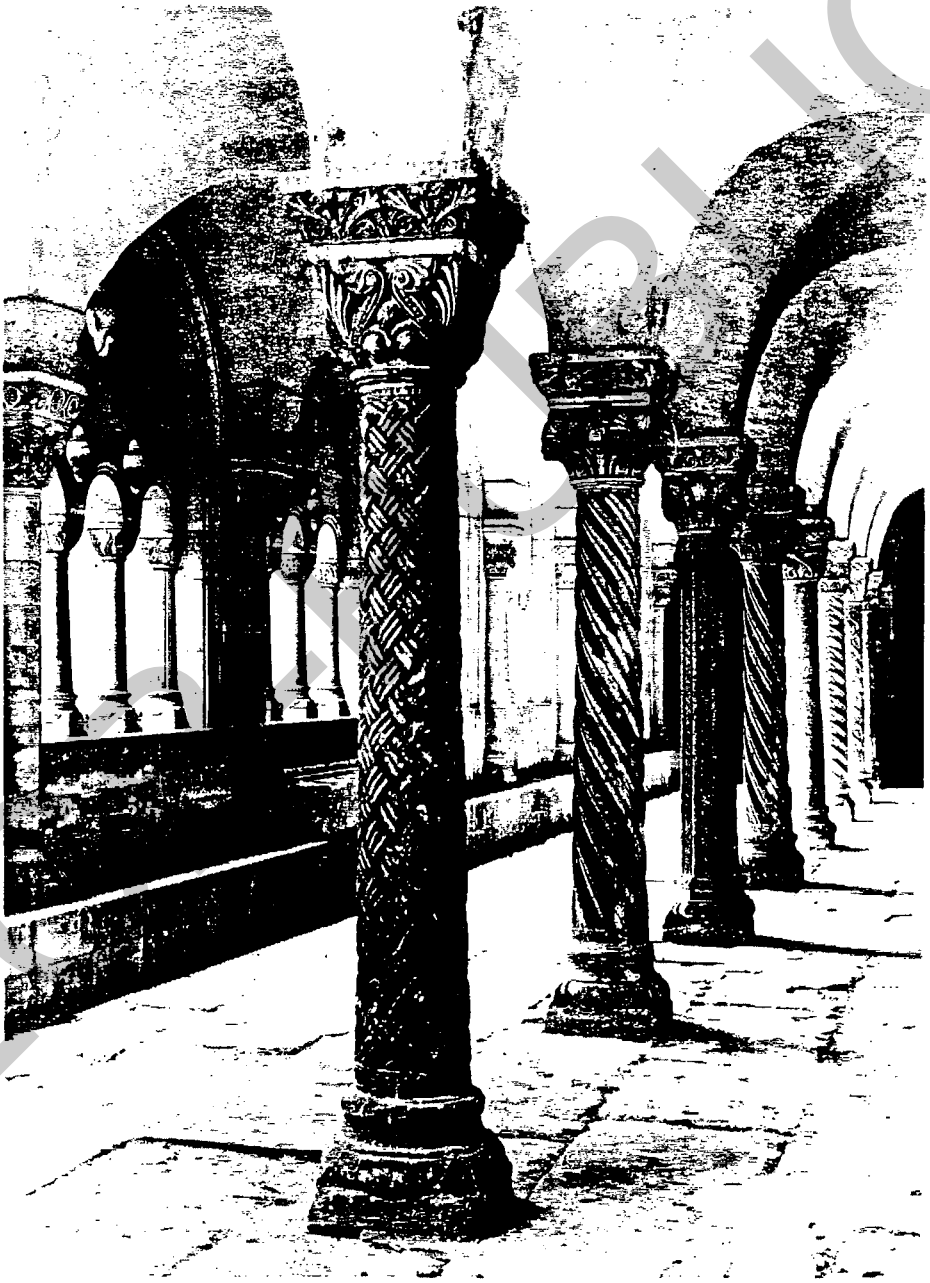
ECRM

ROMANESQUE PERIOD

A series of arches inside Cashel Cathedral

ROMANESQUE PERIOD

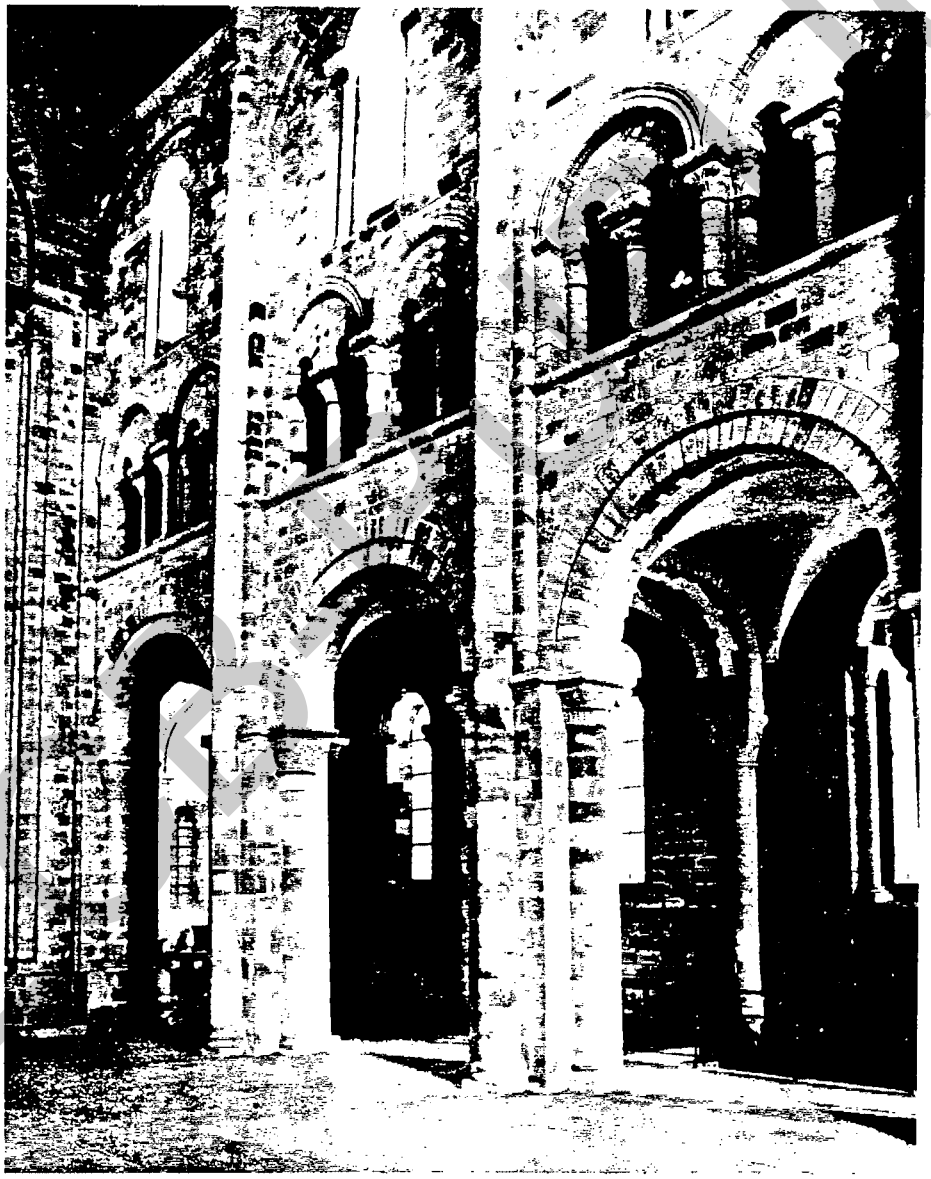
Pillars inside Königslutter Abbey



PUBLIC

ROMANESQUE

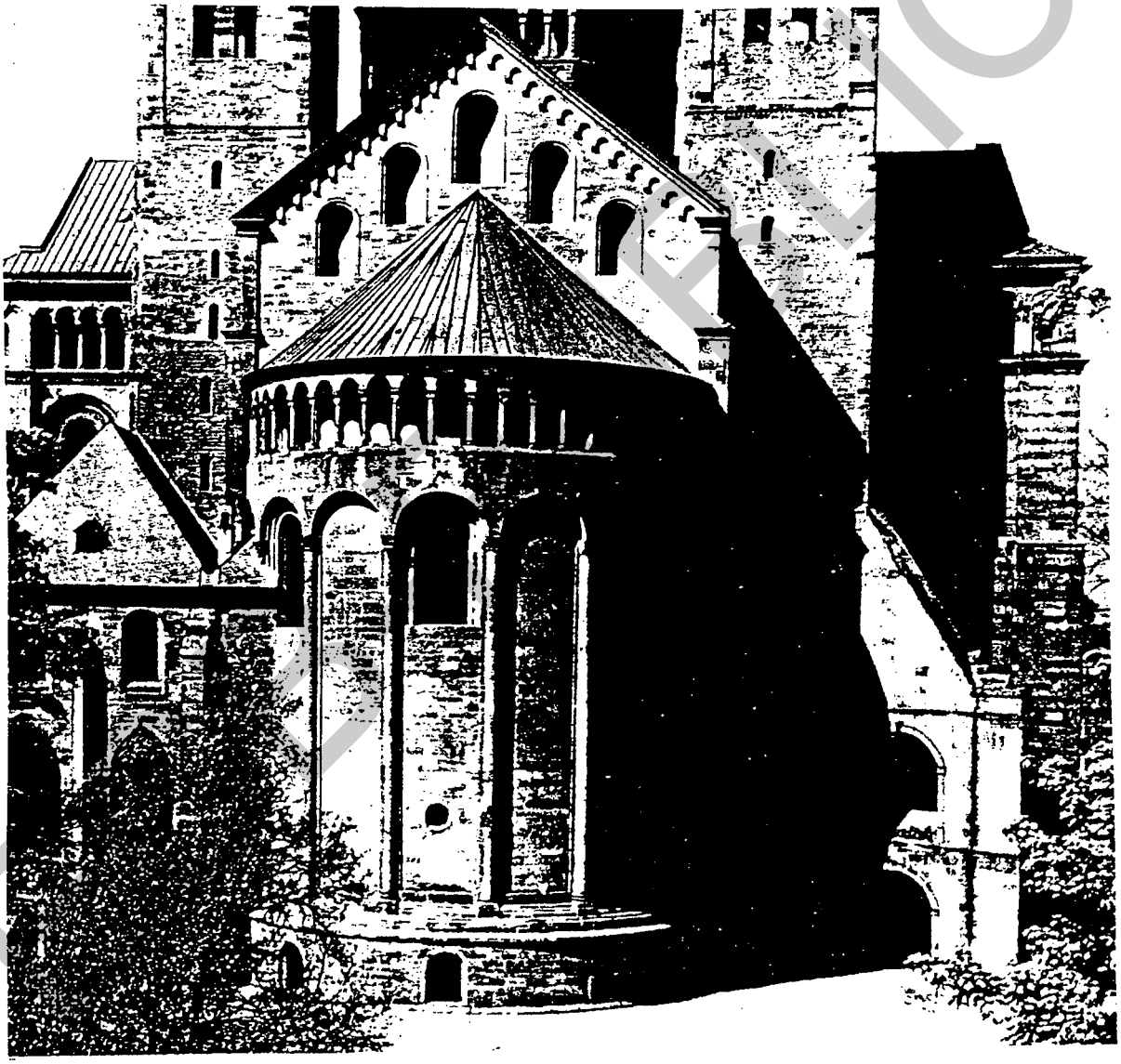
A series of arches inside the Abbey of Mont-Saint-Michel



EPREUVE

ROMANESQUE

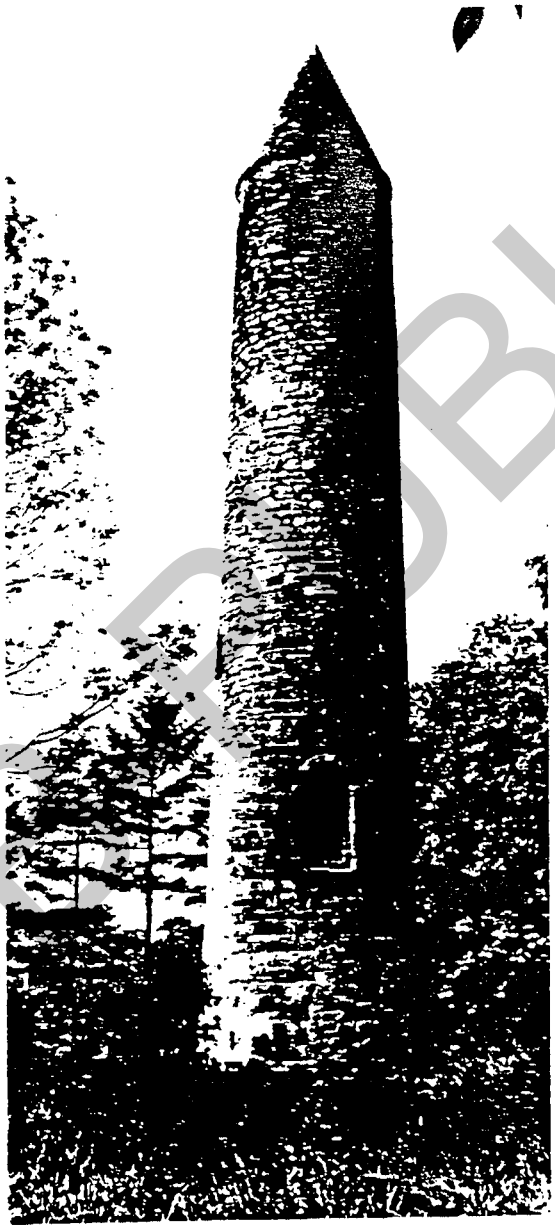
The apse of Speyer Cathedral



PUBLIC

ROMANESQUE PERIOD

The tower of Timahoe



ECR PUBLIC

GOTHIC PERIOD

Head attributed to Nicola Pisano

(Siena, Duomo)

OB PUBLIC

GOTHIC

Statue of a man
Strasbourg Cathedral
Anonymous artist

GOTHIC

Working man, symbolising November
Nôtre-Dame, Paris

EDEXCEL

GOTHIC

Portrait of a falconer
Drawing by Petrus Christus

ECB-PUBLIC

GOTHIC

Statue of Ekkehard
St. Peter and Paul Dome, Naumburg

GOTHIC

The Reliquary Bearer
Flemish anonymous painter
2nd half of 15th century
Chantilly, Musée Condé

ECORCHE

GOTHIC

Statue of St. Florian
(unknown artist)
Detail from the "Kefermarkter Altar" (1490 - 1496)

