

**Confidential**

**INTERIM REPORT TO THE  
EUROPEAN MONETARY INSTITUTE'S  
WORKING GROUP ON PRINTING AND ISSUING  
A EUROPEAN BANKNOTE**

**ON**

**THE SELECTION OF A THEME FOR  
THE EUROPEAN BANKNOTE SERIES**

*by the  
Theme Selection Advisory Group*

**May 1995**

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## EXECUTIVE SUMMARY

The Theme Selection Advisory Group was established by the EMI to consider appropriate themes for the series of European banknotes. In all, the Group considered 18 themes which were evaluated against certain criteria (the 18 themes are listed and the criteria are described in the Report). Three themes were selected and ranked as follows:

- I. "Ages and Styles of Europe": 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.

The theme minimises both a national bias and a gender imbalance and facilitates the incorporation of portraits taken from paintings and great architectural styles, two of the many disciplines for which Europe is noted.

- II. "Heritage of Europe": The illustration of famous men and women from the past on one side of the note and a mix of related achievements in distinct disciplines (e.g. music, painting, science, architecture, literature, medicine, education) on the other side of the note.

The theme incorporates portraits of famous figures which is in keeping with the banknote design traditions of the Member States. It is broader than theme (I) insofar as it allows 7 distinct disciplines to be portrayed. However, the selection of figures which avoid both a national bias and a gender imbalance will be more difficult in this case than in theme I.

- III. "Abstract Theme and Security": The theme would be abstract (e.g. geometric shapes, non-figurative design elements, etc) with a high degree of design flexibility in order to facilitate the harmonious incorporation of a wide range of security features, viz. kinegrams or holograms, optical variable inks, foils, etc.

This theme completely avoids both a national bias and a gender imbalance and allows quite a different approach to be taken to the design of the banknote.  
(A critique of the above themes is given in paragraph 6 of the report.)

While all of the members of the Group supported the first ranked theme, a small number of members declined to support the second and third ranked themes.

Finally, it was the generally held view among the Group that the European flag or the 12 stars should be incorporated in the design of the note as a universally accepted symbol of Europe.

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## 1. Introduction

At its meeting on 15 November 1994, the Council of the European Monetary Institute (EMI) mandated the Working Group on Printing and Issuing a European Banknote (BNWG), working closely with a group of internal and external expert advisors, to make proposals for design themes for the European banknote series by November 1995.

Following the Council's mandate, a Theme Advisory Selection Group of experts from appropriate disciplines - historians, art experts, psychologists and both banknote and general graphic design professionals was established (a list of members is attached - see Annex 1) with the following terms of reference:

- enumerate and evaluate the merits of themes which might appropriately provide a sense of unity or "family" to the series of seven banknotes;
- select the three best themes and rank them;
- each theme should be capable of visual representation on a banknote in a way that affords maximum protection against counterfeiting;
- the BNWG is free to accept or modify any of the proposals of the Advisory Group.

The Advisory Group was asked to complete the theme selection part of its work by end April 1995 in order to give the BNWG sufficient time to reach an agreement on its recommendations to the EMI Council in early June.

## 2. Theme Criteria

The Group agreed that the theme of the new banknote series and the subsequent design features should meet with certain criteria that follow from the mandate:

- the theme should symbolise Europe, carry a message of European unity and be capable of visual representation;
- there is a need to be aware of the sensitivities of the countries which may not be in a position to join the single currency area, at least initially;

- the banknotes must meet legal requirements and should, accordingly, be capable of performing their function as a means of payment and be acceptable to the public.

In addition to these criteria, the Group agreed that it would be desirable to assess the proposed themes against a set of complementary criteria:

the acceptability criteria: The themes and the design elements should be acceptable to the EU public (for example having a banknote with a portrait of Napoleon would not be acceptable in some countries);

the legibility of the message on the banknote: illustrations of the themes should be legible and understandable by everybody;

the artistic criteria: The theme should facilitate the portrayal of design features which are artistically acceptable and aesthetically pleasing. In this regard the major constraint will be the format of the banknote and the space allocated to security features.

Finally, the Advisory Group considered that national/regional bias and gender imbalance in theme proposals should be avoided, if possible.

### 3. Symbol of Europe

Although not specifically included in the terms of reference of the Group, the idea of incorporating a European symbol into a theme was considered. While other symbols were discussed (e.g. the map of Europe without internal borders, the myth of the abduction of Europe, etc.), there was a general consensus that the European flag/stars should be a feature on the notes. It is believed that the flag is already implanted in the collective mind as signalling “something” that is European. It acts as a “signal de ralliement” for different nationalities with varied historical backgrounds who now find themselves with common interests, values and destinies. Regardless of its precise meaning as a graphic model, its real value is that it is accepted as a signal of “common identity”. It would be desirable that the new banknotes should reach such a status.

The transition stage to the new currency will be a difficult period during which two series of notes will co-circulate and the public will have to adapt to a new scale of values. In this context, the new banknotes should be immediately acceptable and legible, both in relation to the themes and design features and symbols. The European symbol most familiar to people (86% of Europeans according to Eurobarometer polls) is the European flag with the 12 stars.

European banknotes should be recognisable both within and beyond the European Union. Themes, including graphics, patterns and designs should project an easily identifiable message which unequivocally spells "Europe" at a glance. The Group considered that the European flag/stars should probably be on all denominations of the first European banknote series as the symbol of Europe.

#### 4. Enumeration of the Proposed Themes

In all, the Group identified 18 themes which were assessed against the criteria listed in paragraph 2 above.

During the discussions on themes, the Group acknowledged that, while the list of 18 themes was not exhaustive, it was nonetheless representative of what was considered to be the best material. It was also noted that there were themes within themes and that certain themes could complement other themes.

