



REPORT OF THE JURY ON THE ASSESSMENT OF THE EURO BANKNOTE DESIGNS

“AGES AND STYLES OF EUROPE”

1. The design jury¹ today thoroughly considered and discussed the 27 design series from the ages and styles of Europe design competition. None of the members of the jury was aware of the origin of any of the designs; throughout the evaluation process the designs were identified only by numbers which had been attributed randomly.

All the design proposals met the quality standards of the competition.

Following three subsequent rounds of discussions and votes, the jury selected five draft design series which in its view best fulfilled the requirement that the banknotes are clearly and identifiably European and embody a cultural and political message that will be readily acceptable to the citizens of Europe. The main criteria for the jury's assessment were creativity, aesthetics, style, functionality, likely public perception and acceptability, in particular the avoidance of any national bias and the achievement of a proper balance between men and women. The jury also duly considered the special needs of the blind and partially sighted.

2. As a result of their votes, the members of the jury established the following ranked short list of the five related draft design series:

- 1st: Design series No. T 527
- 2nd: Design series No. T 382
- 3rd: Design series No. T 637
- 4th: Design series No. T 142
- 5th: Design series No. T 754

¹ See the Annex for the members of the jury.

3. The motivation behind the ranking is the following:

Ranked first, design series No. T 527

- a) The design series was ranked first in particular because of the quality of the overall composition of the designs, which is well balanced. The imaginatively selected features harmoniously suit the designs of the individual banknotes as well as the series as a whole. This is deemed to enhance the acceptability of the new banknotes throughout Europe. Furthermore, the style is different from that of banknotes currently in circulation in Europe and thus mirrors the new direction towards the single currency. It avoids any reference to specific national cultures in Europe and has a European appearance.
- b) The overall concept of this design series conveys the political and cultural idea of Europe, thanks to the well balanced combination of graphical elements which represent the different ages and styles. Symbols of Europe also appear.
- c) The different design elements are well structured according to their relative importance. Important elements of the designs can be easily recognised. The denomination numerals, for example, can be read easily because of their size, colour and contrast with the background, subject to the recommendations given under point i) below.
- d) The different denominations can be easily recognised by means of the differentiation in colour and the clearly identifiable and easily discernible main features of the designs. Nevertheless, it is evident that the individual designs belong to one “family” because of their consistent overall composition.
- e) The visible security features are harmoniously integrated in the designs, but nevertheless remain clearly identifiable.
- f) The portraits well represent the period, with the exception of that on the EURO 500 banknote.
- g) The architectural features represent the respective period of European history, subject to improvement for some banknotes (see point i) below). They are well suited to the composition of the banknotes.
- h) The design series is well balanced according to gender. The individual banknotes as well as the whole series do not show any national bias.
- i) The jury strongly recommends that the following details of the designs should be improved:

- In the EURO 50 banknote the contrast between the numeral and the background should be stronger.
- The architectural features should be improved.
- The portrait on the EURO 500 banknote should be changed, e.g. to the portrait of a child.

Ranked second, design series No. T 382

- a) The design clearly represents European money. Although it is based on only one main design idea, it excels on account of the interesting and meaningful selection of architectural features. This design represents the European idea by depicting bridges between countries and peoples of Europe at different periods of European history. An important aspect are the doors and windows which open to the European future. The European character of this design will also be recognised by the outside world.
- b) A very clear distinction between the denominations is achieved by the skilful use of colours and the strong numerals.
- c) The jury strongly recommends that the following detail of this design should be improved:
 - Compared with the other notes of this series, the front side of the EURO 500 banknote displays some weakness and should be improved.

Ranked third, design series No. T 637

- a) The main strong point of this design is the variety and richness of graphic elements.
- b) Another strength of the design is the dots for the blind and partially sighted: the system of dots is easily understandable (1 dot = EURO 5, 2 dots = EURO 10, etc.). It is a symbol that the central banks have taken into account the concerns of the blind.
- c) This design has two main weaknesses:
 - It contains too many graphic elements, which creates a certain image of overloading.
 - The digital breakdown on the right part of the front side is not a success: some portraits are destroyed since it goes over the eye, e.g. the face on the EURO 50 banknote looks half-blind.

d) The jury wishes to make a suggestion to improve the design of the see-through register: the meaning of it is not obvious. It could have a strange symbolic significance.

Ranked fourth, design series No. T 142

a) The jury supports the specific concept chosen by the designer, i.e. changing the allocation of the ages to the denominations (Antiquity on the EURO 500, modern architecture on the EURO 5). It agrees with the reasons for this given by the designer.

b) The jury also supports the balance between the horizontal and the vertical orientation of the front and the reverse side of the banknotes; this enhances the possibility of using the banknotes in banknote accepting machines.

c) The jury strongly recommends the following improvements to the designs:

- The maps need to be improved in order to show correctly all countries of Europe (e.g. include the north of Scandinavia; and delete North Africa and Turkey).
- The flag needs to be enlarged and improved.

Ranked fifth, design series No. T 754

a) This design does not convey the idea of European identity in a very convincing way. However, the designer found a clever solution to depict architectural features in a stylised way, thus avoiding national bias.

b) The jury strongly recommends that the following details of the designs should be improved:

- The European flag is hardly visible; the representation should be improved.
- The portraits should be improved (e.g. the “sad intellectual” on the EURO 500 and the “one-eyed woman” on the EURO 200 banknote).
- The colours give a rather sad impression of the banknotes and should therefore show a greater variety; the difference in colour between the EURO 10 and the EURO 50 banknotes should be enhanced.
- The typography of the numerals and of the word “EURO” should be improved.

4. The jury is of the opinion that the two first-ranked designs (No. T 527 and No. T 382) could be judged almost equally according to their individual merits. They should be clearly preferred to the other short-listed designs.

5. In general, the jury feels that the European flag is a very important feature to show the European identity of the banknotes; therefore, the flag should be clearly visible on the euro banknotes and should, whenever possible, be printed in the original colours (blue flag with yellow stars).

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Members of the jury

Baron Philippe Robert-Jones	Permanent Secretary of the Belgian Royal Academy of Science, Literature and Fine Art
Mr. Bernhard Graf	Director of the Institute of Museum-Science at Staatliche Museen zu Berlin
Ms. Mary Michaïlidou	Director of the departments of European Union Affairs at the Greek Ministry of Culture; President of the Greek Section of the International Association of Art Critics
Ms. Santiago Saavedra	President and General Manager of “Ediciones el Viso”, Madrid
Mr. Gérard Caron	Chairman and Managing Director of “Carré Noir”; President of the Pan European Design Association
Ms. Mary Finan	Managing Director of Wilson Hartnell Public Relations Ltd.
Mr. Guido Crapanzano	Rector of the International Institute for Communications Sciences, Milan
Mr. Martin Hoffmann	Art Director “RTL Productions”, Luxembourg
Mr. Wim Hendrik Crouwel	Design critic, Professor in graphic design, former Director of the Museum Booymans-von Beuningen
Ms. Angelika Trachtenberg	Managing Director of “TEAM BBDO”, Vienna
Mr. Yrjö Sotamaa	Rector of the University of Art and Design, Helsinki; Member of the Royal College of Art
Mr. Henrique Cayatte	Designer and artist; member of the Portuguese Designers’ Association
Mr. Gunnar Jansson	Professor at the Institute of Psychology at Uppsala University
Ms. J. Nicholas Butler	Chairman and Joint Managing Director at BIB Design Consultants

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