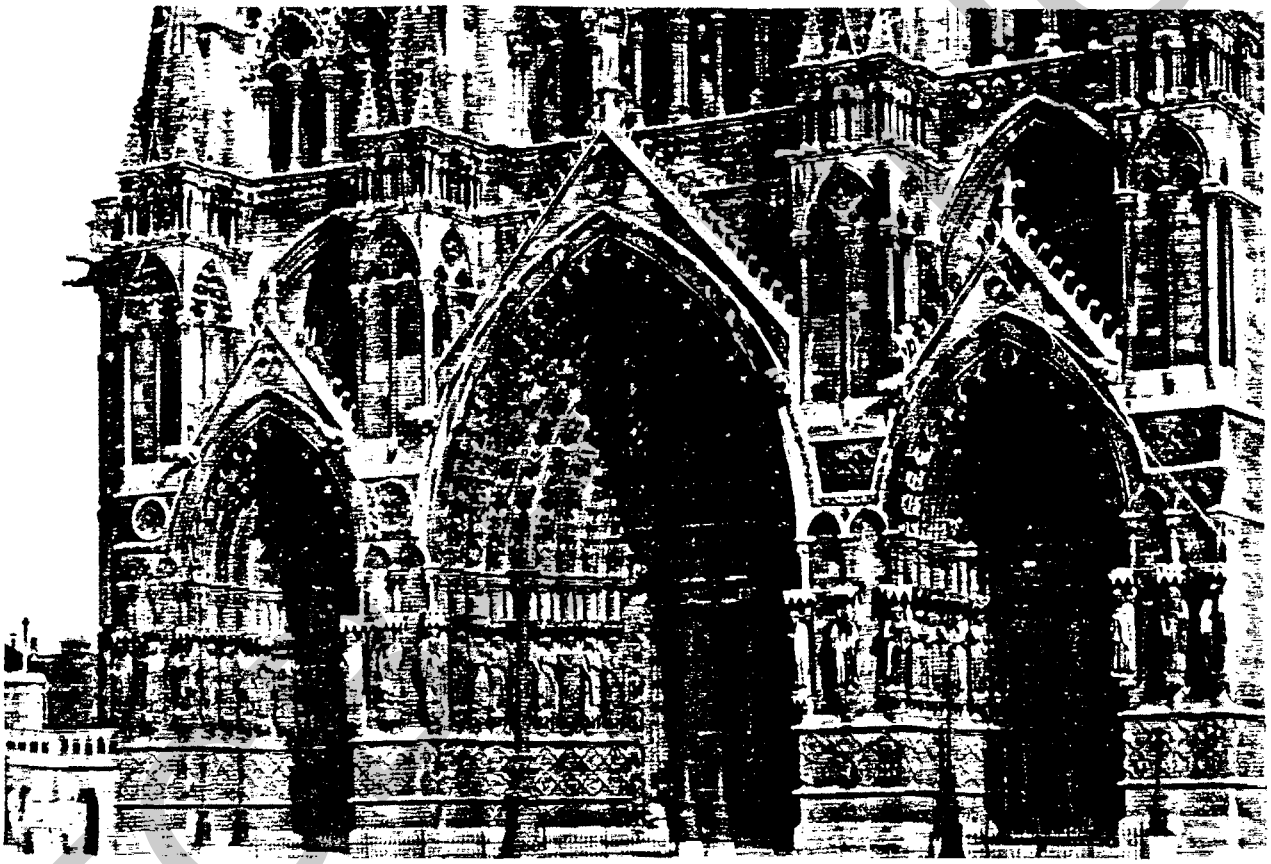
GOTHIC

Statue of St. Theodor
Chartres Cathedral

PUBLIC

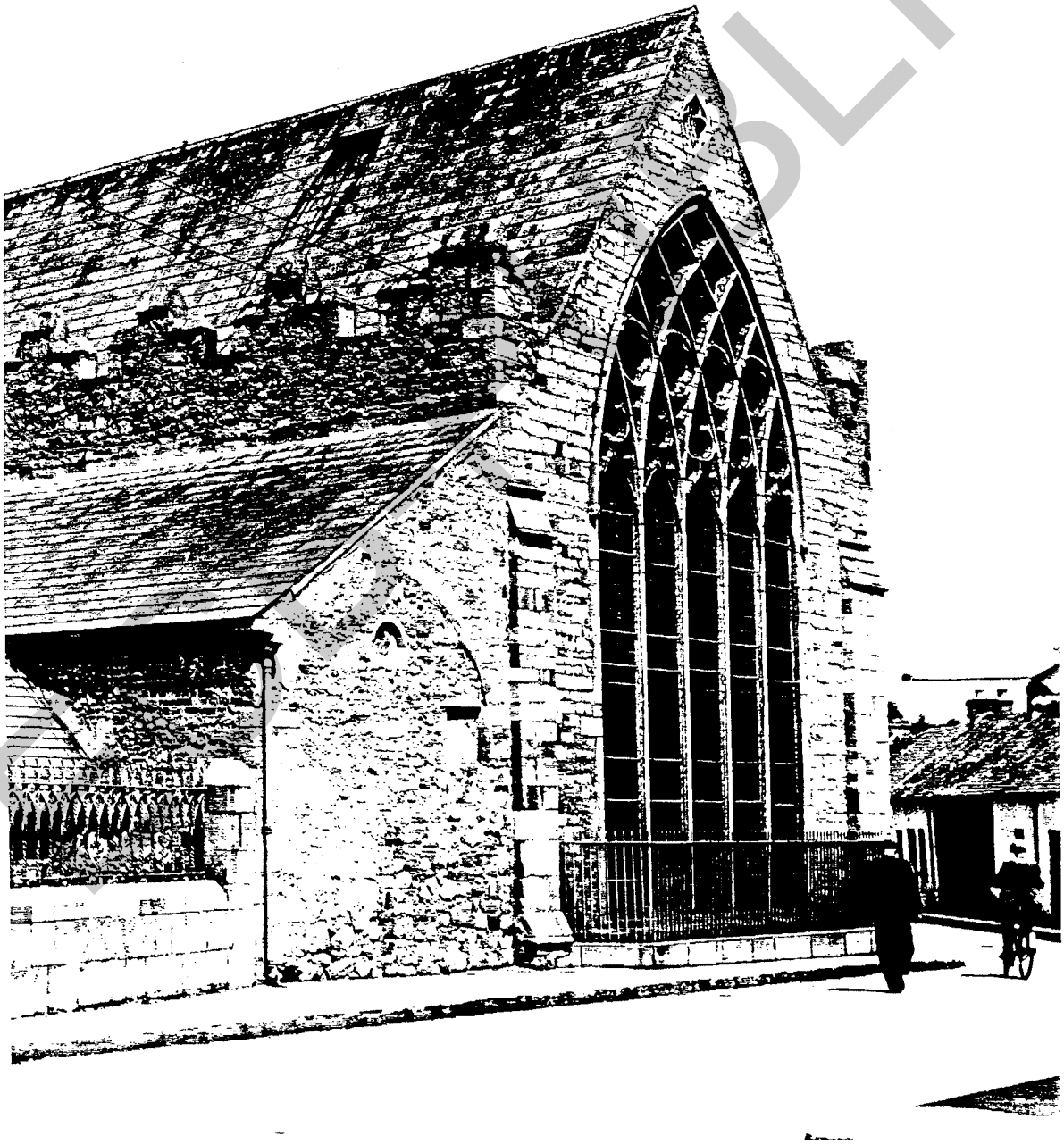
GOTHIC

The frontal view of portals of Amiens Cathedral (1225 - 1236)



GOTHIC

Kilkenny Abbey



PUBLIC

GOTHIC

Exeter Cathedral, west front
1328 - 1375

PUBLIC

GOTHIC

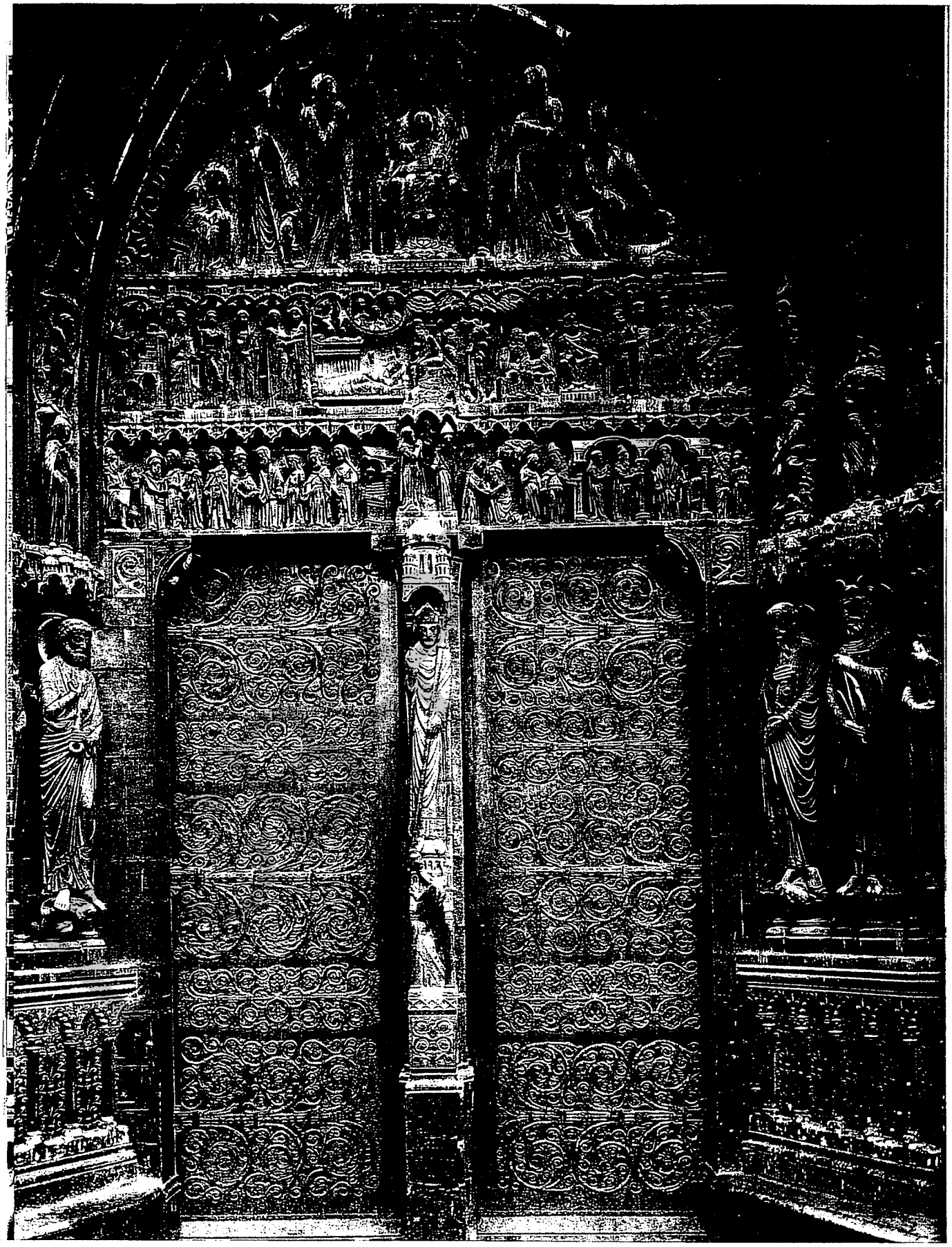
York Minster, interior
1291 - 1341

GOTHIC

The interior of Wells Cathedral
(1192 - 1230)

GOTHIC

Chartres Cathedral
Portal of St. Anna



RENAISSANCE

Portrait of an unknown woman
by Sebastiano del Piombo

RENAISSANCE

Portrait of an unknown woman
Anonymous artist

RENAISSANCE

Unknown lady (Italian school of painting)
Painting by an anonymous artist

RENAISSANCE

"The Taylor"
Giovanni Battista Moroni, ca. 1570
National Gallery, London

ECB-FUB

RENAISSANCE

Portrait of a man
Lorenzo di Credi

RENAISSANCE

Portrait of a man with a hat
Francesco Salviati?

PUBLIC

RENAISSANCE

Portrait of an unknown man
Drawing by Francesco Salviati

RENAISSANCE

Portrait of an unknown lady
From a painting by Bartolommeo Suardi

RENAISSANCE

The tempietto of San Pietro in Montorio
Donato Bramante
Rome, 1502

PUBLIC

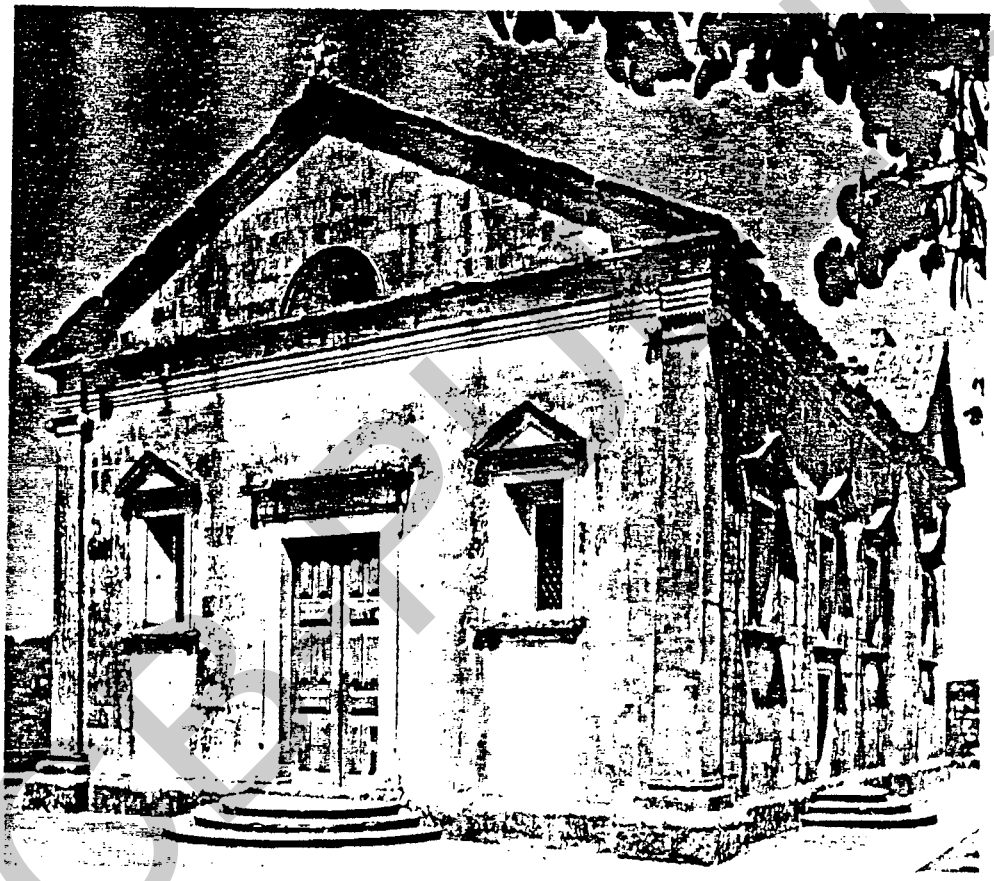
RENAISSANCE

The open facade (loggia) of the Palazzo dei Conservatori
On the Capitol Hill, Rome
Blueprint by Michelangelo