The following is a list of the 18 themes:

<u>THEME NO</u>	<u>THEME TITLE</u>
(i)	Ages and Styles of Europe
(ii)	Heritage of Europe
(iii)	Abstract Theme and Security
(iv)	Aims, Ideals and Aspirations of the European Union
(v)	Collective Memory of Europe and Cultural Achievements of Europe
(vi)	Fauna and Flora and their Natural Environment

- (vii) Great European Figures Associated with a Single Discipline
- (viii) Aspects of Europe
- (ix) Great European Poems and Narratives
- (x) Several portraits on both sides of each banknote denomination

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- (xi) Landscapes
- (xii) Cities which played an important role in the development of Europe
- (xiii) Monuments
- (xiv) Myths and Legends
- (xv) European Scripts and Written Works
- (xvi) Maps of Europe through the Ages
- (xvii) The “Founding Fathers” of the European Union
- (xviii) Cosmology

A description and an edited evaluation prepared by the members of the Group of each of the themes enumerated above is contained in Annex B of Annex 2.



## 5. Ranking of Themes

On a first consideration, themes numbered (xi) to (xviii) were deemed to be more of a secondary or complementary rather than of a primary nature. In some cases they were either too obviously nationalistic or would very likely give rise to a gender imbalance in the portraits. In other cases they were considered to be design features rather than themes. A technique known as paired comparison (a description of which is given in Annex 3) was employed by the Group to rank the remaining 10 themes and, as a result, 3 themes were ranked first, second and third. (The theme numbers of themes iv to x are also indicative of their rank order resulting from the paired comparison exercise).

## 6. Critique of the Three Themes Ranked First, Second and Third

The following is a critique of each of the first three themes prepared by the Group members who proposed them:

(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.

(II) "Heritage of Europe": The illustration of famous men and women from the past on one side of the note and a mix of related achievements in different disciplines (music, architecture, literature, etc) on the other side of the note.

The proposal is to select famous historical figures from a different speciality for each denomination within the series (e.g. Ludwig van Beethoven and music, Rembrandt and painting, Sir Isaac Newton and science, Otto Wagner and architecture, Charlotte Brontë and literature, Marie Curie and medicine and Maria Montessori and education). The designs on the front and back of the note would complement each other.

All seven denominations could incorporate, as a background, a map of Europe without borders or a graphic image, based on a satellite photograph, as a symbol of togetherness which the public might easily understand. Such a single design feature would contribute substantially to the optical unity of the series.

### Advantages

Portraits would be retained on the notes which is in keeping with the banknote tradition of almost all the Member States.

The portraits on banknotes should endow the notes with a certain prestige above and beyond their simple fiduciary value. The public might prefer to have portraits of historical figures on their notes, rather than portraits of unknown persons.

### Disadvantages

The selection of figures which avoid both a national bias and a gender imbalance will be more difficult in this case than in theme I.

(III) **“Abstract Theme and Security”**: Having an abstract design (e.g. geometric shapes, non-figurative design elements) would facilitate the incorporation of a range of security features in a harmonious combination. The aim would be to achieve the highest design flexibility and to concentrate fully on the harmonious combination of kinegrams or holograms, luminous inks, gold or silver inks, optical variable inks, foils, special patterns, features in the paper, etc.

The theme and the design of the series of European banknotes would be based on the objective of counterfeit deterrence. Not only would the surface of the note be optimally used to incorporate security features, but each denomination would be designed in a user-friendly fashion. This would make each value easy to identify without having to sacrifice any valuable space for messages that have nothing to do with the purpose of a banknote.

### Advantages

- This theme makes it easy to incorporate security features. The European banknotes could then be the most secure banknotes in the world.
- This theme allows a futuristic/forward-looking design.
- Targeted publicity campaigns could be used to counteract any problems which may arise in terms of acceptance by the public of an abstract series of notes.

The public will accept abstract motifs more easily if they are informed that the abstract design is necessary for security reasons.

- Such a series of banknotes would mark a breakaway from current banknote designs, thus providing the public with the opportunity to distinguish, at a glance, the new notes from the old notes especially during the transitional period of co-circulation.

Finally, the theme completely avoids a national bias and a gender imbalance.

### Disadvantages

Experience with security features which are combined in banknotes suggest that they give rise, in the minds of the public, to a false sense of confidence in the quality of the security of the banknote. Such findings derive, in part, from the fact that security features incorporated into an abstract design can prove difficult to identify.

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The examples given above of how themes might be visually represented (e.g. names of writers, painters etc) are suggestive only, since design features will be considered separately when a theme has been endorsed by the EMI Council.

Theme Selection Advisory Group

## ANNEX 2

### ENUMERATION AND EVALUATION OF THE MERITS OF THEMES

#### THEME NO

#### THEME TITLE & CONTENTS

- (i) "Ages and Styles of Europe": Portraits of ordinary men and women taken from European paintings, drawings, sketches etc. on one side of the note and architectural styles on the other side.
- (ii) "Heritage of Europe": The illustration of famous men and women from the past on one side of the note and a mix of related achievements in different disciplines (music, architecture, literature etc) on the other side.
- (iii) "Abstract Theme and Security": The theme would be abstract with a high degree of design flexibility in order to facilitate the harmonious incorporation of a wide range of security features.
- (iv) "Aims, Ideals and Aspirations of the European Union": The theme is derived from the objectives, ideals and aspirations of the European Union as set out in the Treaty of Rome and the treaties which followed (e.g. common citizenship, the value of diversity, enhanced trade etc).
- (v) "Collective Memory of Europe and Cultural Achievements of Europe": Pictures which unequivocally symbolise the collective representation of Europe on one side of the note (e.g. the Acropolis, a map of Europe without borders, the stars) and portraits of great European achievers up to the 20th Century on the other side.
- (vi) "Fauna and Flora and their Natural Environment": The portrayal of different fauna and flora and natural environmental scenes from the Member States is the essence of this theme.

- (vii) "Great European Figures Associated with a Single Discipline": Each denomination would be inspired/ characterised by portraits of historical figures associated with a single discipline (e.g. painting).
- (viii) "Aspects of Europe": The proposed theme describes one or more significant aspects of the near future of Europe (e.g. communications).
- (ix) "Great European Poems and Narratives": Pictorial representation of great poems of European literature. The theme would be drawn from the characters, ideas and lines of seven great European poems (e.g. Don Quixote).
- (x) Several portraits on both sides of each banknote denomination: In order to counter the nationalist bias in the portrayal of figures, the design of each banknote would include a number of figures on both sides of the note.