ECLECTIC

RENAISSANCE

Nossa Senhora da Conceição
João de Castillo

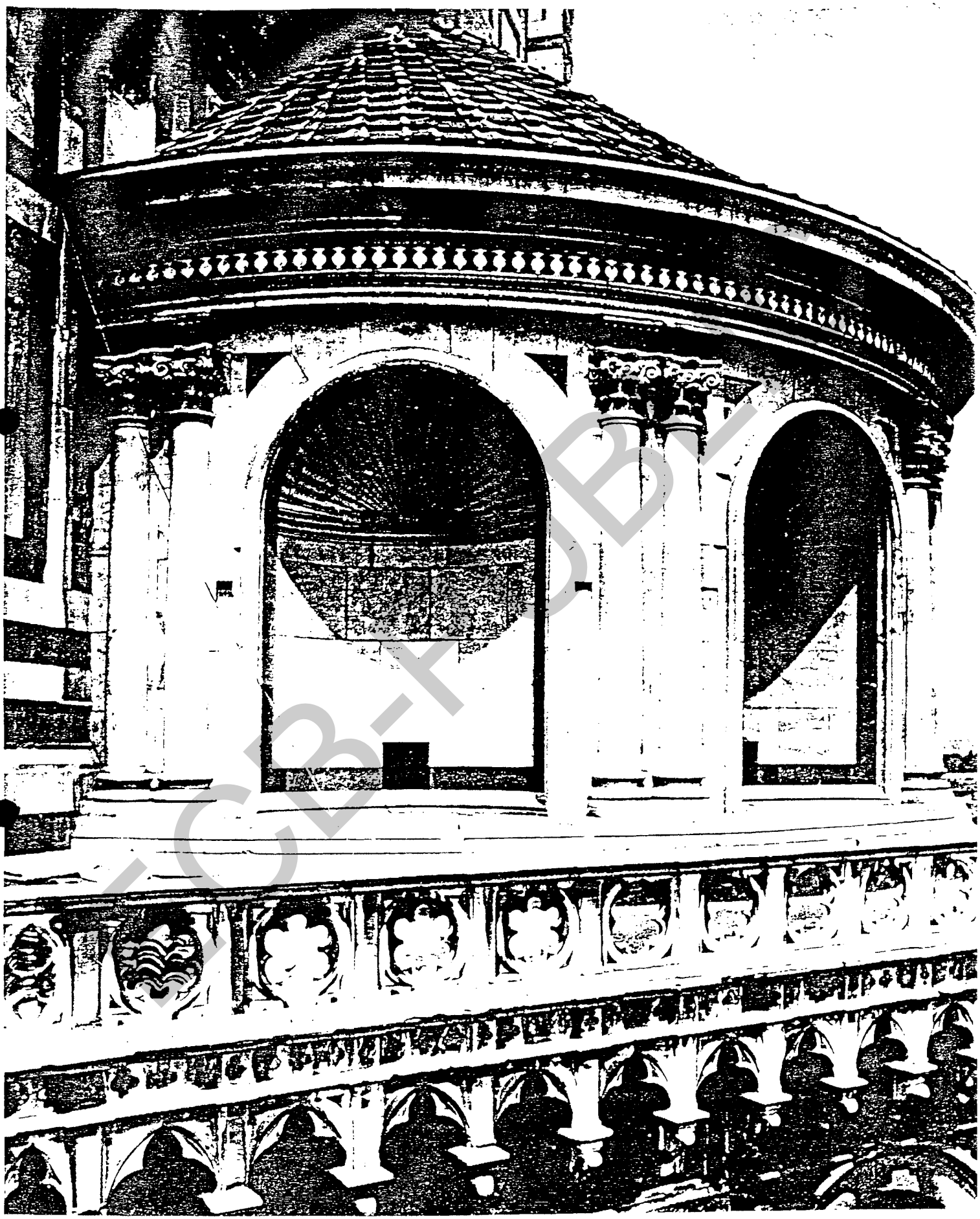


EDIPUC

RENAISSANCE

Santa Maria delle Grazie, Florence (Dome)

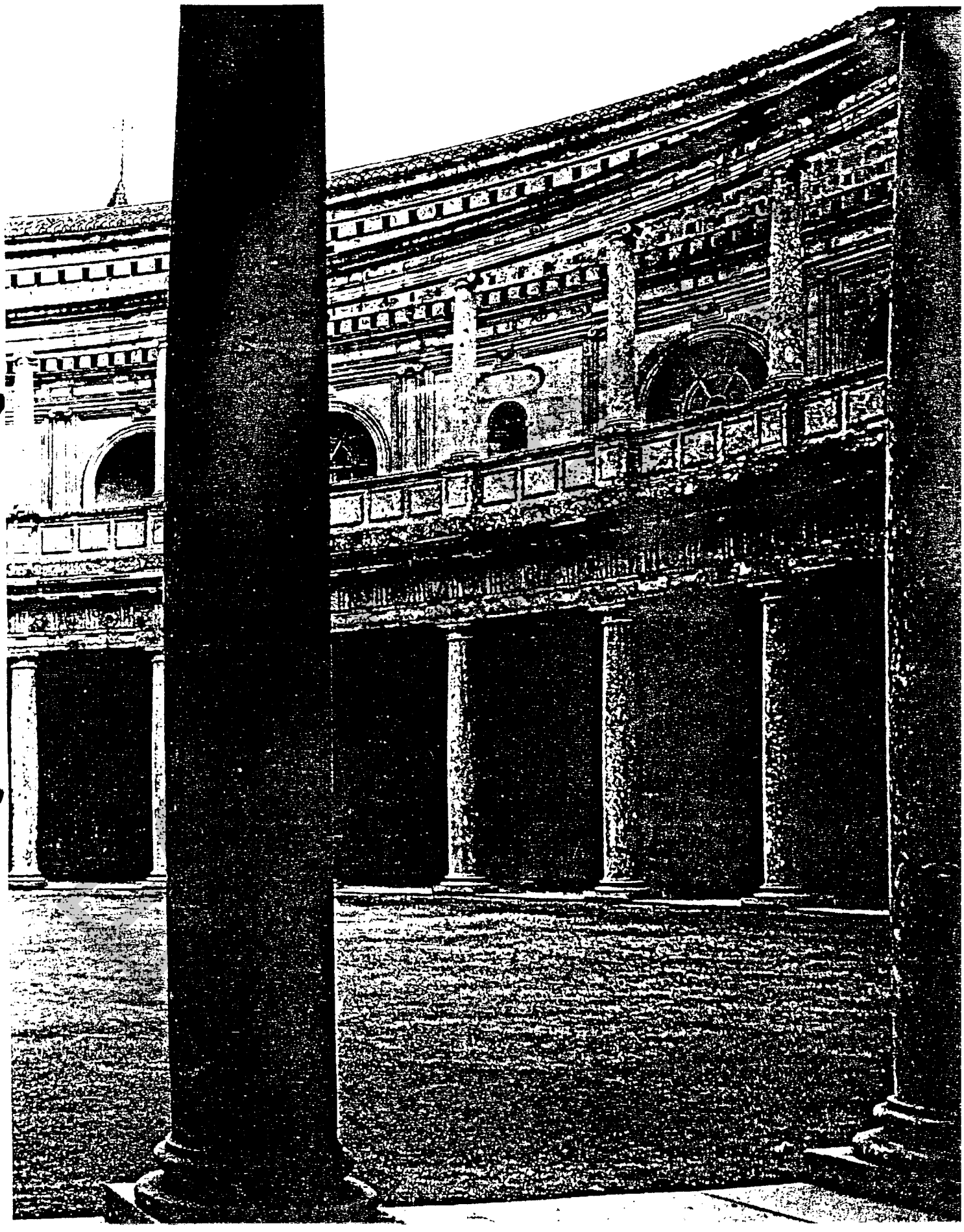
Filippo Brunelleschi



FOR PUBLIC

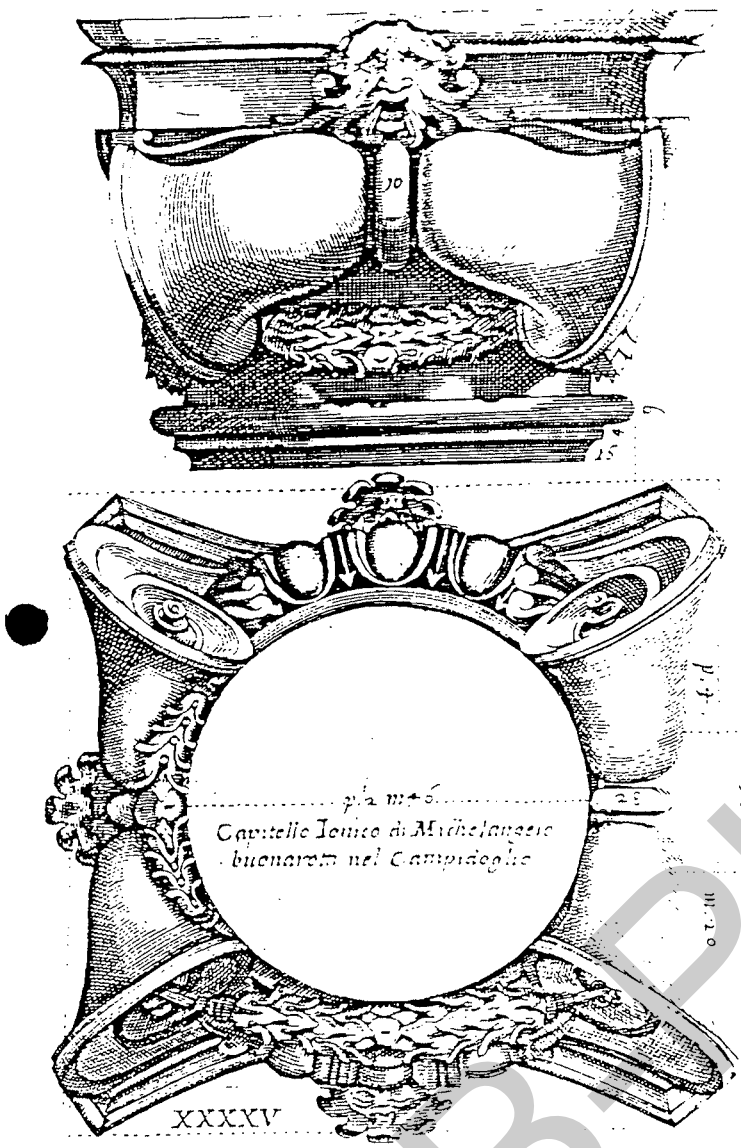
RENAISSANCE

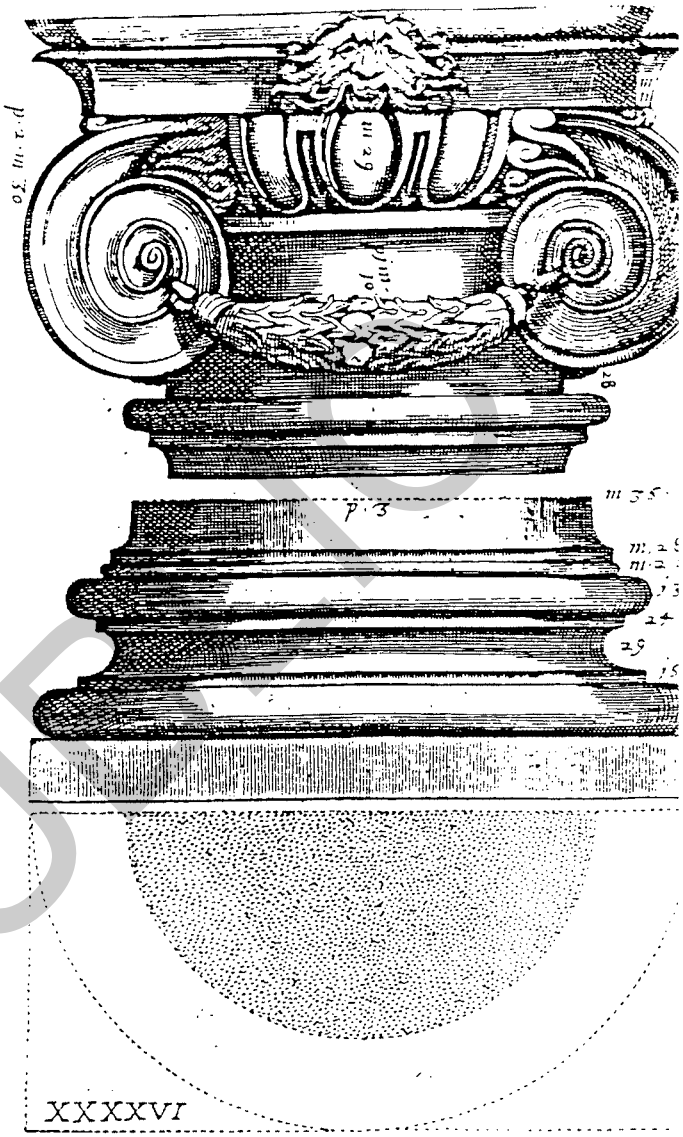
Alhambra, Granada
Pedro Machuca

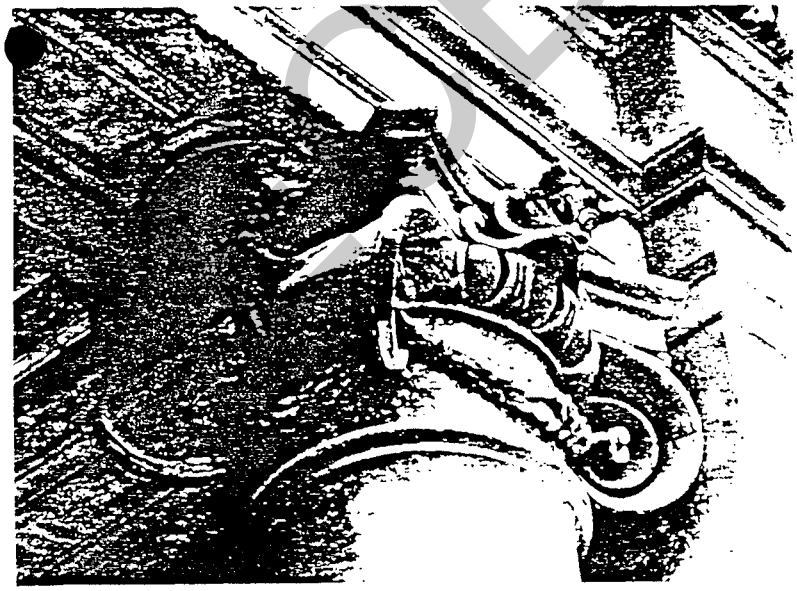


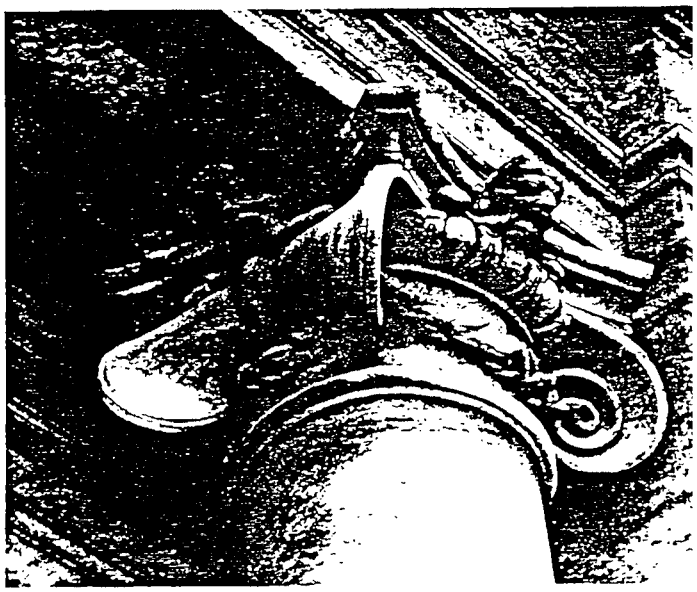
RENAISSANCE

Columns designed by Michelangelo





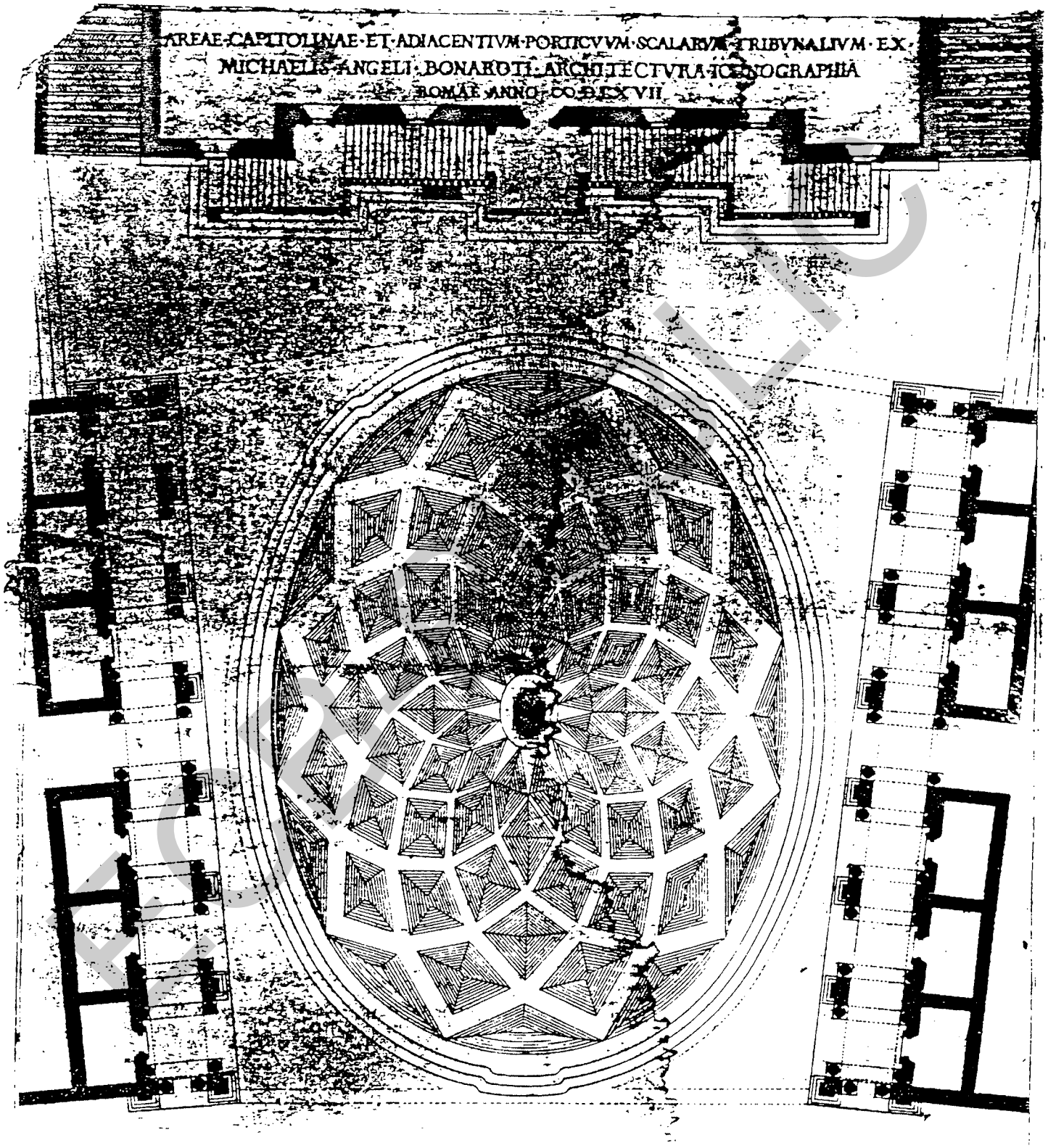




OBSOLETE

RENAISSANCE

Piazza del Campidoglio
Michelangelo



FOR PUBLIC

BAROQUE AND ROCOCO

Unknown lady
Drawing by Jan de Bray, 1663

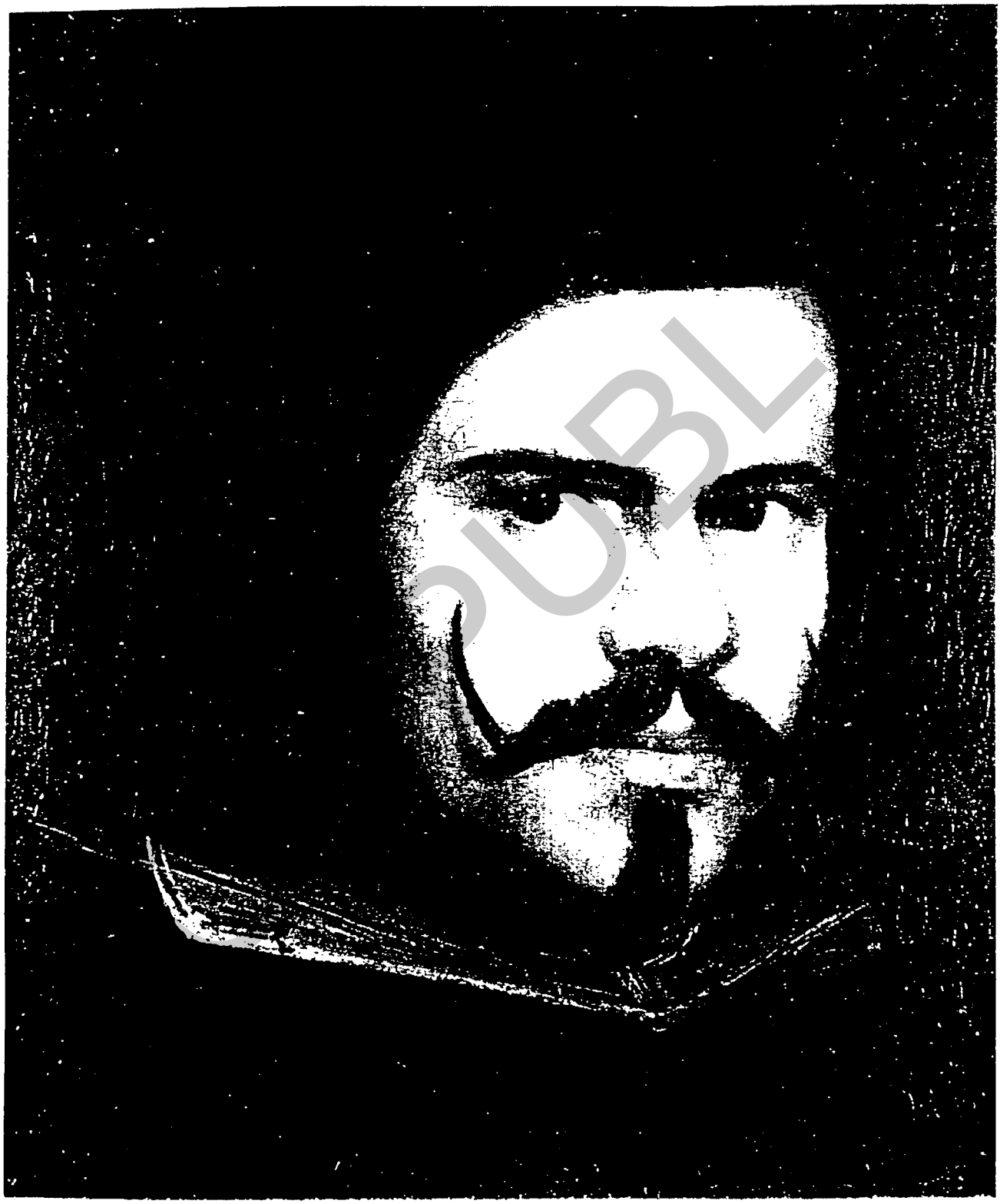
FCEPUC

BAROQUE AND ROCOCO

Unknown lady
Carel de Moor (1656 - 1738)
Koninklijk Museum voor Schone Kunsten, Antwerp