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- (xi) Landscapes: The theme would include either identifiable European landscapes or European rivers or landscapes from a geological viewpoint.
- (xii) Cities which played an important role in the development of Europe: The theme would be represented by cities which played an important role in the cultural, economic and financial development of Europe.
- (xiii) Monuments: The theme would be represented by famous European monuments.
- (xiv) Myths and Legends: The theme would be based upon images and characters from European myths and legends.
- (xv) European Scripts and Written Works: The theme incorporates ancient scripts and written works from each of the Member States.

- (xvi) Maps of Europe through the Ages: The theme would be illustrated by maps of Europe through the ages, which would show our different cultures and origins.
- (xvii) The “Founding Fathers” of the European Union: The theme would be illustrated by the portrayal of prominent figures associated with the foundation of modern Europe.
- (xviii) Cosmology: The theme would relate to scientific study of the world and the universe.

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### **Theme Title**

“Ages and Styles of Europe”

### **Subject Matter**

The theme could include 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.

ECB-PUBLIC

**Theme Title**

“Heritage of Europe”

**Subject Matter**

The illustration of famous men and women from the past on one side of the note and a mix of related achievements in different disciplines (music, architecture, literature etc) on the other side of the note.

The proposal is to select famous historical figures from a different speciality for each denomination within the series (e.g. Ludwig van Beethoven and music, Rembrandt and painting, Sir Isaac Newton and science, Otto Wagner and architecture, Charlotte Brontë and literature, Marie Curie and medicine and Maria Montessori and education). The front and back of the note would have the same theme. It would, of course, be necessary to ensure that a portrait of the figure is available.

All seven denominations could incorporate, as a background, a map of Europe without borders or a graphic image, based on a satellite photograph, as a symbol of togetherness which the public might easily understand. Such a single design feature would contribute substantially to the optical unity of the series.

**Advantages**

- Portraits would be retained on the notes which is in keeping with the banknote tradition of almost all the Member States.

The portraits on banknotes should endow the notes with a certain prestige above and beyond their simple fiduciary value. The public might prefer to have portraits of historical figures on their notes, rather than portraits of unknown persons.

**Disadvantages**

- The selection of figures which avoid both a national bias and a gender imbalance will be more difficult in this case than in Theme (i).

**Theme Title**

“Abstract Theme and Security”

**Subject Matter**

Having an abstract design (e.g. geometric shapes, non-figurative design elements) would facilitate the incorporation of a range of security features in a harmonious combination. The aim would be to achieve the highest design flexibility and to concentrate fully on the harmonious combination of kinegrams or holograms, luminous inks, gold or silver inks, optical variable inks, foils, special patterns, features in the paper, etc.

The theme and the design of the series of European banknotes would be based on the objective of counterfeit deterrence. Not only would the surface of the note be optimally used to incorporate security features, but each denomination would be designed in a user-friendly fashion. This would make each value easy to identify without having to sacrifice any valuable space for messages that have nothing to do with the purpose of a banknote.

**Advantages**

- This theme makes it easy to incorporate security features. The European banknotes could then be the most secure banknotes in the world.
- This theme allows a futuristic/forward-looking design.
- Targeted publicity campaigns could be used to counteract any problems which may arise in terms of acceptance by the public of an abstract series of notes. The public will accept abstract motifs more easily if they are informed that the abstract design is necessary for security reasons.
- Such a series of banknotes would mark a breakaway from current banknote designs thus providing the public with the opportunity to distinguish, at glance, the new notes from the old notes, especially during the transitional period of co-circulation.
- Finally, the theme completely avoids a national bias and a gender imbalance.

**Disadvantages**

Experience with security features which are combined in banknotes suggest that they give rise, in the minds of the public, to a false sense of confidence in the quality of the security of the banknote. Such findings derive, in part, from the fact that security features incorporated into an abstract design can prove difficult to identify.

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### Theme Title

“Aims, Ideals and Aspirations of the European Union”

### Subject Matter

The new series of notes should incorporate a theme derived from the objectives, aspirations and ideals of the Community as set out in the Treaty of Rome and the treaties which followed. (These are set down in the prologues to the various treaties - please see the attached table.

It is thought that the theme should be visually represented by both portraits as a main feature and by secondary features. The portraits could be a series of seven portraits of ordinary people taken from many possible sources e.g. old photographs, composites from present day photographs, artists drawings based on people in public places etc. Three of the portraits could be women (a girl, a young woman and an older woman); three could be men ( a boy, a young man and an older man) and one portrait of a child. The portraits would represent the citizens of the EU. The secondary features would be used to give a visual representation to the objectives of the EU (e.g. peace could be represented by a white dove, democracy by a parliamentary scene, rights and the rule of law by the scales of justice etc).

### Advantages

There is a significant advantage in basing the theme and the design of the new notes on these concepts insofar as they reflect the essence of what the European Union represents. As one of the top three most used international currencies the new banknote series would, if it incorporates a theme based on these concepts, promote the aims and ideals of the EU throughout Europe and world-wide.

- All of the Member States have subscribed to these concepts. Indeed, in some countries, the people voted positively for the treaties.
- The very large and wide range of elements of the proposed theme together with the portraits offer the banknote designers a great deal of material with which to work in order to achieve a series of seven complete banknote compositions. Such a theme would also facilitate the creation of designs devoid of controversy in terms of gender, religion and nationalistic considerations.

Disadvantages

- These aims and ideals are not typically European.
- It may be difficult to give representation to some philosophical ideals.

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**Treaty Establishing the European Economic Community  
(Treaty of Rome)**

**Key Words/Expressions/Concepts**

(i) Lay the foundations for an ever closer union among the peoples of Europe

Ever closer Union  
Peoples of Europe

(ii) Ensure the economic and social progress of their countries by common action to eliminate the barriers which divide Europe.

Economic progress  
Social Progress  
Common Action  
Eliminate barriers

(iii) The constant improvement of the living and working condition of their peoples.

Improvement of living and working conditions  
Peoples of Europe

(iv) Removal of existing obstacles in order to guarantee steady expansion, enhanced trade and fair competition.

Steady expansion  
Enhanced trade  
Fair competition

(v) Strengthen the unity of their economies and ensure their harmonious development by reducing the differences existing between the various regions and the backwardness of the less forward regions.