BAROQUE AND ROCOCO

Portrait of a man with a moustache
Unknown painter



PUBL

BAROQUE AND ROCOCO

Portrait of an unknown man
Nicolas Maas

Portrait of an unknown man
Painting by Frans Hals

BAROQUE AND ROCOCO

Portrait of an unknown man
Painting by Nathaniel Horne

BAROQUE AND ROCOCO

Detail from studies of heads
Drawing by Jean-Antoine Watteau

FOR PUBLIC

BAROQUE AND ROCOCO

Portrait of an unknown woman
Etching by an unknown artist

FOR PUBLIC

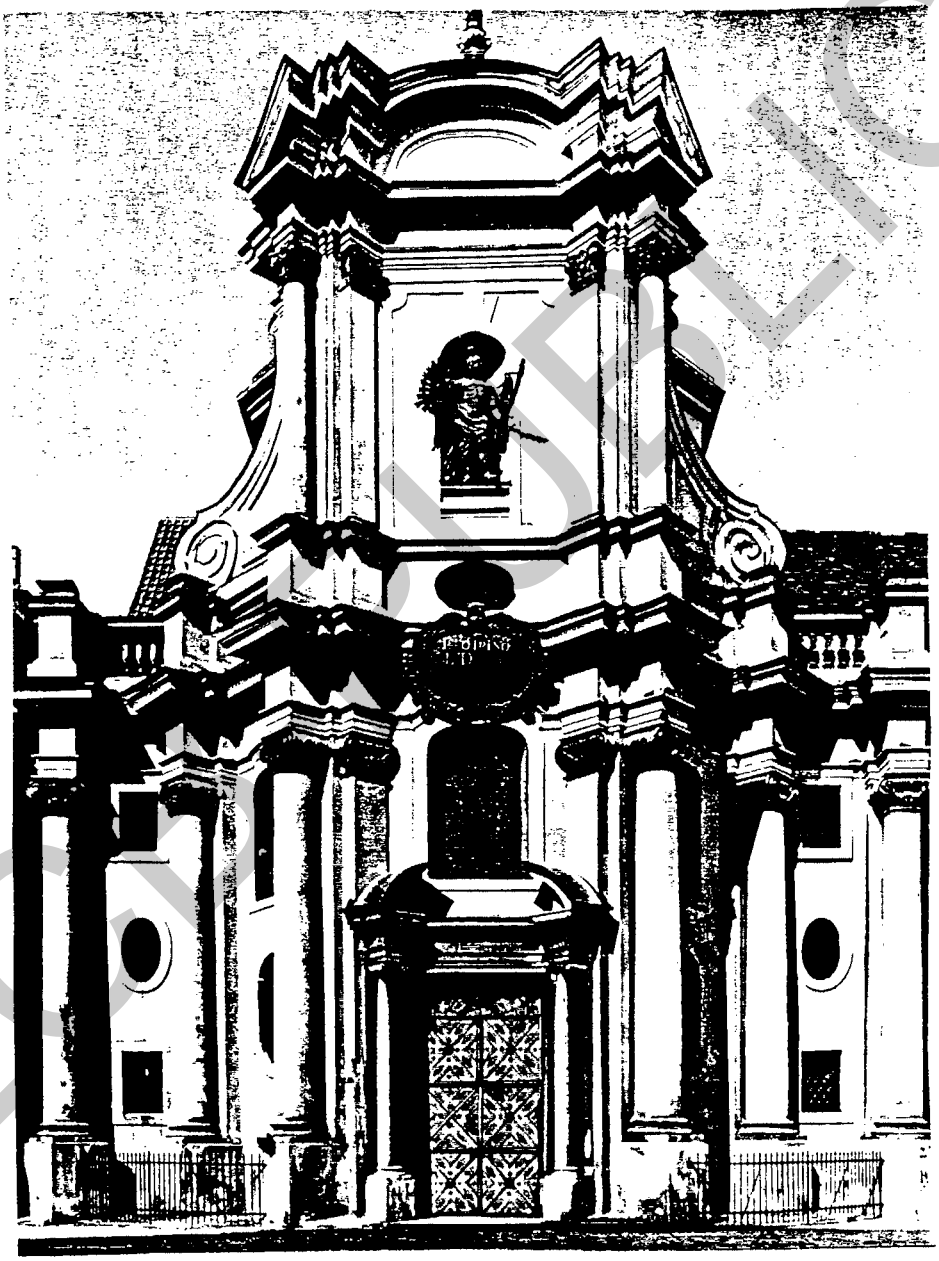
BAROQUE AND ROCOCO

Facade of the Neumünster in Würzburg

PUBLIC

BAROQUE AND ROCOCO

Facade of the Dreifaltigkeitskirche
Munich, early 18th century



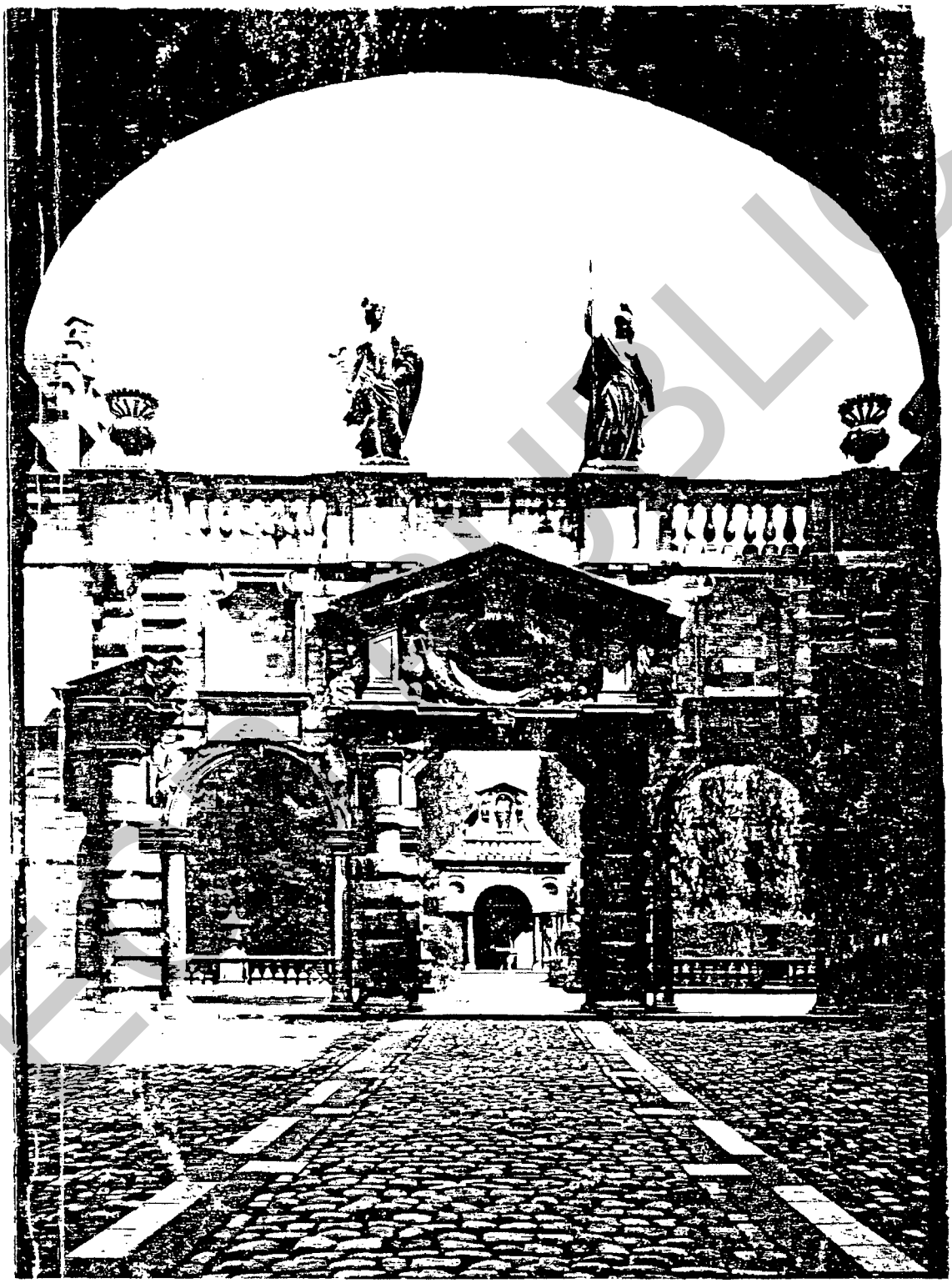
PUBLIC

BAROQUE AND ROCOCO

Facade of Amalienburg pavillion
Munich, 1734 - 1739

PUBLIC

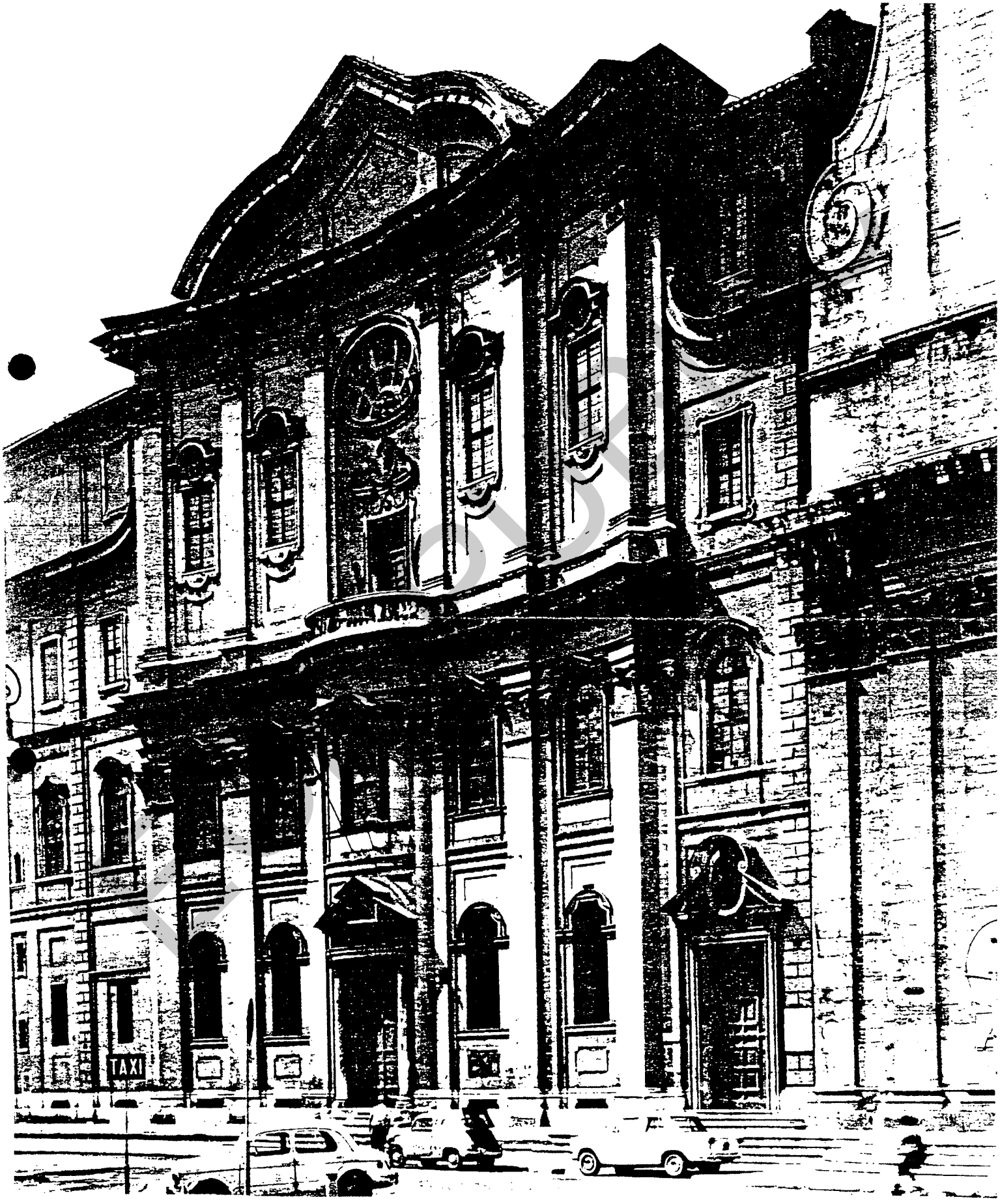
The Rubens House, view in the court



E PUBLIC

BAROQUE AND ROCOCO

Facade of Casa dei Filippini, Rome
Francesco Borromini



BAROQUE AND ROCOCO

Sant'Andrea delle Fratte
Francesco Borromini

PUBLIC

BAROQUE AND ROCOCO

Facade of St. Niklas Church, Prague

BAROQUE AND ROCOCO

Santa Maria dei Sette Dolori
Francesco Borromini

COPY

Photograph of a young lady
by Hugo Erfurth

IRON AND GLASS

Photograph of an unknown woman
(anonymous photographer)

IRON AND GLASS

Monsieur de Pachtere
Edouard Agneessens
Painting, 1874

IRON AND GLASS

French working man (apache)
Anonymous photographer

PUBLIC

IRON AND GLASS

Photograph of an unknown girl

Anonymous photographer

ECB-PUBLIC

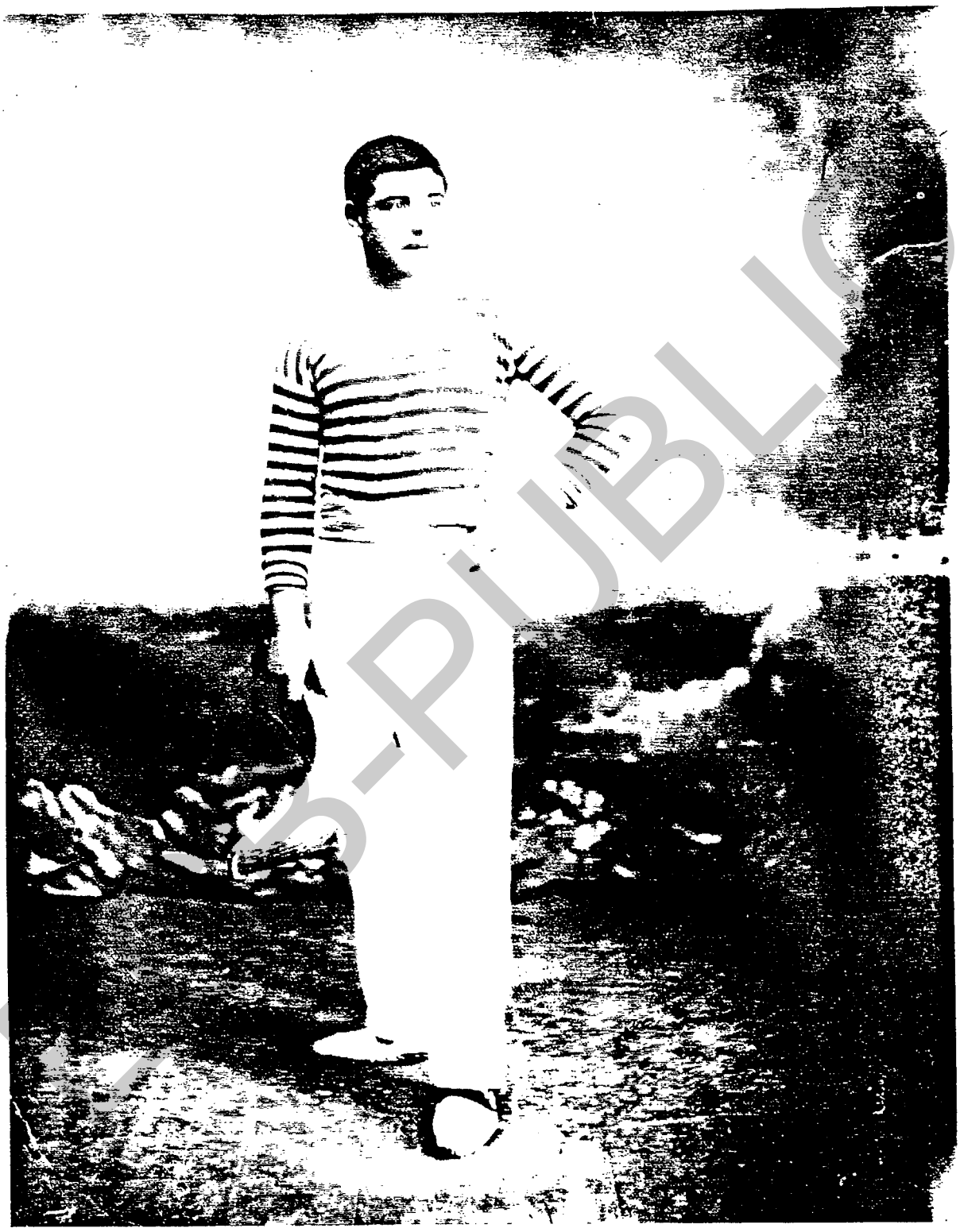
IRON AND GLASS

Photograph of an anonymous man

Anonymous photographer

IRON AND GLASS

Photograph of an unknown man
Otero y Aguirre



NOT-PUBLIC

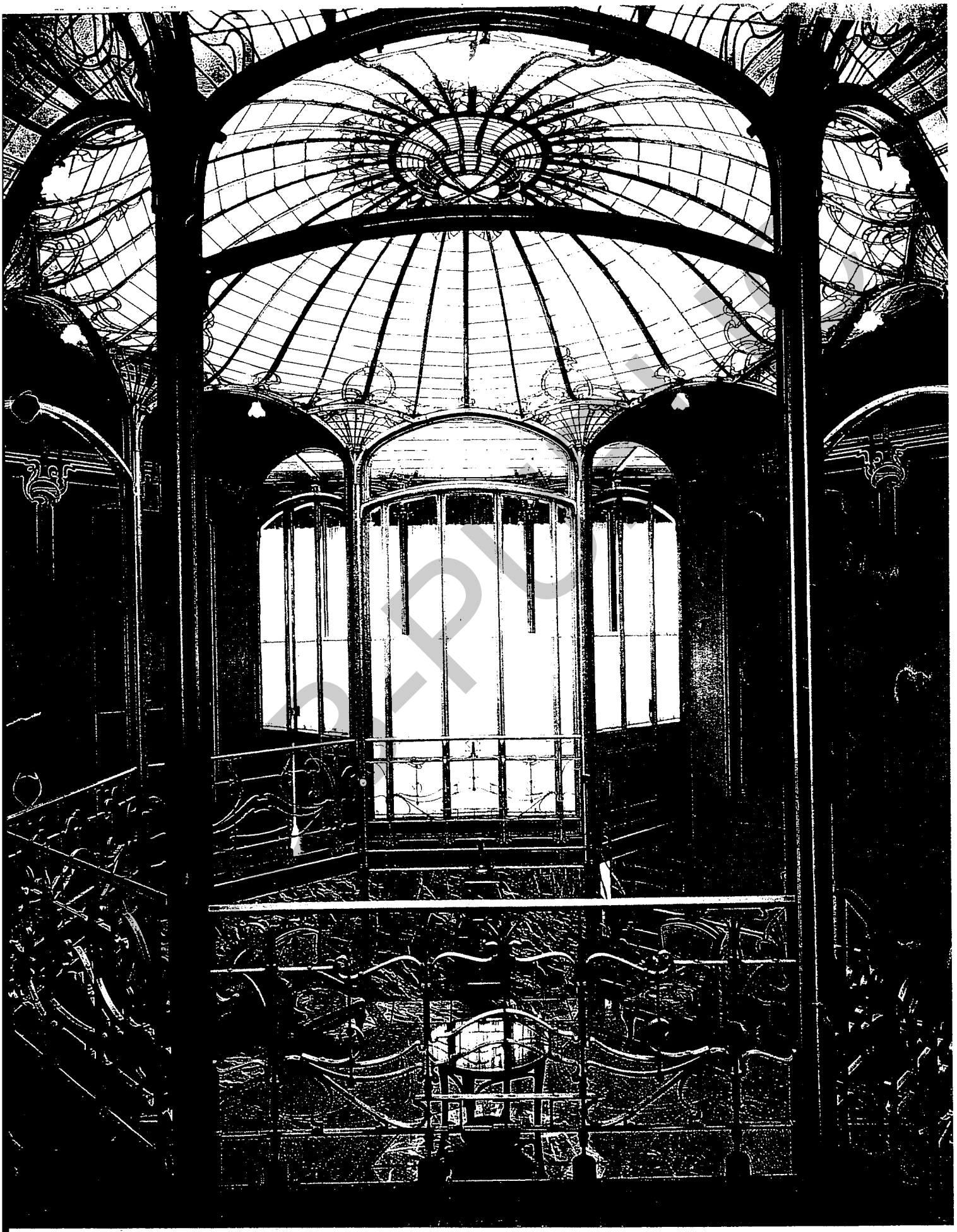
IRON AND GLASS

Photograph of an unknown boy
Anonymous photographer

ECB PUBLIC

IRON AND GLASS

The van Eetvelde house (Victor Horta)



IRON AND GLASS

The Helsinki railway station

Eliel Saarnien

PUBLIC

IRON AND GLASS

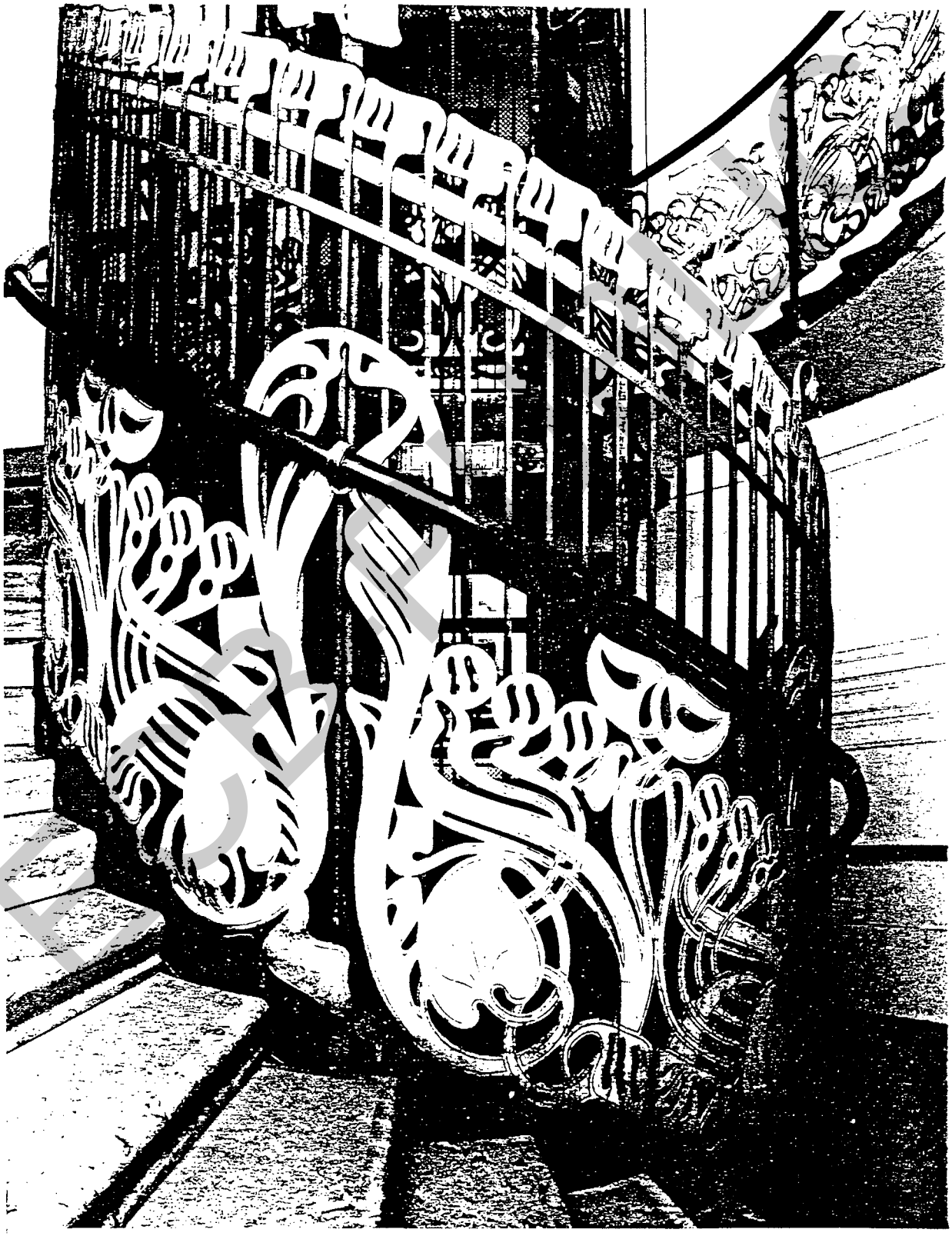
The Victor-Emmanuel Gallery, Milan

Guiseppe Mengoni

FOR PUBLIC

IRON AND GLASS

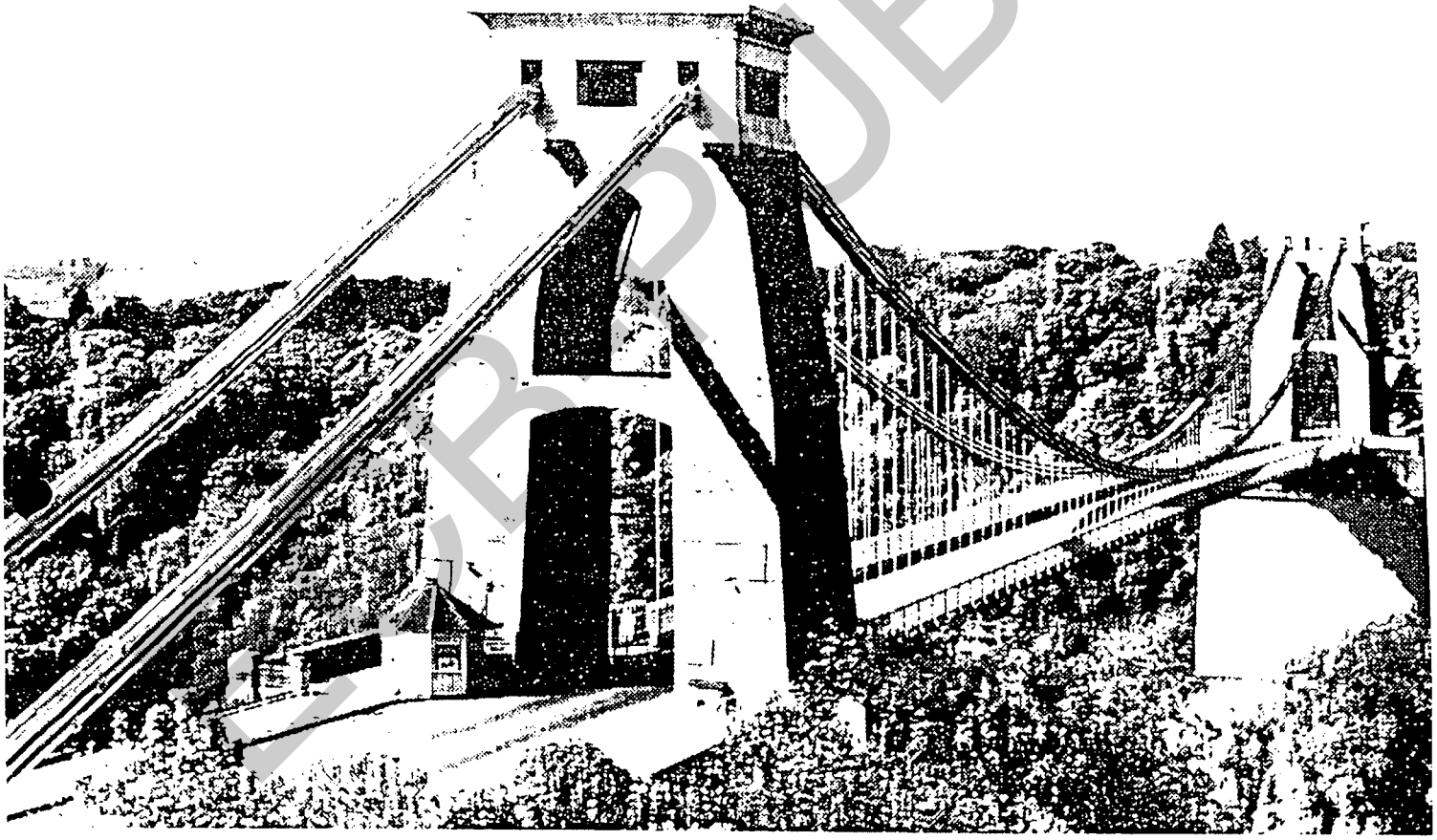
Staircase (Vienna) by Otto Wagner (1841 - 1918)



IRON AND GLASS

The Bridge of Clifton on Avon

Isambard Brunel

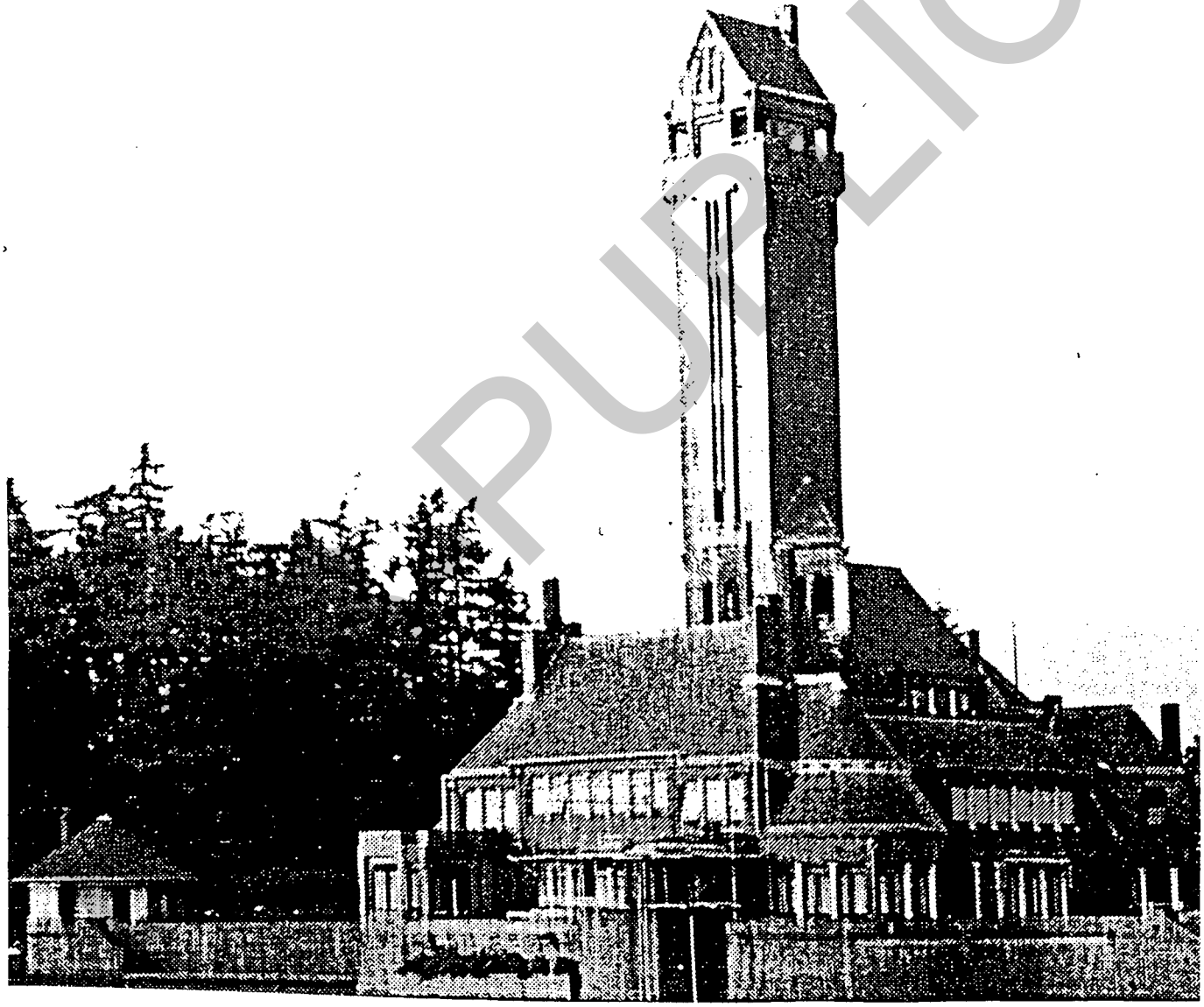


PUBLIC

IRON AND GLASS

St. Hubertus pavillion, Otterlo

H. P. Berlange

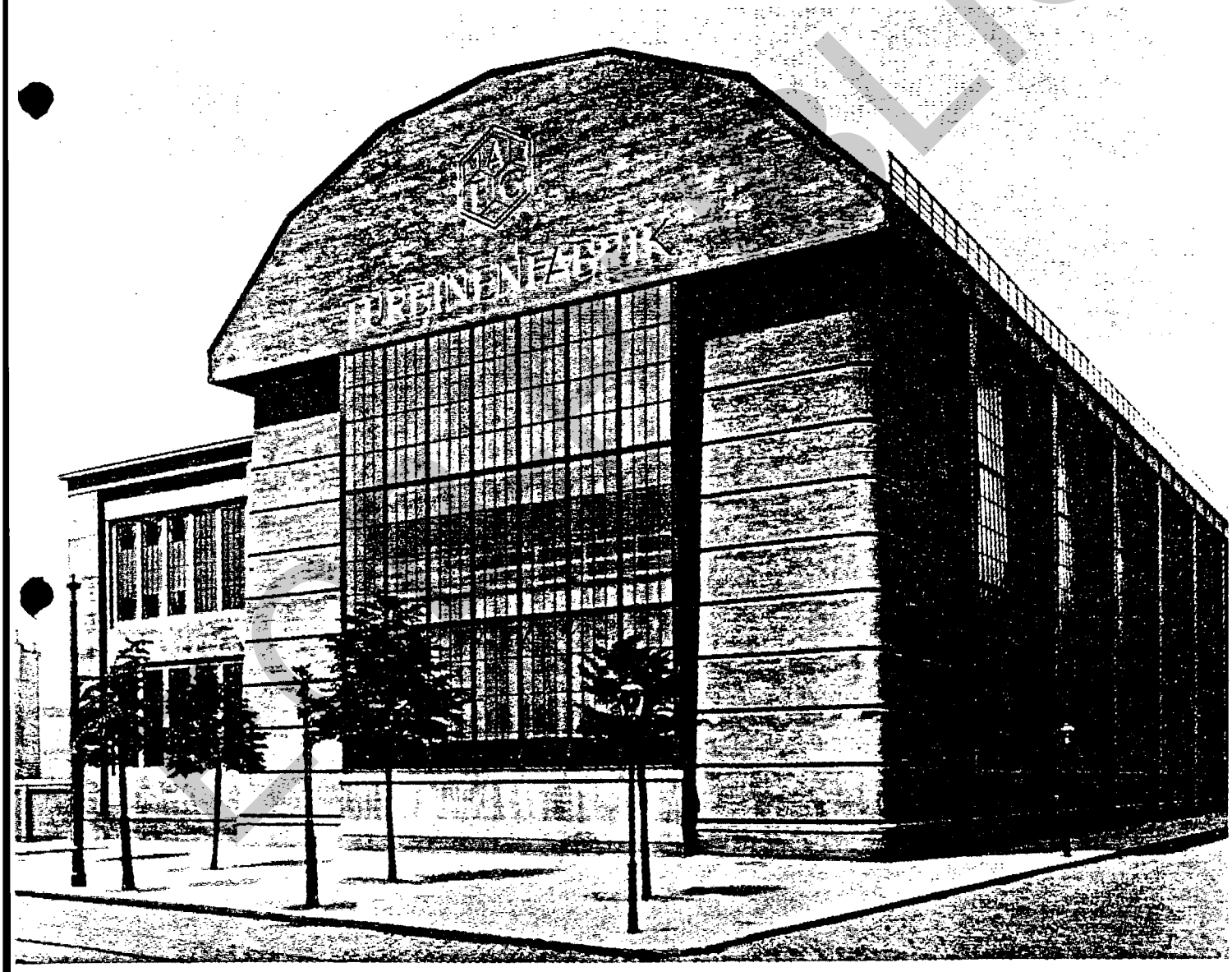


PUBLIC

IRON AND GLASS

AEG-Turbinenfabrik, Berlin

Peter Behrens



PUBLIC

IRON AND GLASS

Casa Mila, Barcelona

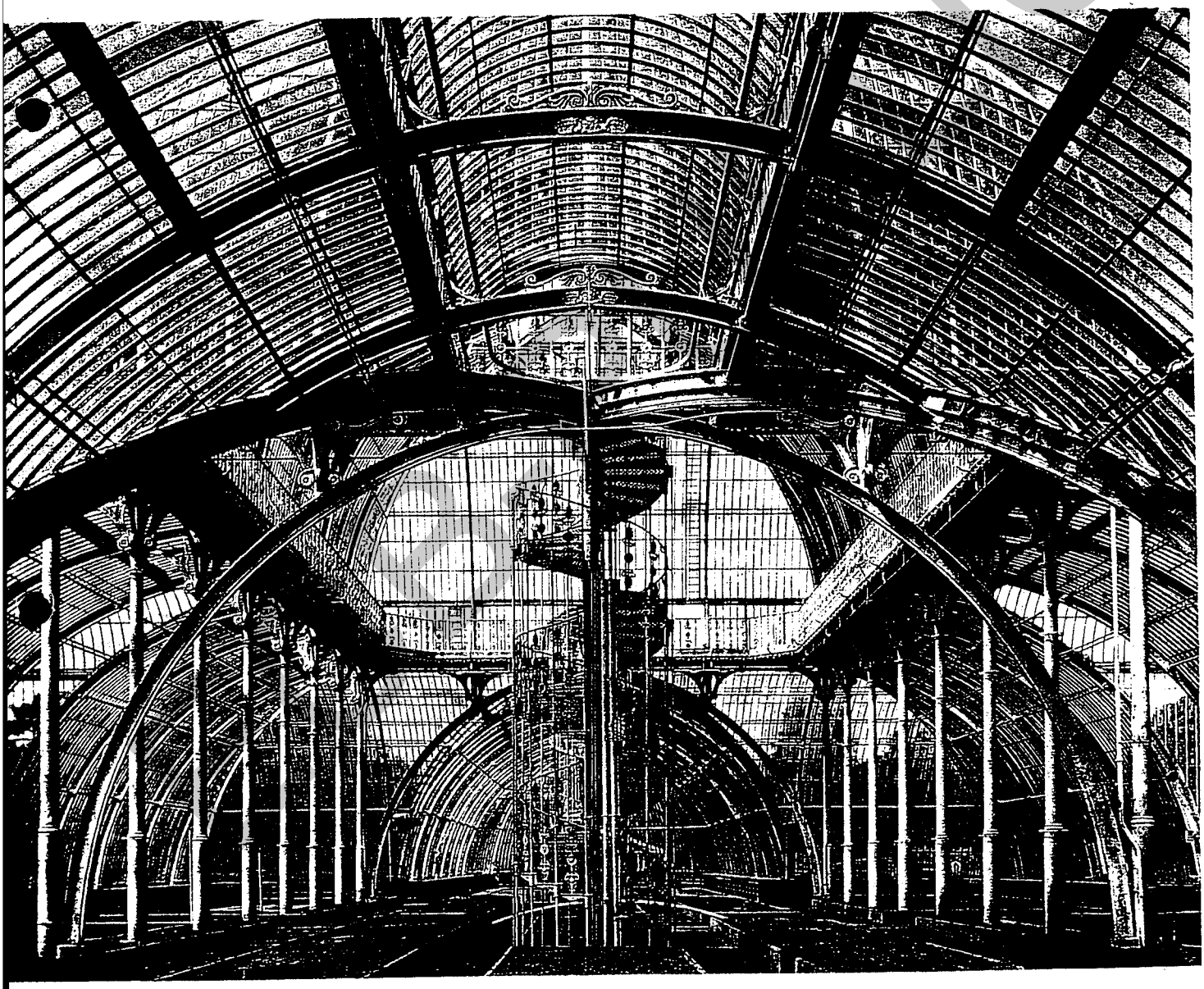
Antoni Gaudi

PUBLIC

IRON AND GLASS

The Kew Gardens Palm House

built 1844 - 1848



20th CENTURY

Photograph of an Italian family
by Robert B. Carrington

PUBLIC

20th CENTURY

Photograph of a doctor
August Sander

20th CENTURY

Clergyman and wife
Photograph by August Sander

20th CENTURY

Photograph of a bank employee
August Sander

20th CENTURY

Film actress (Toni van Eyck)
Photograph by August Sander

20th CENTURY

Farmer family
Photograph by August Sander

ECPUBLIC

20th CENTURY

Self Portrait

Joseph Kutter (1894 - 1941)