Unity of economies  
Harmonious development  
Reduction of regional differences

(vi) Contribute by means of a common commercial policy to the progressive abolition on restrictions on international trade.

Common commercial policy  
Abolition of restrictions on international trade

(vii) Confirm the solidarity which binds Europe and the overseas countries and to ensure the development of their prosperity in accordance with the principles of the Charter of the United Nations.

Solidarity with overseas countries  
Development of the prosperity of overseas countries

(viii) Pursue and strengthen peace and liberty by pooling their resources and calling other peoples of Europe who shared their ideal to join in their efforts.

Peace  
Liberty  
Pooling of resources  
Shared ideals with other peoples of Europe

### **The Single European Act**

(I) Work together to promote democracy on the basis of fundamental rights (notably freedom, equality and social justice) recognised in the constitutions and laws of the member states, in the convention for the Protection of Human Rights and Fundamental Freedoms and the European Social Charter

### **Key Words/Expressions/Concepts**

Promote democracy  
Fundamental rights  
Human rights  
Fundamental freedoms  
Freedom, equality and social justice

### **Treaty of European Union (The Maastricht Agreement)**

(I) Liberty; Democracy; respect for human rights and fundamental freedoms and the rule of law.

Liberty and democracy  
Human rights  
Fundamental freedoms  
Rule of law

(ii) Strengthening and the convergence of the Economies of the EU member states, establishment of an Economic and Monetary Union; establishment of a single and stable currency.

Convergence of economies  
Economic and Monetary Union  
A single and stable currency

(iii) Establishment of a citizenship common to Nationals of the states

Common citizenship

(iv) Implementation of a common foreign and security policy; the promotion of peace and progress in Europe and in the world.

Common foreign and security policy  
Promotion of peace and progress

(v) Creation of an ever closer Union among Europeans, in which decisions are taken as closely as possible to the citizen in accordance with the principle of subsidiary.

Ever closer union  
Principle of subsidiary



2. The key words/expressions/concepts might usefully be broadly categorised as follows:

UNITY	SOVEREIGNTY	FAIR COMPETITION AND FREE TRADE	OTHER COUNTRIES
<ul style="list-style-type: none"> <li>• Ever closer union</li> <li>• Common action</li> <li>• Work together</li> <li>• Shared ideals with other peoples of Europe</li> <li>• Common Citizenship</li> </ul>	<ul style="list-style-type: none"> <li>• Principle of subsidiary</li> <li>• The value of diversity</li> </ul>	<ul style="list-style-type: none"> <li>• Eliminate barriers</li> <li>• Removal of obstacles</li> <li>• Enhanced trade</li> <li>• Fair competition</li> <li>• Abolition of restrictions on international trade</li> </ul>	<ul style="list-style-type: none"> <li>• Solidarity with overseas countries</li> <li>• Prosperity of overseas countries</li> <li>• Calling other peoples of Europe to join</li> </ul>
POLITICAL	SOCIAL	ECONOMIC	
<ul style="list-style-type: none"> <li>• Peace</li> <li>• Liberty</li> <li>• Promote democracy</li> <li>• Fundamental rights</li> <li>• Human rights</li> <li>• Freedom</li> <li>• Equality</li> <li>• Respect for rule of law</li> <li>• Promotion of peace and progress in Europe</li> <li>• Common foreign and security policy</li> </ul>	<ul style="list-style-type: none"> <li>• Social progress</li> <li>• Improvement of living and working conditions</li> <li>• Social justice</li> </ul>	<ul style="list-style-type: none"> <li>• Economic progress</li> <li>• Unity of economies</li> <li>• Steady expansion</li> <li>• Harmonious development</li> <li>• Reduction of regional differences</li> <li>• Common commercial policy</li> <li>• Convergence</li> <li>• Economic and Monetary Union</li> <li>• Single and stable currency</li> <li>• Pooling of resources</li> </ul>	

### **Theme Title**

“Collective memory of Europe and cultural achievements of Europe”

### **Subject Matter**

Pictures which unequivocally symbolise the collective representation of Europe on one side of the note (a map of Europe without borders, the European stars and/or a symbol representing the cultural heritage of Europe, e.g. the Parthenon or the classical symbol of the abduction of Europe by Zeus).

On the other side of the banknotes, great European cultural achievers up to the 20th Century (renowned world-wide) could be represented, together with pictorial symbols of their respective fields of achievement.

### **Advantages**

- The banknotes would be identifiable as representing European unity and Europe as a whole by almost all Europeans and non-Europeans without the necessity of a written interpretation on the banknotes themselves.
- They would carry symbols with trans-national meaning.
- The designs of the notes would be basically different from the design of current banknotes (at least on one side).

### **Disadvantages**

- The avoidance of a gender imbalance might prove difficult.

### Theme Title

“Flora and Fauna and their Natural Environment”

### Subject Matter

Different Member States already have themes and design features related to flora and fauna themes on their national banknotes. The Netherlands, for example, has a snipe and a sunflower, while Denmark has a butterfly, a squirrel, a lizard and a fish on different denominations.

The following are a few examples of species, representing fauna, flora and their natural environment, that could appear on the European banknotes:

#### Fauna:

Owl, wildcat, badger, wild boar, fox, deer, brown bear, chamois, grey seal, flamingo, eagle, wolf, otter, hedgehog, elk.

#### Flora:

Tulips, red poppies, oak trees, olive trees, pine trees, cypresses, grapevines etc.

#### Natural Environments:

Nordic fjords, Spanish deserts, the Alps, meadowlands and fields, polar or Nordic territories, forests, lakes, Mediterranean coasts.

### Advantages

- The theme facilitates the visualisation of the natural richness and the variety of the European continent.
- The theme could easily be adopted by new members of the European Union.
- It allows the public to clearly differentiate between the seven different values; banknotes with a fox, an eagle or an elk are easier to differentiate than banknotes with human heads.
- The nature theme is easily understood by everybody and is likely to be a popular theme. In all Member States the public is more and more concerned about nature and ecology.

**Disadvantages**

- Newly independent countries in other continents have portrayed animals on their banknotes because, at least in part, they have little else to incorporate into a design.

**Constraints**

- The theme may have a national bias insofar as most of the Member States have an animal or flower as a national symbol.