UCB

José-Carlos
Photograph by Humberto Rivas

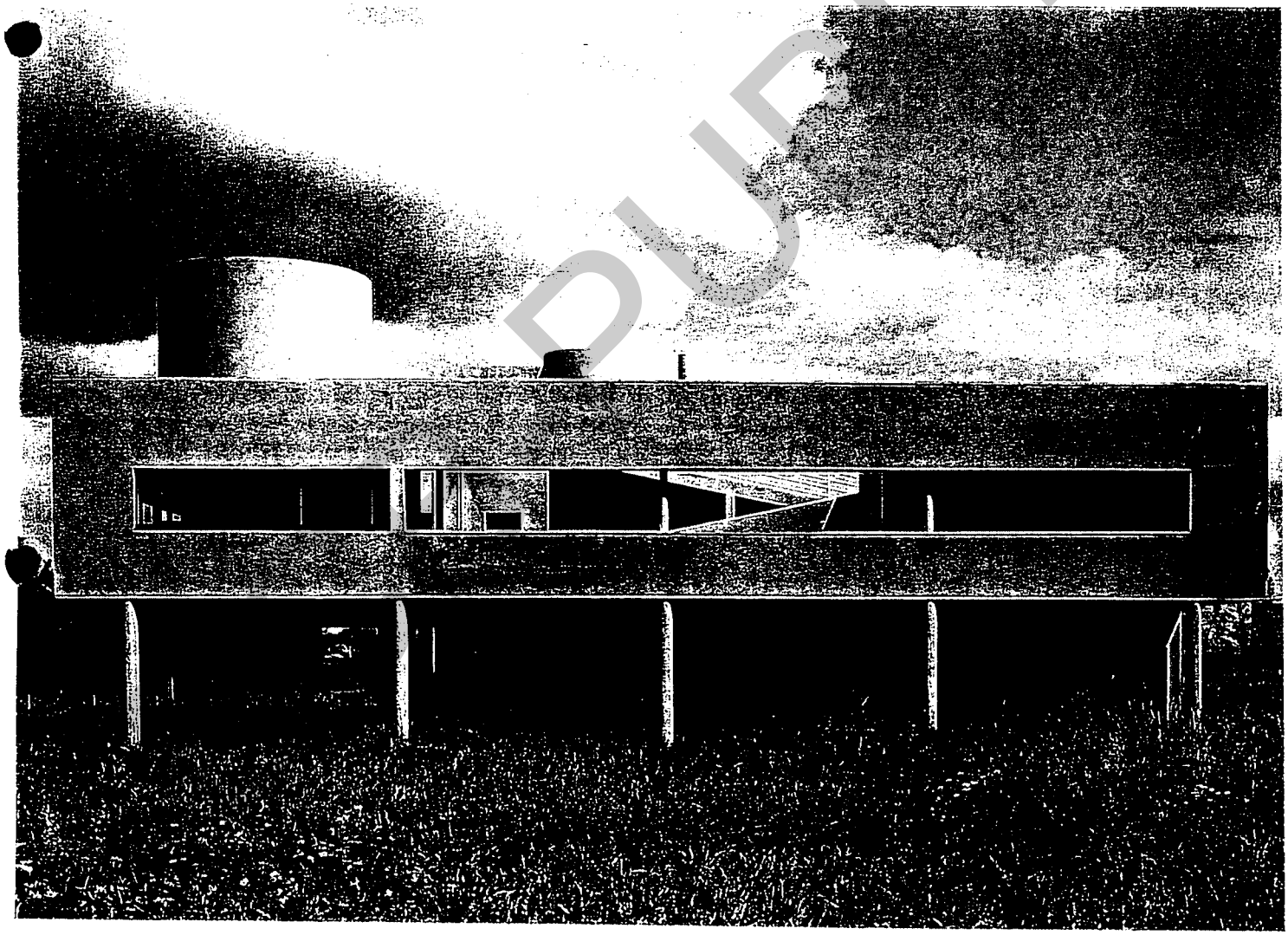
MODERN ARCHITECTURE

The Schröder House
Gerrit Rietveld, Utrecht, 1924

OF PUBLIC

MODERN ARCHITECTURE

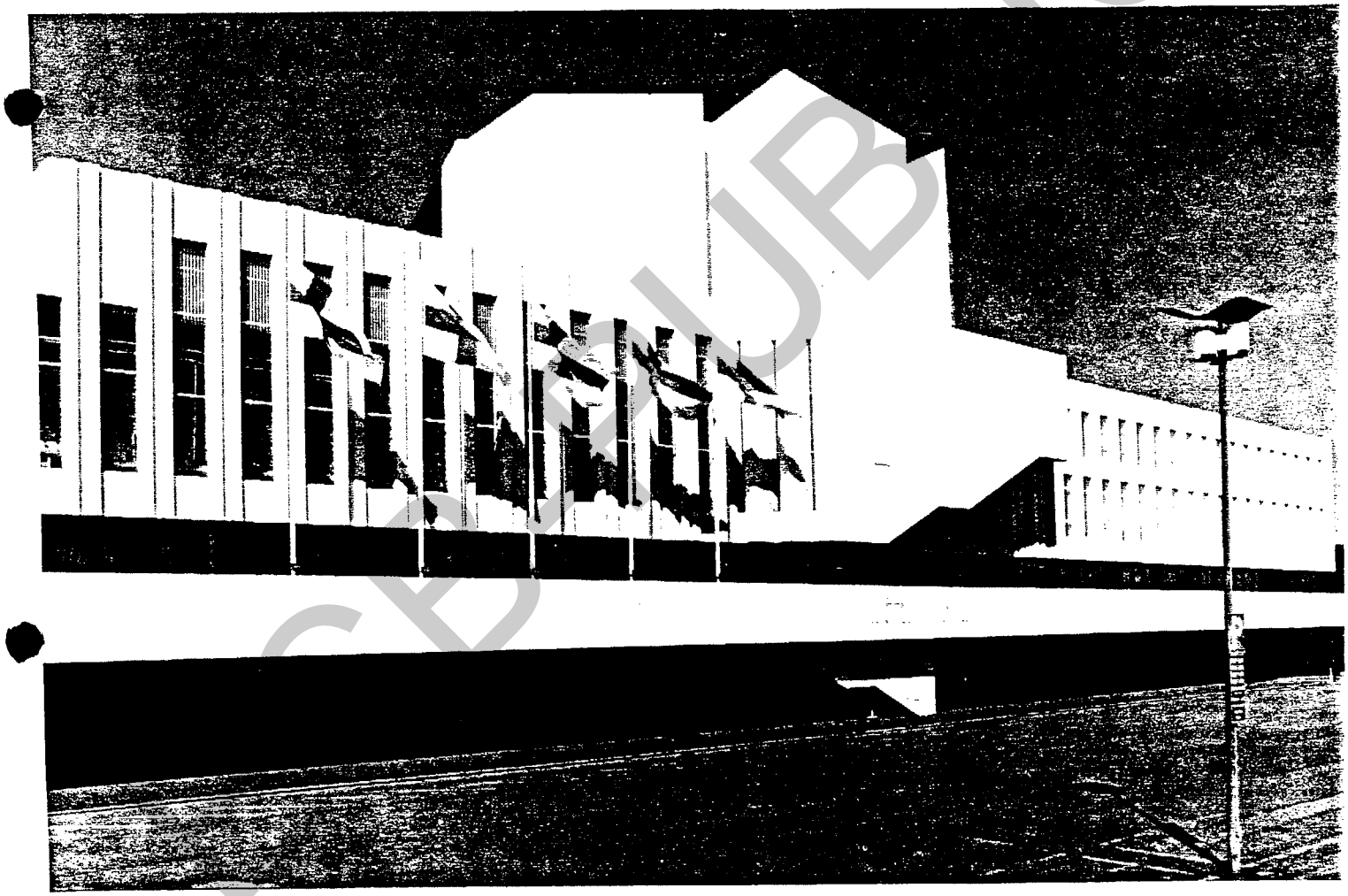
Villa Savoye in Poissy
(Le Corbusier)



PUBLIC

MODERN ARCHITECTURE

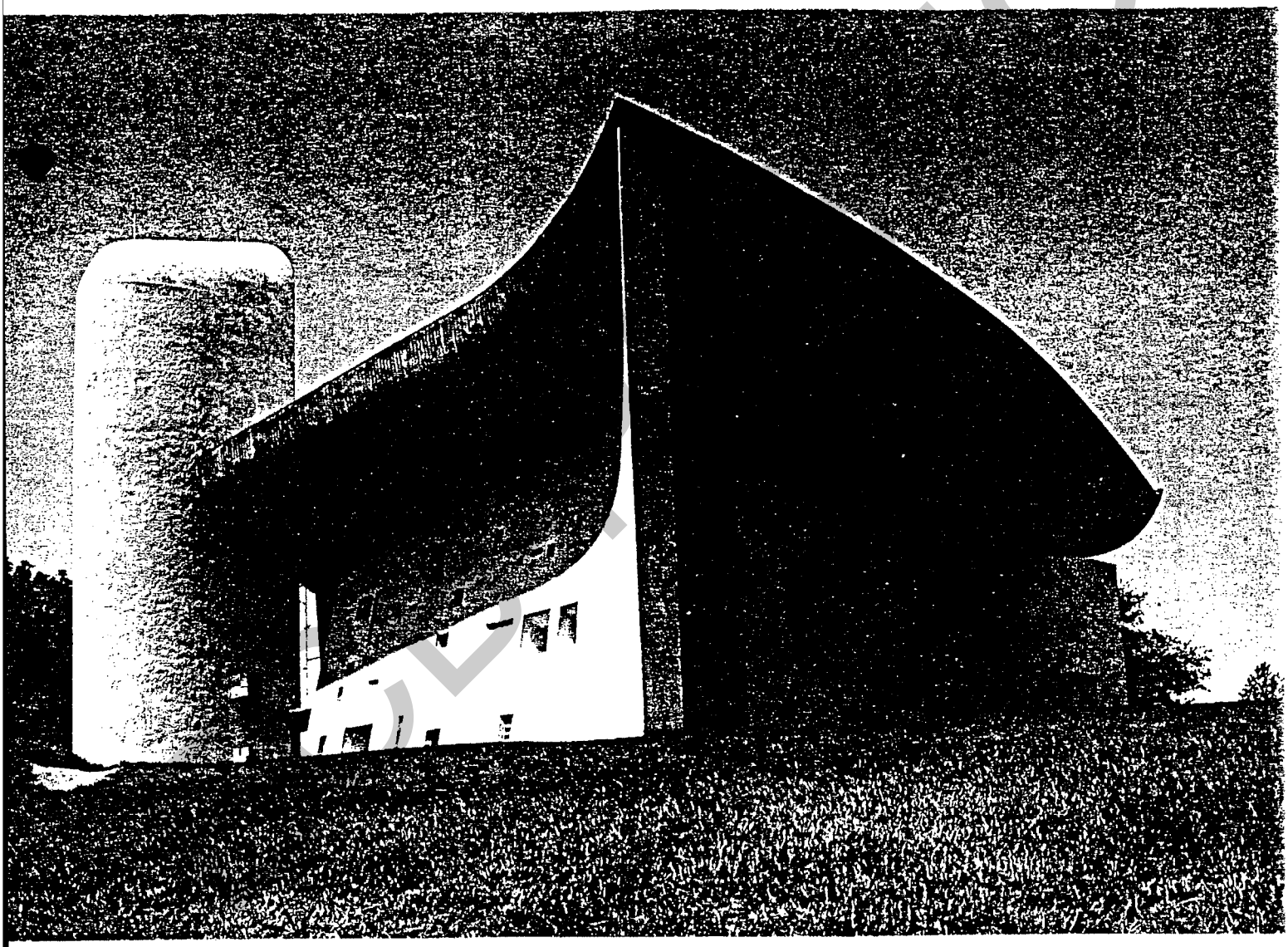
Finlandia Hall in Helsinki
Alvar Aalto, 1971



PUBLIC

MODERN ARCHITECTURE

Notre Dame du Haut, Ronchamps
Le Corbusier



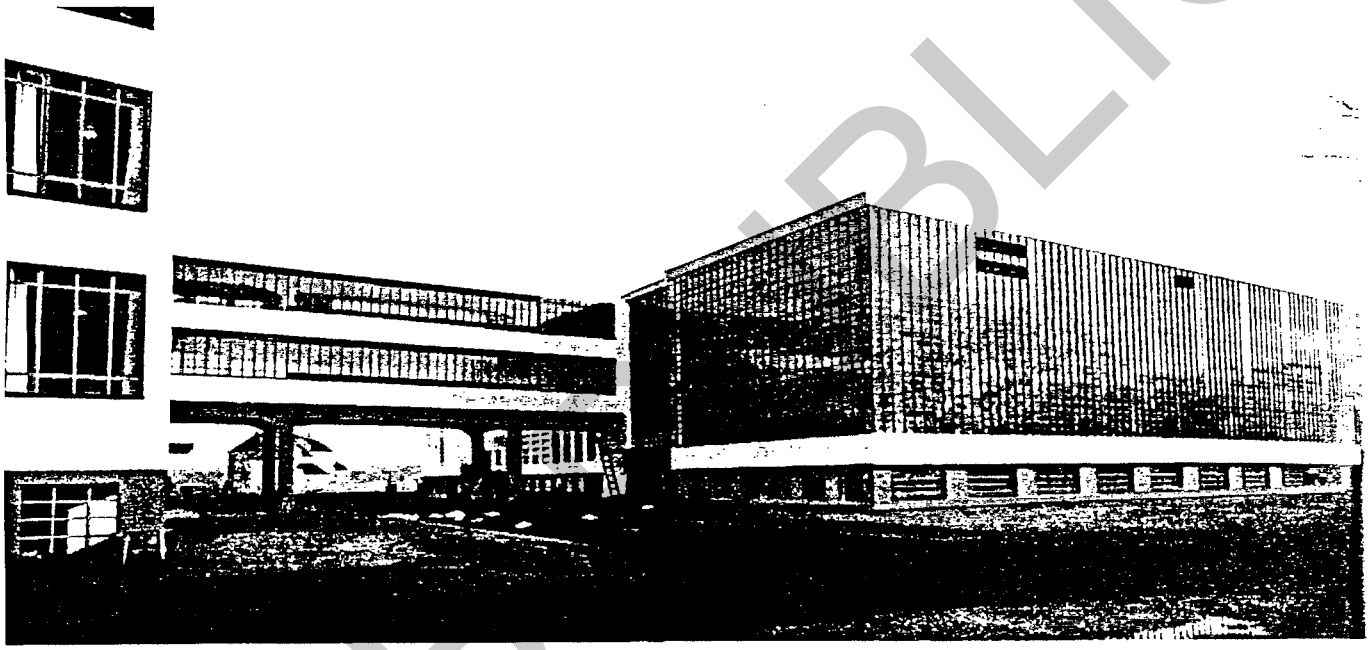
MODERN ARCHITECTURE

Paimio Sanatorium
Alvar Aalto

E-PUBLIC

MODERN ARCHITECTURE

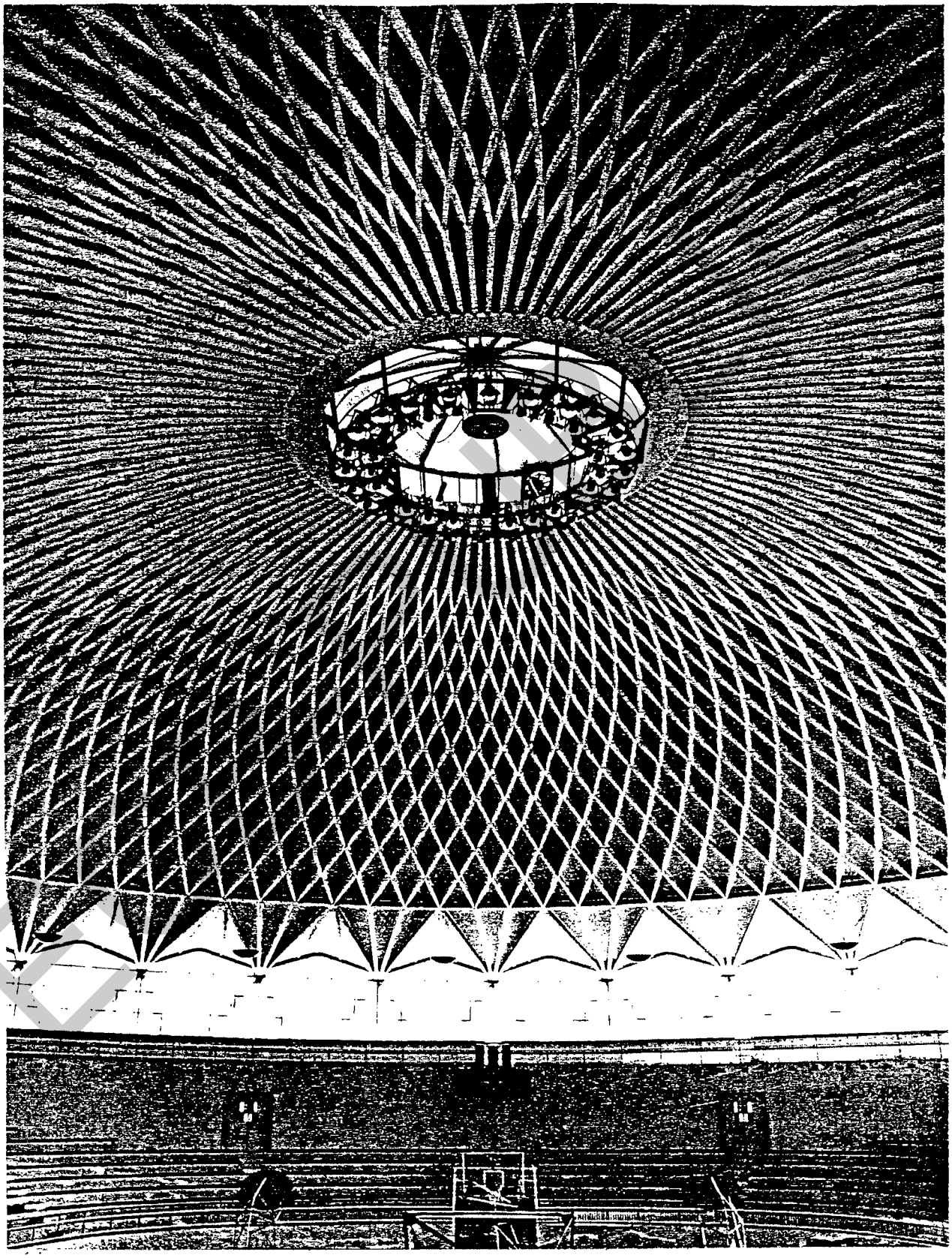
The Bauhaus building in Dessau



ECB PUBLIC

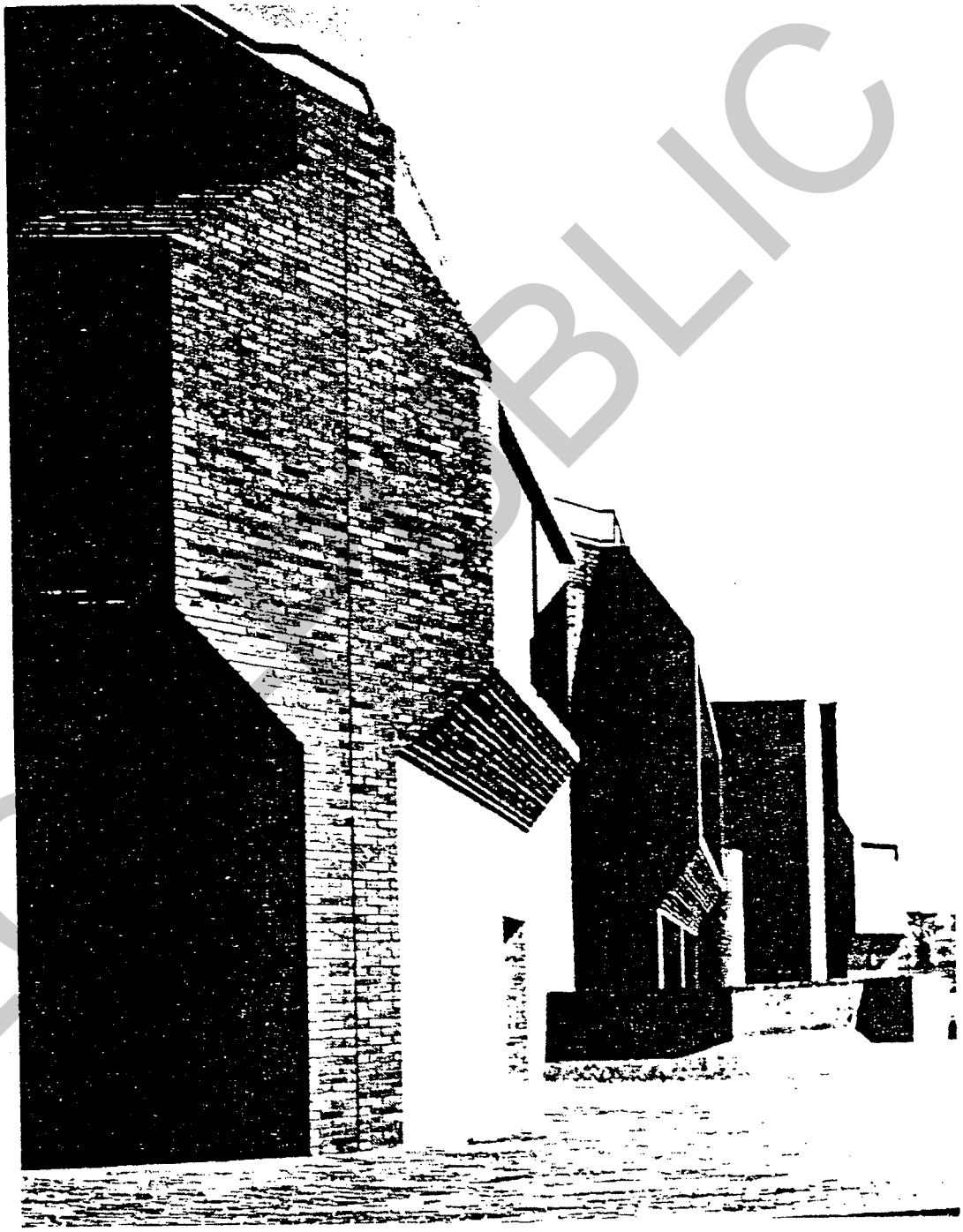
MODERN ARCHITECTURE

Palazzetto dello Sport, Rome



MODERN ARCHITECTURE

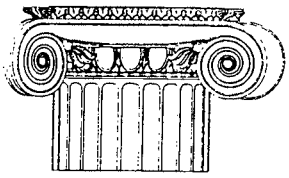
Lawn Tennis Club, Dublin
Stephenson, Gibney

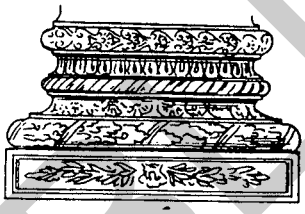


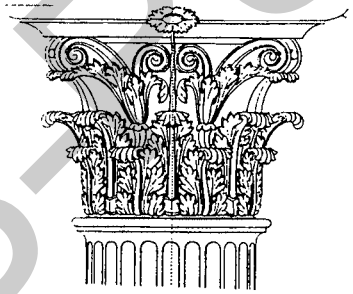
PUBLIC

CLASSICAL ARCHITECTURE

Choice of complementary features



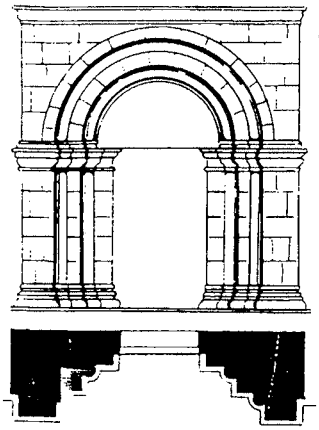




ECB-PUBLIC

ROMANESQUE ARCHITECTURE

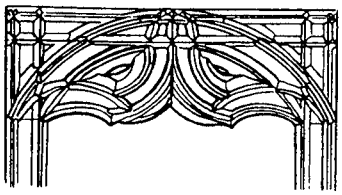
Choice of complementary features

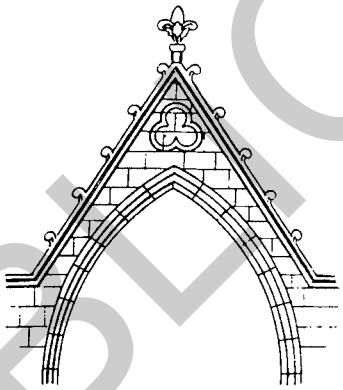


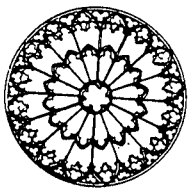
EOB-PUBLIC

GOTHIC ARCHITECTURE

Choice of complementary features



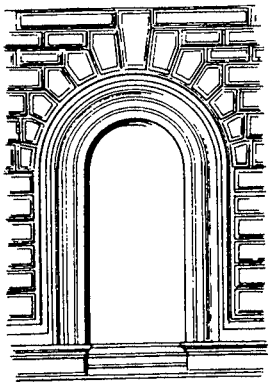


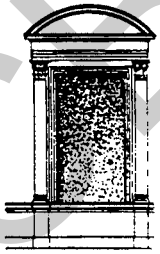


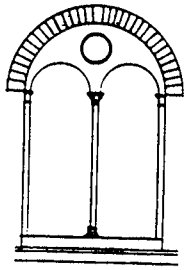
ECB-PUBLIC

RENAISSANCE

Choice of complementary features



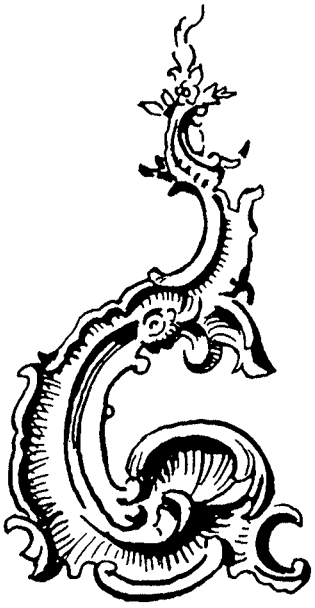


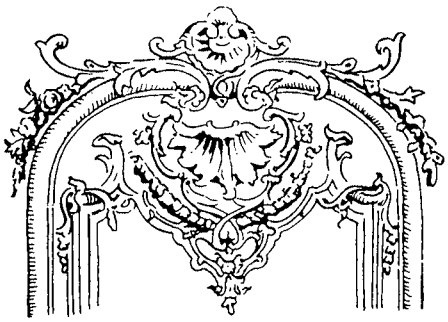


ECB-PUBLIC

BAROQUE AND ROCOCO

Choice of complementary features

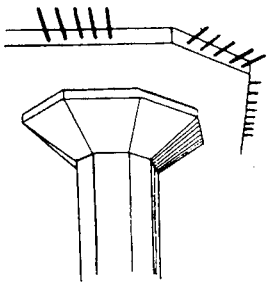


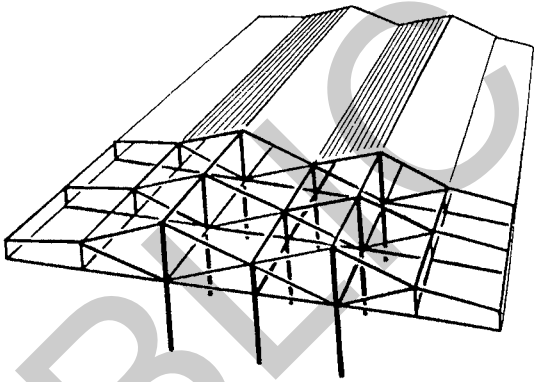


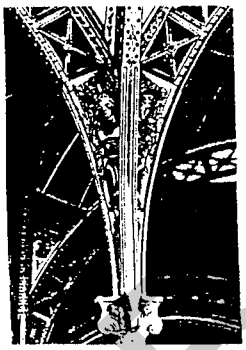
EOB-PUBLIC

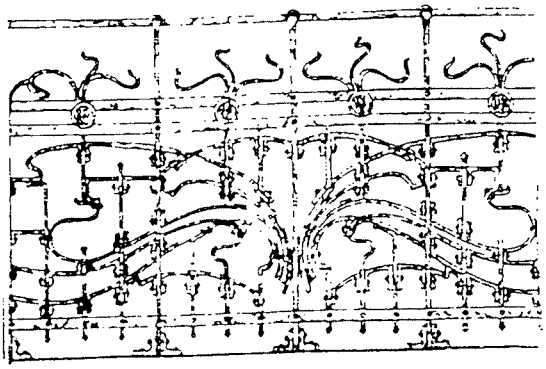
IRON AND GLASS ARCHITECTURE

Choice of complementary features





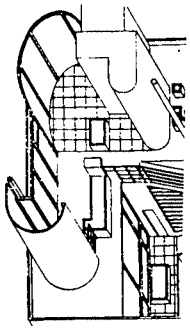


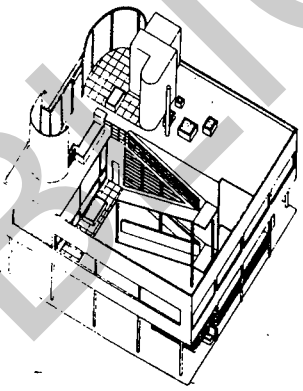


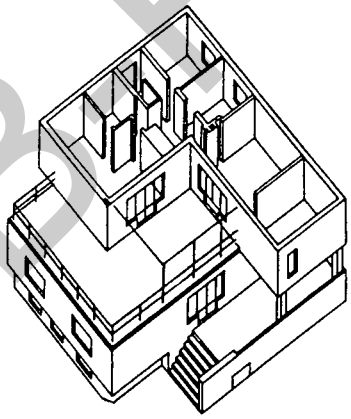
ECB-PUBLIC

MODERN ARCHITECTURE

Choice of complementary features







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