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**Theme Title:**

“Great European Figures Associated with a Single Discipline”

**Subject Matter**

The series of notes would be inspired/characterised by portraits of historical figures chosen within a single discipline (e.g. music). If the chosen discipline was to be painting, a portrait of the painter would appear on one side of the note and details from one of his/her famous paintings on the other side (e.g. Manet and the Dame au chapeau noir, Dürer and his ‘portrait of a young man’ etc).

**Advantages**

- The theme is in the line with the existing banknote tradition of fourteen of the fifteen EU countries and as a consequence will be familiar to the EU public.
- The theme offers almost unlimited possibilities of choice since the term “discipline” could be extended or restricted, giving thematic flexibility as shown in the following non-exhaustive list:
  - art in general
  - a particular branch of art e.g. music, opera, painting, sculpture, architecture, literature (e.g. seven Nobel prize winners), theatre, ballet, film etc.
  - a particular style of art: baroque, impressionism etc
  - science in general, human sciences, exact sciences
  - a particular science: economics, medicine, geography, communication, philosophy, biology etc
  - a particular school of science
  - technologies in general or one in particular
  - politics: great historical movements such as humanism etc.

The chosen period could be either very extensive or very limited, thus giving chronological flexibility:

- through all ages
- restricted to one century e.g. 20th Century
- covering a period of several centuries.
- The theme gives great scope to artistic interpretation.

### Disadvantages

- Famous historical figures will always be linked to their home country. Citizens of the eight countries without representatives on the notes might feel excluded.
- There is a danger that EU citizens would not be able to relate to this theme, since most well known historical figures appeal to a rather limited group of well educated people. The reproach of elitism could occur.
- Every person has a gender, religious conviction and political and philosophical orientation. In the case of this theme it may be difficult to find a well balanced mix.
- Ethics have evolved through the ages. Well accepted lifestyles and opinions of former centuries could give rise to criticism nowadays.
- The portrayal of famous politicians of the past may give rise to a positive public response in their own countries. If their fame is based on the conquest of a neighbouring country, they may have to be eliminated from the list of features.
- Misgivings might also arise in relation to science. Some scientific results were misused and other research areas may prove to be controversial (e.g. biogenetics). Scientists should be beyond suspicion of plagiarism.

### Theme Title

“Aspects of Europe”

### Subject Matter

The proposed theme describes one or more significant aspects of the near future of Europe, for example communications.

In the history of the arts the time of the “allegory” has passed; therefore the various scenes on European notes should describe rather than symbolise. In this proposal, idealism is not envisaged.

The first European banknote should be marked by some decisive differences when compared with national banknotes. It would be quite arrogant to assume the public is not an emancipated audience. Accordingly, the theme, if it is to be recognised and accepted by the public, should not incorporate distant lofty ideas.

The choice of the theme should be directed towards things that are recognised as important and vital to the existence of a united Europe e.g. communications.

The various aspects of communications touch the lives of the great majority of the population. The truck driver recognises the autobahn, the Internet addict identifies with the digital highway, the train guard recognises the railroad, etc.

### Advantages

- It avoids a national bias and there is no gender imbalance.
- It would facilitate designs which would be different from the designs of exiting national banknotes.

### Disadvantages

- Some of the designs could become outdated very quickly.

**Theme Title**

“Great European Poems and Narratives”

**Subject Matter**

The suggestion put forward of a set of themes “Great Poems and Narratives” is based upon the idea that there exists a wealth of collective memories and scenes from common stories which is unequivocally European. Ulysses trying to sail between Charybdis and Scilla; Don Quixote fighting the windmills; the dying Roland blowing his horn asking for help from the retreating armies whose rear he defended are examples of scenes that are all easily recognisable in Europe. The following is a list of poems and narratives which might be included in the theme:

THE WORKS AND THE DAYS: Hesiod’s ancient poem relating, for the first time, man and his efforts towards unity with the environment and the search for its meaning.

THE ODYSSEY: Homer’s poem about the daring and adventurous Ulysses.

DON QUIXOTE DE LA MANCHA: The paradigm of individual liberty and the obedience to an ideal - Cervantes.

LA DIVINA COMMEDIA: The poem of transcendental justice and of man face to face with destiny and personal will - Dante.

BEOWULF: The poem about heroic courage in defence of the values of the group against the alien foes.

DIE NIBELUNGEN: The fierce conflicts brought by the defence of honour, land and rights.

LA CHANSON DE ROLAND: The poem about fidelity and courage against treason and cowardice.

Milton’s PARADISE LOST, Hugo’s NOTRE-DAME DE PARIS are further examples of tales and poems which could equally well qualify as belonging to the common European imaginary.



**Advantages**

- These poems and narratives are practically timeless and of universal value.
- Reference to countries and historical personalities is either non-existent or irrelevant, thus avoiding a national bias.
- The theme facilitates a figurative treatment.

**Disadvantages**

- These poems and narratives might not be known to a large enough section of the EU public.

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### Theme Title

“Several portraits on both sides of each banknote denomination”

### Subject Matter

In the case of European banknotes, a special effort should be made to identify those criteria which would act as a unifying force among different nationalities - even to the extent that people would feel a sense of pride in using common notes.

The banknotes could portray a wide gallery of characters prominent in the fields of science and culture, thereby paying tribute to learning, enterprise and the creative imagination of the mind.

These qualities - learning, enterprise and the creative imagination of the mind - constitute the European Union's greatest asset and give rise to the very strength of the entire Western civilisation.

As there will be seven notes and each note will bear several portraits, seven different fields of science or art could be represented. The objective would be that at least three prominent figures from each Member State would be portrayed on the European notes.

### Advantages

- The proposed theme highlights the cultural heritage of Europe.

### Disadvantages

- The public might find it difficult to differentiate the denominations because of the multiplicity of faces on the banknotes.

**Theme Title**

“Landscapes”

**Subject Matter**

Landscapes or European rivers could form a theme conveying the topography of Europe. Examples could include the following:

**Landscapes**

- The cliffs of Dover
- The Mont-Saint-Michel

**Great European rivers with their historical and cultural background**

- The Rhine
- The Thames

**Advantages**

- The designs could prove to be quite beautiful.

**Disadvantages**

- Locations could be easily identified and some countries would not have a “domestic” landscape on a banknote.
- Traditionally, landscapes have been used as a secondary feature complementing the main theme/feature.

**Theme Title**

“Cities which played an important role in the cultural, economic and financial development of Europe”

**Subject Matter**

Cities associated with the cultural development of Europe: Rome, Athens etc.

University towns: Padua, Bologna, Salamanca, Heidelberg etc.

Towns associated with the economic and financial developments between the 14th and 19th centuries: Bruges, Venice, Antwerp, Genoa, Amsterdam, London etc.

Cities associated with the development of the European Community: Rome, Brussels, Strasbourg, Maastricht etc.

**Disadvantages**

- Only seven cities would be represented and this would give rise to a national bias.
- Cities would be more appropriately used as secondary design elements than as a primary theme.
- There does not appear to be a great tradition of portraying towns and cities on banknotes.

**Theme Title**

“Monuments”

**Subject Matter**

Stonehenge

The Parthenon in Athens

The Pantheon in Rome

The Cathedrals

The Houses of Parliament in London

The Eiffel Tower in Paris

The Atomium in Brussels

**Advantages**

- Monuments illustrate an historical style (e.g. gothic, baroque etc).

**Disadvantages**

- Only seven of the fifteen Member States would be represented.
- Some monuments can convey different and even opposing symbolic messages.
- Few monuments convey symbolic messages linked with the idea of Europe.
- Monuments tend to give a ‘touristic’ aspect to the banknotes.

**Further Remarks:** These disadvantages could be avoided if styles of monuments were illustrated rather than one particular building.

**Theme Title**

“Myths and Legends”

**Subject Matter**

Scandinavian Myths

German Myths

Greek Myths

Roman Myths

Celtic Myths

**Advantages**

- Myths lend themselves less to ideology than historical figures.
- Myths can be depicted in a number of ways; this gives the artist a high degree of freedom.
- Myths convey timeless values and messages.

**Disadvantages**

- Myths do not convey topical values or messages.

**Theme Title**

“European Scripts and Written Works”

**Subject Matter**

The representation of Greek scripts, Runes (Scandinavian scripts), Latin scripts, minuscule carolines, etc. extracted from great literary works.

**Disadvantages**

- Scripts and other written works would tend to be identified with one country.
- They might be considered obscure by a large section of the public.
- Traditionally, extracts from scripts and texts, when used on today’s banknotes, tend to form part of a background pattern (see for instance Irish banknotes). Scripts and texts appear to be more secondary design features than a main theme.

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**Theme Title**

“Maps of Europe Through the Ages”

**Subject Matter**

European maps which might be used to show our different cultures and origins:

- Ptolemy’s maps;
- Mappaemundi;
- Portolan charts (maps of the 14<sup>th</sup> and 15<sup>th</sup> centuries which were essentially maps of coastlines);
- Space photographs of Europe

**Advantages**

- Maps and charts could be the subject of one side of the note and could usefully complement another subject of the other side of the note.

**Disadvantages**

- Maps and charts appear to be secondary features rather than a main theme.
- In any event, maps and charts which incorporate borders would not be in keeping with the objectives of the EU.



**Theme Title**

“The ‘Founding Fathers’ of the European Union”

**Subject Matter**

The portrayal of the “Founding Fathers”, perhaps in conjunction with another theme (e.g. the aims, ideals and aspirations of the EU):

Konrad Adenauer  
Alcide De Gasperi  
Jean Monnet  
Robert Schuman  
Paul Henri Spaak

**Advantages**

- The symbolic value is strong. Having the “Founding Fathers” in the first series of European notes is an affirmation of our common history.
- Buildings - as additional design features - could reinforce the symbolic value of the objectives/ideals of the EU (e.g. London and the Houses of Parliament, Frankfurt and the Paulskirche).

**Disadvantages**

- These figures are not well known to the general public.
- This theme could be controversial insofar as it relates only to the six founding members of the EEC.
- There is a gender imbalance in the portraits.

**Theme Title**

“Cosmology”

**Subject Matter**

A theme related to the science of the world or universe. The theme might be visually represented by constellations etc. Famous astronomers and other scientists would also be portrayed on the notes e.g. Copernicus, Newton, Darwin.

This theme is similar to Theme (vii) - “Great European Figures Associated with a Single Discipline” - and carries with it most of its advantages and disadvantages as listed.

**Additional disadvantage**

There is a gender imbalance in the portraits.

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### ANNEX 3

#### DESCRIPTION OF THE PAIRED COMPARISON TECHNIQUE

A system known as “paired comparison” was employed by the Group to rank the themes. This is a technique which allows a group of people (e.g. members of the Advisory Group) to compare/rank one with another, any number of items. After collating the answers from all the people, the process provides a “consensus rank order”. This system is used, for example, to rank job functions by order of relative importance within an organisation, but the principle can be applied to any subject. The benefit of the process is that it allows individuals to compare all items, one with another, on a subjective and informed basis.

12th February 1996

**DESIGN BRIEF FOR THE DESIGN OF A SERIES OF  
EURO BANKNOTES**

**- Ages and styles of Europe -**

The European Monetary Institute wishes to launch a competition for the design of a series of banknotes which reflect Europe's cultural heritage.

**1 Purpose of the Design Brief**

The challenge of banknote design lies in the ingenious combination of security features and artistic interpretation.

When creating new European banknotes the same considerations apply as when planning, developing and producing national banknotes.

Banknotes should be:

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

The fulfilment of all these requirements influences and restricts the creative freedom of a banknote designer.

The banknotes must be clearly and identifiably European and should embody a cultural and political message that is readily acceptable to the citizens of Europe.

In order to achieve a balance between the technological and aesthetic requirements, this Design Brief is intended to prescribe all the elements influencing the design, while at the same time leaving the designers with as much freedom as possible.

**2 Final product expected from the participants**

Draft designs will be produced for all (seven) denominations according to a coherent design concept, clearly showing that the different banknotes belong to a single series of banknotes. Designers who do not produce draft designs for all seven denominations will not qualify for entry to the competition.

banknotes. Designers who do not produce draft designs for all seven denominations will not qualify for entry to the competition.

The draft designs for the seven denominations should be produced as illustrative sketches; for the EURO 5 and 100 banknotes these sketches should be supported by a detailed list of features (see Appendix 1).

All draft designs should be made to the actual banknote size and should be presented as colour copies.

### **3 Broad outline of the banknote production process**

The banknotes will be made of cotton fibres and will be produced by offset, intaglio (only on the front of the note), silk screen (only on the back of the note) and letterpress printing (only the banknote numbers, on the back of the note). Additionally, a foil will be applied to the front of the note.

### **4 Design features for the banknotes**

Each banknote will show features - which could be portraits - representing a certain period in time ("age") and an architectural feature ("style") from the same period, thus depicting the "Ages and styles of Europe". The assignment of the ages to the denominations is in chronological ascending order, thus EURO 5 = Classical, EURO 10 = Romanesque, EURO 20 = Gothic, EURO 50 = Renaissance, EURO 100 = Baroque and Rococo, EURO 200 = Iron and glass, EURO 500 = modern architecture of the 20th century. A group of experts has selected examples of portraits and main architectural features which, in their view, can represent the relevant ages and styles (see Appendix 2). These pictures are to a certain extent nationally biased and should therefore be considered as examples only. Since the given examples are neither exhaustive nor obligatory, participants are free to choose other examples/features to be represented, provided the following requirements are met: it is imperative that the designs ensure a proper balance between men and women and that national bias is avoided. The latter requirement might best be met if features are depicted in a "stylised" way so that identification with a given country or region of Europe is avoided. Finally, the participant will have to explain the origin of all features used in his/her design and ensure that no copyright problems will arise.

Any portrait should appear on the front (A) side of the banknote and will be printed in intaglio. Both eyes should be visible on all portraits. The architectural features should be depicted on the back (B) side of the banknote.

The relative position and size of the security features should be consistent on all banknotes (see Appendix 3 for a description of the security features). The security features for public recognition should not be concentrated in one area alone but should be distributed over the whole surface of the banknote; they should be integrated into the general design; and they should be easy to recognise.

The offset design of the back of each banknote must include a specific “European feature” occupying no more than 20% of the surface of this side and created in such a way that it can be replaced by a (locally designed) “national feature”.

The “twelve stars” symbol of the EU must be included in the design on the front and could also appear on the back of the banknotes (see Appendix 4 for a description of the “twelve stars” symbol).

The position and size of the watermark and foil feature should be indicated on the banknote by a sketch for subsequent detailed design.

## **5 Dominant colours**

The banknotes will be designed in different dominant colours which are specified in Appendix 3.

## **6 Location and size of words and numerals**

The name of the single currency will appear once on each side of the banknotes, in both the “Latin” and “Greek” alphabets, i.e. EURO and ΕΥΡΩ.

The denomination numerals should appear at least twice on each side of the banknotes. They should be very distinct and clearly legible and should be presented against a contrasting (light) background for easy readability. The area surrounding the numerals should be designed in a way that makes it more difficult to upgrade the value of a banknote by adding one or more zeros, i.e. turning a EURO 5 banknote into a EURO 50 or 500. The numerals should be located in a standard position throughout the range of denominations on both the front and the back of the banknotes, in a position that aids the orientation of the banknotes for insertion into machines.

The initials of the issuing authority in their five variants (BCE, ECB, EZB, EKT, EKP) should appear on the front of the banknotes and should be clearly visible and legible. The signature of the President of the ECB should be positioned close to the initials.

The large numeral on the back of the higher denominations (EURO 50, 100, 200, 500) will be printed in OVI (optically variable ink).

## **7 Technical specifications and security features**

The technical specifications and the security features that have an influence on the design are listed in Appendix 3. They are obligatory. The designs depicted in the drawings are only intended to illustrate the special requirements of the different security features. Therefore, they should only be taken as examples for the allocation of the security features. These may be allocated in any other suitable way on condition that the technical restrictions are taken into account.

ECB-PUBLIC

12th February 1996

**DESIGN BRIEF FOR THE DESIGN OF A SERIES OF  
EURO BANKNOTES  
- Abstract/modern design -**

The European Monetary Institute wishes to launch a competition for the design of a series of abstract/modern-style banknotes without a special theme.

**1 Purpose of the Design Brief**

The challenge of banknote design lies in the ingenious combination of security features and artistic interpretation.

When creating new European banknotes the same considerations apply as when planning, developing and producing national banknotes.

Banknotes should be:

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

To the extent possible, the banknotes should be clearly and identifiably European, and should embody a cultural and political message that is readily acceptable to the citizens of Europe.

The fulfilment of all these requirements influences and restricts the creative freedom of a banknote designer.

In order to achieve a balance between the technological and aesthetic requirements, this Design Brief is intended to prescribe all the elements influencing the design, while at the same time leaving the designers with as much freedom as possible.

**2 Final product expected from the participants**

Draft designs will be produced for all (seven) denominations according to a coherent design concept, clearly showing that the different banknotes belong to a single series of



banknotes. Designers who do not produce draft designs for all seven denominations will not qualify for entry to the competition.

The draft designs for the seven denominations should be produced as illustrative sketches; for the EURO 5 and 100 banknotes these sketches should be supported by a detailed list of features (see Appendix 1).

All draft designs should be made to the actual banknote size and should be presented as colour copies.

### **3 Broad outline of the banknote production process**

The banknotes will be made of cotton fibres and will be produced by offset, intaglio (only on the front of the note), silk screen (only on the back of the note) and letterpress printing (only the banknote numbers, on the back of the note). Additionally, a foil will be applied to the front of the note.

### **4 Design features for the banknotes**

Each banknote must display a modern/contemporary-style design depicting abstract or figurative elements.

It is imperative that any gender and national bias is avoided.

The relative position and size of the security features should be consistent on all banknotes (see Appendix 3 for a description of the security features). The security features for public recognition should not be concentrated in one area alone but should be distributed over the whole surface of the banknote; they should be integrated into the general design; and they should be easy to recognise.

The offset design of the back of each banknote must include a specific "European feature" occupying no more than 20% of the surface of this side and created in such a way that it can be replaced by a (locally designed) "national feature".

The "twelve stars" symbol of the EU must be included in the design on the front - and, if possible, also on the back of the banknotes (see Appendix 4 for a description of the "twelve stars" symbol).

The position and size of the watermark and foil feature should be indicated on the banknote by a sketch for subsequent detailed design.

## **5 Dominant colours**

The banknotes will be designed in different dominant colours which are specified in Appendix 3.

## **6 Location and size of words and numerals**

The name of the single currency will appear once on each side of the banknotes, in both the “Latin” and “Greek” alphabets, i.e. EURO and ΕΥΡΩ.

The denomination numerals should appear at least twice on each side of the banknotes. They should be very distinct and clearly legible and should be presented against a contrasting (light) background for easy readability. The area surrounding the numerals should be designed in a way that makes it more difficult to upgrade the value of a banknote by adding one or more zeros, i.e. turning a EURO 5 banknote into a EURO 50 or 500. The numerals should be located in a standard position throughout the range of denominations on both the front and the back of the banknotes, in a position that aids the orientation of the banknotes for insertion into machines.

The initials of the issuing authority in their five variants (BCE, ECB, EZB, EKT, EKP) should appear on the front of the banknotes and should be clearly visible and legible. The signature of the President of the ECB should be positioned close to the initials.

The large numeral on the back of the higher denominations (EURO 50, 100, 200, 500) will be printed in OVI (optically variable ink).

## **7 Technical specifications and security features**

The technical specifications and the security features that have an influence on the design are listed in Appendix 3. They are obligatory. The designs depicted in the drawings are only intended to illustrate the special requirements of the different security features. Therefore, they should only be taken as examples for the allocation of the security features. These may be allocated in any other suitable way on condition that the technical restrictions are taken into account.

**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.”

**Different banknote formats**

Size:

EURO 5: 120 mm x 62 mm

EURO 10: 127 mm x 66 mm

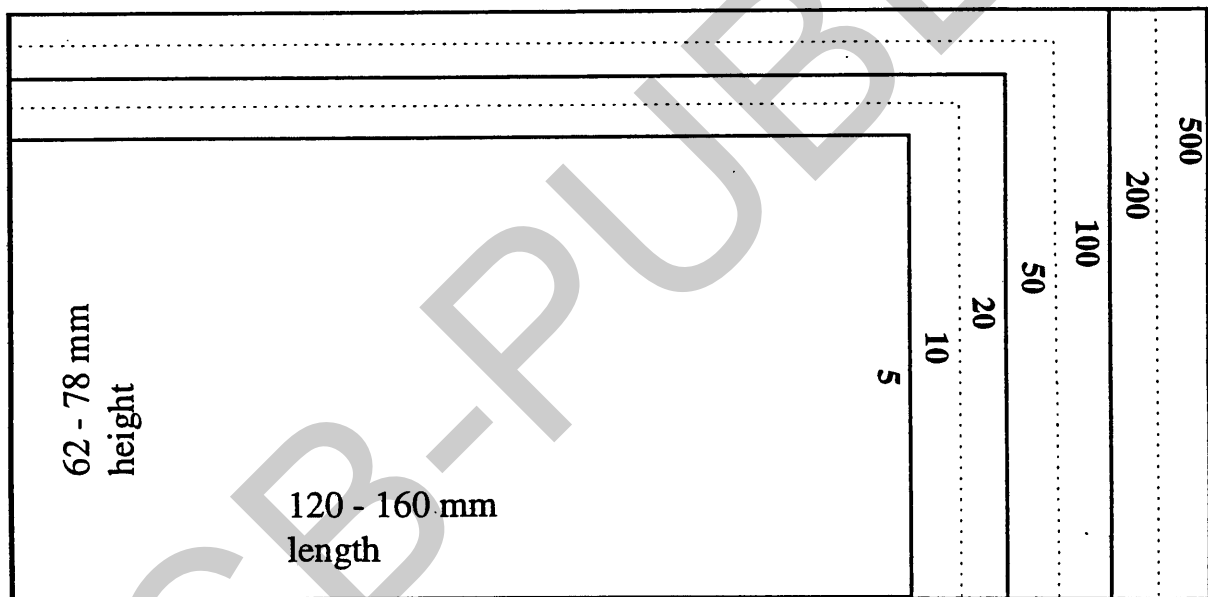
EURO 20: 133 mm x 70 mm

EURO 50: 140 mm x 74 mm

EURO 100: 147 mm x 78 mm

EURO 200: 153 mm x 78 mm

EURO 500: 160 mm x 78 mm



## Main colour of the banknotes

### Description

It is customary in banknote design in Europe for each denomination to have a single, predominant colour.

The colours of the various denominations are recommended to ensure that they differ from each other as clearly as possible. Each denomination of Euro banknotes will therefore be recognisable on the basis of a unique colour that dominates on both sides of the note. The intaglio colours chosen should not be too light or too bright.

The choice of particular colours for different denominations appears necessary from the point of view of security considerations.

### Proposal

EURO 5	Grey
EURO 10	Red
EURO 20	Blue
EURO 50	Orange
EURO 100	Green
EURO 200	Yellow-brown
EURO 500	Purple

This allocation of colours will be a convenient aid for the normally sighted - as well as for the visually handicapped - to identify the denomination of the banknotes.

## GUIDE FOR REPRODUCING THE EUROPEAN FLAG

The aim of this guide is to co-ordinate the graphics of the European Union flag so as to obtain a more unified image, thus making it easier to identify. In this guide one will find the basis instructions for the making of the flag as well as the standard colours to be used.

**Symbolic description:** The normal colour depiction is that twelve golden stars form a circle against the blue sky, representing the union of the peoples of Europe. **The number of stars is invariable, twelve being the symbol of perfection.**

The "flag" can, however, be designed in other colour combinations.

**Heraldic description:** On a field azure a circle of twelve mullets or, their points not touching.

**Geometric description:** The flag is a rectangle, of which the breadth is one and a half times the height. The twelve stars are placed regularly, like the hours on a clock face, along the circumference of an (invisible) circle in the middle of the flag. The radius of the circle is equal to one-third the height of the flag. All stars have five points, the top point of each being upright. If you drew a circle round a star, its radius would be one-eighteenth of the flag's height.

